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and

The Taoistic Idea of Order

by

Kwang-Sok Han

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## Abstract

This thesis is designed to demonstrate that Shakespeare's idea of nature and its order conceived in the Romances is closely related to the Chinese philosophy of Tao, founded by Lao tzu (7-6 century B.C.) and Chuang tzu (4-3 century B.C.). This is not to make a conscious Taoist of Shakespeare; it is, on the other hand, to show that Shakespeare applied a principle of life and thought that is fully formalized in the viewpoints of the philosophy of Tao.

The Taoistic idea of order permeates Shakespeare's Romances. In his profound vision of life depicted in the Romances, the phenomenal world is identified with the world of reality, and the ultimate principle that he explores as the underlying reality of life is presented as "natural order" within the traditional romance framework. This "natural order" is elucidated by Tao, the great underlying principle which is the beginning and return of all divergent existence. In Cymbeline, the ineffable, immanent and transcendental nature of the Tao helps one to understand more fully the "natural order" and the general theme of the Romances: the establishment of a value for life. Tao is an organic life-producing principle that is characterized predominantly by the female. In quite a similar way, the "natural order" is symbolized by Imogen, Perdita and Miranda, who play the significant role of creating a unity

in multiplicity, structurally and thematically. Furthermore, the movement of the "natural order" characterizes the cycle of return, which is basic to Tao; all other ideas revolve around it. In the philosophy of Tao, cyclical movement characterizes life and contraries are constantly exchanging places. This idea of return is strongly echoed in The Tempest. Most specifically, the idea of return results in the cyclic view of time, which is different from the western Hebrew-Christian linear view of time. For Shakespeare and the Taoist, the cyclic does not imply either the repetitive or the serially discontinuous; it combines the duality of the constant and changing. In The Winter's Tale, Shakespeare, like the Taoist, grasps time as the ultimate reality of all things in the world of change, and finds the transcendence of time within the changing of time, achieving a reconciliation of time and eternity.

In brief, Shakespeare in all probability never heard of Tao, or studied such eastern philosophy; he nevertheless had a remarkable universal understanding of the world. On the other hand, the Taoist philosophy, while eastern in its origin and general appeal, also encompasses the universal. My study unites the two, by demonstrating the appeal of Tao as a system of thought, and Shakespeare's natural, even if unlearned, application of that system in Cymbeline, The Winter's Tale and The Tempest.

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## Chapter 1. The Basic Notion of Tao

It is essential to discuss briefly the concept of Eastern monism before I present an analysis of the philosophy of Tao,<sup>1</sup> evolved by Lao tzu (604-511 B.C.) and Chuang tzu (399-295 B.C.). The understanding of Eastern monism serves as essential background for the grasping of the Taoistic vision of the universe and its order. The term "monism" itself is closely related to the concept of "substance" found in western philosophy. The etymology of "substance" is sub+stance, which means the ultimate reality that underlies all outward manifestations and change. This "substance" has been a major concern of metaphysicians in western philosophy. Metaphysics, a branch of philosophy which explores the Ultimate Being of all things existent, investigates Being as Being. For the ancient Greeks, physis meant a living nature, but the Greek, paying attention to the being beyond ("meta") physis, became absorbed in the absolute Being that is eternal and changeless. This consequently brought forth Plato's theory of Idea, in which noumena (reality) is separated from phenomena (appearance). This Platonic dualism has characterized the main stream of western philosophy. In fact, except Neoplatonism and certain mystical currents, the highest principle in the west has been Being, and the whole history of western philosophy is, as Whitehead points out, nothing but a footnote to

Platonism.<sup>2</sup> Especially, thinking that the absolute Being had created this world on the basis of geometrical principle, the Greek put high value on mathematics, logic and reason, which has consequently brought the remarkable development of natural science to the west.

On the other hand, the ancient East Asia (China, Korea and Japan) did not separate noumena from phenomena. They thought that reality appears in its appearance and that "reality and appearance are essentially one" (Chang, Creativity 98). In their sense, the world of reality is none other than that of appearance. Since they apprehended that there was one complete world, they neither had interest in Being nor had distinct awareness of "substance" as the Greek did. While Plato tried to find the ultimate reality in geometric form which was a reaction to the Heraclitean theory of flux, Lao tzu and other classical Chinese thinkers tried to find it within the constantly changing reality of phenomena. In other words, while Plato, because of his apprehension that no knowledge is possible about the incessantly flowing physical world, posited the intelligible reality outside the physical world (Guthrie 468), most Chinese thinkers admitted the possibility of intuitive knowledge of the changing reality and showed their ultimate concern with the regularity and totality of change, not with the transcendental realm of ideas. In this regard, Eastern monism is different from Western monism such as

Idealism and Materialism in the tradition of modern western philosophy. Substance for Idealism is in mind; for Materialism it resides in matter. Eastern monism, however, does not allow the fundamental bifurcation of appearance and reality. In Eastern monism, reality is appearance, man and nature are one, and verstand (logos) is harmonized as one with sinnlichkeit (eros) (Kim, How Can 178).

The identification of appearance and reality consequently brings the classical Chinese thinkers to the complete acceptance of the notion of the ineffability of life, and their literature is accordingly filled with richly nebulous phrases of holistic evocation. They did not acknowledge the absolute's world after death; they regarded life as a cycle, where death is part of life and is a return to origin. Thus their primary concern was how to live in harmony with nature, or how to achieve equilibrium between man and nature. This idea of nature was prominently developed by Lao tzu and Chuang tzu in their philosophy of Tao.

#### A. Tao as the Unity of Being and Nonbeing

Speaking of the nature of the Tao, Lao tzu says in the opening chapter of his book, Tao Te Ching:

The Tao that can be expressed  
is not eternal Tao.

The name that can be named  
is not the eternal name.

'Non-existence' I call the beginning of Heaven and  
Earth.

'Existence' I call the mother of individual  
beings.

Therefore does the direction towards non-existence  
lead to the sight of the miraculous essence,  
the direction towards existence  
to the sight of spatial limitations.

Both are one in origin  
and different only in name.

In its unity it is called the secret.

The secret's still deeper secret  
is the gateway through which all miracles emerge.

(TTC 1)<sup>3</sup>

Lao tzu, first of all, makes a temporal distinction between being (existence) and nonbeing (non-existence). From the context, Chapter 1 tells us of the nature of Tao and Lao tzu's cosmogony. Cosmogony already includes the concept of time, and explains the incessant process of becoming in the phenomenal world itself, which inevitably requires explanation of causal sequence. Yet, unlike Western philosophy, Lao tzu is not concerned with causal relationships in order to explain the ultimate behind the phenomenal. For Lao tzu phenomenal time is more closely

related to vitality. If time were excluded, it would reduce the living nature to a dead one. As a matter of fact, the actual shape of the changing reality cannot be exposed by human conception of the "general terms" which "separate from particular existence the circumstances of time or place"<sup>4</sup> (Locke 190-91). In this semantic context, Lao tzu's epistemological dictum is understood: "The Tao that can be expressed is not the eternal Tao." Lao tzu points out the limitation and fixity of human language<sup>5</sup> before he begins his cosmogony. Lao tzu, accordingly, says that he unwillingly calls Tao the great underlying reality which is the beginning and return of all divergent existent: "I do not know its name. I call it Tao" (TTC 25).

The temporal distinction between being and nonbeing is also illustrated in Chapter 40 of Tao Te Ching: "All things under Heaven come about in existence. Existence comes about in nonexistence." Being and nonbeing are merely two sides of the whole one, which are discriminated in the "organic stream of time" (Kim, How Can 180). In the Diagram of the Supreme Ultimate Explained dealing with the same problem, Chou (1017-1073) says:

The Ultimateless! And yet also the Supreme  
Ultimate! The Supreme Ultimate! The Supreme  
Ultimate through movement produces the Yang. This  
movement, having reached its limit, is followed by  
quiescence, and by this quiescence it produces

the Yin. When quiescence has reached its limit, there is a return to movement. Thus movement and quiescence, in alternation, become each the source of the other. The distinction between the Yin and Yang is determined, and their Two Forms stand revealed. (qtd. in Kim, How Can 180)

The Ultimateless and the Ultimate are equated respectively with nonbeing and being, and time and flux are not excluded from either of them. The Ultimateless (nonbeing) is identified as the Tao. Chapter 42 of Tao Te Ching says, "Tao generates the One. The One generates the Two. The Two generates the Three. The Three generates all things." In terms of this cosmogonical process, it is understood that Tao is "nonbeing," and that "one" to "all things" are being. In this context, the Ultimateless becomes Tao and the Ultimate, the One. The Ultimate signifies the limit that human cognition can reach. Yet as Lao tzu puts it, "[Nonbeing and being] are one in origin," and the Ultimateless and the Ultimate are merely two sides of the Tao. The Ultimateless is the endless and boundless natural world that our cognition does not reach. From the point of view of cosmogonical temporality, the Ultimateless and the Ultimate can have the expedient sequence of "before" and "after", but they cannot be the two independent substances, for the generative time of the Taoist philosophy is, as we will see, not linear and one-sided. Within the realm of the

undifferentiated, nonbeing and being, or the Ultimateless and the Ultimate, are the same and have different names only when they come to our cognition.

The ultimate reality in the Taoistic philosophy is Tao, but in its ultimate aspect Tao is conceived to be nonbeing from which being comes. The Taoist idea of the ultimate reality as nonbeing can be quite puzzling to westerners who have been trained in the tradition of the Platonic philosophy of being. In their philosophy, being is equated with the real, while nonbeing belongs to the phenomenal world, for the negative is regarded as inherent only in finite things. According to this view, since being is the source from which all beings come, being cannot come about in nonbeing.

Nonbeing in the Taoist philosophy, however, is not actual "nothing" beyond being. Being and nonbeing are one. That is, to express it in the western way, nonbeing is not nothing but something unnamable. Derk Bodde presents a clear interpretation of nonbeing:

Nonbeing definitely does not mean actual "nothingness." It is simply a convenient name for what is really indescribable and, therefore, strictly speaking, unnamable: the state which is different from, or ontologically prior to, the state of being of our own organized, finite universe. (57)

Nonbeing as the ultimate reality Tao is "the undifferentiated aesthetic continuum" which is "the all-embracing, immediately apprehended unity and continuity apart from the sensed or introspected differentiations and qualities within it" (Northrop 335). Pure "nothing" is only a human cognitive product, and cannot be found in the phenomenal. In the Taoist philosophy built upon "phenomenal monism" (Kim, How Can 185), there cannot be the leap from "nihil" to being. There can be just the amplification of being to nonbeing. Even from the cosmogonical point of view, nonbeing and being are just the unitary continuity of the formless and the form. Lao tzu expresses poetically this continuity of the Tao: "Uninterrupted as though persistent, it is effective without effort" (TTC 6). "Its highest is not light, its lowest is not dark. Welling up without interruption, one cannot name it. It returns again to non-existence. This is called the formless form" (TTC 14).

The interfusion and identification of being and nonbeing consequently brought the Taoists to awareness that reality and appearance are essentially one and that there is one complete organic whole where appearance and reality participate completely. Moreover, Lao tzu's concept of "generation" or "production" conceived in his cosmogony is not the western concept of creation. It merely means the process of transformation. Therefore, the Tao is not independently outside or beyond things, but immanent in



them. Change cannot be transcendental substance like God. The unceasing change, as the expression itself suggests, has no substance. Thus neither does the Tao have substance.

Change is premised on difference and the difference is the two: Yin and Yang. Furthermore, Yin and Yang necessarily interact with each other. This sensitive interaction, which is referred to as "creative feeling" (Kim, How Can 200), ensures the incessantly changing phenomena of nature. The universe is neither mechanical nor physical. It is a living organism, the characteristic of which is that its vital creativity is innate within itself, and its motivation of creativity comes not from mathematical ability but from the sensitive feeling. This is well illustrated by Chou:

The ch'ien [Heaven] principle becomes the male element, and the k'un [Earth] principle becomes the female element. The two ethers (i.e. the Yin and Yang) by their interaction operate to produce all things, and these in their turn produce and reproduce, so that transformation and change continue without end. (qtd. in Kim, How Can 201)

The ultimate power of the incessantly changing phenomena derives from the comprehensive interaction of the Yin and Yang. Yet Yin and Yang are not Hegelian dialectical opposites but interacting, interpenetrating and interdependent forces. They are blended as one in natural

flow. They are two aspects of one and the same power; they do not constitute an absolute duality.

## B. Tao and Order

In his main work, Correct Discipline for Beginners, Chang Tsai(1020-1077) writes:

The Great Harmony is known as the Tao. Because in it there are interacting qualities of flowing and sinking, rising and falling, movement and quiescence; therefore there appears in it the beginnings of the emanating forces which agitate one another, overcome or are overcome by one another. (qtd. in Fung, A Short 279)

The interacting qualities are those of the Yin and the Yang. While the qualities of the Yin are those of sinking, falling, quiescence, the qualities of the Yang are those of floating, rising and movement. The Ch'i<sup>6</sup> (Cosmic "vital force" or "wandering air") floats and rises when it is influenced by the Yang qualities. And when influenced by the Yin qualities, the Ch'i sinks and falls. As a result, "the Ch'i is constantly either condensing or dispersing"(Fung, A Short 279). Chang Tsai says: "When the Ch'i condenses, its visibility becomes apparent so that there are then the shapes [of individual things]. When it disperses, its visibility is no longer apparent and there are no shapes"

(qtd.in Fung, A Short 279). The Ch'i condenses and dissolves in perpetual change alternating between the Yin and the Yang in endless relationship, interplay and harmony.

Insofar as the change of the Ch'i follows the Yin-Yang principle of the Tao in the emergence of constantly new forms, it means that change is a dynamic force working from the Tao, and the change and order go together. In Chapter 25 of the Tao Te ching, Lao tzu says, "Man conforms to Earth. Earth conforms to Heaven. Heaven conforms to Tao. Tao conforms to itself." The point is that change is not chaos but natural movement, for the Tao is responsible for order to which man and the universe conform to maintain harmony. As Suzuki put it, "Nature is not chaotic, because anything chaotic cannot exist all by itself. It is simply a concept given to the realm which refuses to be measured by the ordinary rules by ratiocination. Nature is chaotic in the sense that it is the reservoir of infinite possibilities" (14).

The Tao achieves the "Great Harmony" by uniting duality and multiplicity. The Tao is, as we have observed, nonbeing which embraces form and formless alike, being as well as nonbeing. In Chapter 11, Lao tzu presents simple examples of the function of nonbeing in which a unity in multiplicity takes place:

Thirty spokes joined at the hub.

From their nonbeing

Comes the function of the wheel.

Shape clay into a vessel.

From its nonbeing

Comes the function of the vessel.

Emphasizing the function and effectiveness of nonbeing, Lao tzu points to the wheel as the wholeness of the spokes and the vessel as the wholeness of the clay. In Lao tzu's sense, "the wheel can function as a wheel due to the organic relationships among the spokes. In other words, the interfusion and identification of the parts create a functioning wheel, a whole" (Chang, Man 146).

But the deepest meaning of Tao is that Tao is transcendental and yet immanent. The Tao is "the undifferentiated aesthetic continuum" in which reality and appearance are indivisible. It is also the source from which all multiplicity and discrimination proceed. Chuang tzu illustrates this point :

Master Tung-kuo asked Chuang tzu, "This thing called the Way [Tao] - where does it exist?"

Chuang Tzu said, "There's no place it doesn't exist." "Come," said Master Tung-Kuo, "you must be more specific!" "It is in the ant." "As low a thing as that?" "It is in the panic grass." "But that's lower still!" "It is in the tiles and shards." "How can it be so low?" "It is in the

piss and shit!" Master Tung-kuo made no reply. Chuang Tzu said, "Sir, your questions simply don't get at the substance of the matter. . . . you must not expect to find the Way [Tao] in any particular place - there is no thing that escapes its presence! Such is the perfect Way [Tao], and so too are the truly great words. "complete" "universal" "all-inclusive" - these three are different words with the same meaning. All point to a single reality [Tao]. (240-41)

The three important words, "complete" "universal," "all-inclusive" characterize the Tao. This represents the "Transcendental Immanence" or "Immanent Transcendence" of the Tao (Kim, The Philosophy 190). In other words, Tao has universal immanence and absolute transcendence, for Tao is the unity of appearance (being) and reality (nonbeing). This transcendental immanence of the Tao is concretely illustrated in Chapter 39 of the Tao Te Ching:

Heaven attained the One and became pure.  
 Earth attained the One and became firm.  
 The Gods attained the One and became powerful.  
 The Valley attained the One and fulfilled itself.  
 All things attained the One and came into  
 existence.

The One which is attained by Heaven, Earth, the Gods and all things is the same Tao. That is, Tao pervades and embraces

them all, unchanging and unceasing.

Insomuch as the Tao pervades and embraces Heaven and Earth, all phenomena of nature reflect the work of the Tao. If we observe carefully the movement of sun and moon, the turn of day and night, and the succession of the four seasons, we can find out the movement of the Tao. For example, when the sun has reached its meridian, it declines, and when the moon has become full, it wanes. When Winter (the cold) goes, Spring (the warmth) comes, and when Spring comes, Winter goes. Such movements characterize "return" of the Tao. In Chapter 40, Lao Tzu says, "Return is the movement of Tao." Tao moves by "return," a movement returning to itself: "Tao moves cyclically without coming to an end" (TTC 25). This principle of return is the most fundamental of the laws that govern the changes in the spheres of nature and man; "When the development of anything brings it to one extreme, a reversal to the other extreme takes place; that is, to borrow an expression from Hegel, everything involves its own negation" (Fung, A Short 19). Pointing to the natural cycles, Lao tzu says again:

Things in all their multitude:

each one returns to its root.

Return to the root means stillness.

Stillness means return to fate.

Return to fate means eternity. (TTC 16)

Lao tzu believes that the return to the original state is

the destiny of all things and the fulfillment of the purpose of existence. Lao tzu pays attention to the cyclical movement, not to the continuous motion itself.

This principle of cyclic movement is applicable to all things, for contraries are constantly exchanging their places in the cyclic movement. The opposites form a cycle. Thus to grow and to diminish form a cycle, and to be strong and weak form a cycle; so do men's fortune and misfortune, they constantly change their places with each other; "Calamity is that upon which happiness depends; Happiness is that in which calamity is latent. Who knows when the limit will be reached? Is there no correctness (used to govern the world)? Then the correct again becomes the perverse. And the good will again become evil" (TTC 58).

Another important principle of the Tao is that Tao produces all things in the world. "To give birth to" is the most significant principle of the Tao: "All things under Heaven come about in existence. Existence comes about in nonexistence" (TTC 40). In this respect, the Tao is not merely dynamic principle but an organic life-producing principle.

### C. Tao and the human view of the Opposites

Tao is constantly in motion, and constantly returning: "Welling up without interruption, one cannot name it. It

returns again to non-existence. This is called the formless form." (TTC 14). By the motion, all things are produced. The Tao itself suffers no change, being still and "formless," but it is not static, for it is reaching everywhere and manifesting itself. Although the Tao is formless, the manifestation from its motion gives appearance of high and low, high and small, white and black, and other such qualities. These manifestations are named by man, and are considered "opposites"; they are not only opposites, but opposites with a flavor of being good and bad, desirable and undesirable. With the Tao itself, however, all these appearances are but the Tao in different aspects. "The Tao of Heaven plays no favoritism" (TTC 79). The manifestations of the Tao might be considered an analogue to the ocean water that swells to form billows and dips, but the ocean itself is in no way different. While the Tao is in motion, like the ocean water, its aspects are constantly changing. What is high soon changes to low, and what is low quickly swells up; and like the ocean, it tends to return to rest and calm. Tao works in all things. All things have the appearances of opposites and the tendency of return towards the opposite to form a complete one. In this light, the "opposites" are conceived by the human mind. With the Tao, the so-called "opposites" are not really opposites; they are merely complementaries to each other. Lao tzu says:

When all in the world recognize beauty as beauty,



it is ugliness.

When they recognize good as good,

it is not good.

Therefore, being and nonbeing beget each other,

hard and easy complement each other,

long and short shape each other,

high and low rely on each other,

sound and voice harmonize with each other,

front and back follow each other. (TTC 2)

Beauty and ugliness are just the products of man's subjective and relative cognition, so that they are not nature itself. This relativity of man's subjective recognition is associated with Lao tzu's epistemological dictum: "The Tao that can be expressed is not the eternal Tao." Nature which comes into the concept of human language is just man's axiological judgment, not living nature itself. Chuang tzu presents a good example:

Men claim that Mao-Ch'iang and Lady Li were beautiful, but if fish saw them they would dive to the bottom of the stream, if birds saw them they would fly away, and if deer saw them they would break into a run. Of these four, which knows how to fix the standard of beauty for the world? The way I see it, the rules of benevolence and righteousness and the paths of right and wrong are all hopelessly snarled and jumbled. How could I

know anything about such discriminations? (46)

In both Lao tzu and Chuang tzu's sense, beauty is not beauty and ugliness is not ugliness. Since both of them are merely the expedients by which we perceive things, they cannot be objectified as absolutes.

When Lao tzu says, "When all in the world recognize good as good, it is not good," it is noteworthy that he uses "not good," rather than "evil" for the juxtaposition with "good." This means that "not good" is not independent positive evil but merely absence of good. Moreover, when he says, "all in the world recognize beauty as beauty, it is ugliness," Lao tzu does not use in the original text the Chinese character which exactly means "ugliness," but employs for the juxtaposition with "beauty" the character which has double meanings of "ugliness" and "evil." This conveys an important implication that in his philosophy even ethical "evil" is given a meaning of "ugliness" as a symmetrical word of "beauty." That is to say that the conflict of ethical good and evil does not take place in Lao tzu's philosophy. In his philosophy, ethical good and evil are included in aesthetic beauty and ugliness, and good and evil eventually become beauty and ugliness. Beauty and ugliness concern our hearts and the whole feeling of our body. According to Wang Pi's (226-249) interpretation of the passage,

Beauty induces happiness in human hearts,

Ugliness brings disgust to human hearts. So beauty and ugliness are like happiness and anger; good and not good are like right and wrong. Happiness and anger have the same root; right and wrong have the same gate. So they cannot be mentioned with partiality. These six show that obvious elements of nature cannot be mentioned with partiality. (qtd. in Lin 5)

By recognizing beauty and ugliness in terms not of ethical duality but of the comprehensiveness of human feeling, Wang Pi dissolves ethical judgment into an aesthetic one. This represents not only Wang Pi's penetrating aesthetic insight but also the aesthetic epistemology of the Taoistic philosophy, in which existence and the world are justified.

We have to abide by the undifferentiated state of Tao so that we may achieve the coincidence of opposites and embrace everything existent as one. The Tao is the absolute from which all opposites come and to which all opposites return in order to become identified, to blend into one. This is why Chuang tzu urges us to return to nonbeing which is the primordial state of Tao and has "Great Harmony" within itself. It is to overcome all relative values and to return to the "Heavenly Equality."

Harmonize them [all judgments] with the Heavenly Equality, leave them to their endless change, and so live out your years. What do I mean by

harmonizing them with the Heavenly Equality? Right is not right; so is not so. If right were really right, it would differ so clearly from not right that there would be no need for argument. If so were really so, it would differ so clearly from not so that there would be no need for argument.. Forget the years; forget distinctions. Leap into the boundless and make it your home!  
(Chuang tzu 48-9)

#### D. Tao as Female Principle

The Tao manifests itself in a creative, spontaneous and non-aggressive way. The Tao Te Ching symbolizes this way in concrete images from nature: water, the female, the mother, the valley, the dark, the bellows, the door, the empty vessel and the mare. Most of these symbols are, in Taoist terms, explicitly female, and all of them point to the potentiality associated with female reproduction or the nature of motherly love. The image of the female is predominantly linked with the metaphor of the dark female or the valley spirit that engenders Heaven and Earth.

The spirit of the valley never dies.

It is called 'the female'.

The gateway of the dark female

is called 'the root of Heaven and Earth'.

Uninterrupted as though persistent

it is effective without effort. (TTC 6)

In the Taoist philosophy, creation is the production of all things from the womb of the female. In other words, the creativity of the Tao depends on its emptiness and its potentiality. The nonbeing of the Tao is the unlimited potential for new being, and bears analogy to the female and the spirit of the valley. This signifies that the emptiness of the valley is an inexhaustible and productive nonbeing of Tao. That is, the Tao is the living "spirit of the valley" that has a female productive principle.

In Tao Te Ching, nonbeing and being are both described with female imagery. Tao as nonbeing is compared to the "dark female" that is "the root of Heaven and Earth," while Tao as being is described as "the mother of individual beings" (TTC 1). Lao tzu thinks that the ultimate principle of the world is a female or mother principle: "[Tao] turns in a circle and does not endanger itself. One may call it 'the Mother of the World'" (TTC 25). Since nonbeing is associated with the emptiness of the female productive power, nonbeing is fertile, moving and inexhaustible. This presents the bifurcation of Eastern and Western ideas and attitudes towards woman. As Chen points out, the female in both the Taoists and the Pythagoreans is identified with the empty, dark, unlimited and formless (401). But the female in Taoism is, as we have seen, the origin of life, becoming,

and unity of all things, while for the Pythagoreans it is the source of evil and corruption (Chen 401). The reason is found in their different idea of the origin of being. In Greek thought, being comes from being, and thus the male is identified as the cause of being. The Greek's "being" is later transformed into the male heavenly God. On the other hand, in the Taoist philosophy, being comes from nonbeing (TTC 40), and the cause of being is attributed to the female.

I, therefore, think that Lao tzu's Tao Te Ching is the first systematic bible of feminism in human history.<sup>7</sup> Lao tzu grasps the Tao as nonbeing which is predominantly characterized by the female's inexhaustible productivity. He also regards the ultimate principle of this world as a mother principle. When his philosophy is occasionally called the philosophy of Wu (nonbeing), it suggests his feministic idea that nonbeing is more powerful than being, for being comes about in nonbeing. Lao tzu's feministic idea is typified in Chapter 36 of Tao Te Ching: "The soft wins victory over the hard. The weak wins victory over the strong." He further states, "the hard and strong are companions of death; the soft and the weak are companions of life" (TTC 76). The logic that the soft wins the strong is deeply rooted in Lao tzu's thought. As Herbert puts it, "The glorifying of strength through weakness by exaltation of the dales and deeps was typically, indeed uniquely,

Taoist" (13).

From the point of view of the Yin and Yang, the Yin overcomes the Yang. This explains why the Taoists call their philosophy Yin-Yang philosophy, not Yang-Yin philosophy. Lao tzu's feministic idea that the female wins the male is deeply connected with his "functionalistic cosmology" in which "weakness is the function of Tao" (TTC 40), and with his anti-war pacifism that "any militarism cannot make human society strong" (TTC 30). As a matter of fact, Lao tzu was consciously responding to the situation of his time; more specifically, he was reacting against strength and masculinity, the characteristic qualities nurtured so as to enrich the nation and strengthen the military in an increasing chaotic political world.

#### E. Tao and Time

In the Taoist philosophy, time is regarded as a concrete reality inseparable from the changing process of things. Since the world is in a universal flux and all changes in the world are equally the work of Tao, time is not treated as an abstraction or a form, but is identified with change and transformation. Thus to observe and experience time is to observe and experience concrete events of change in the world. The linear time that is a western Hebrew-Christian concept is recognized as an "arrow" which

"comes out of a distant place and past which are not here and now, and which goes into an equally distant place and future which also are not here and now" (Northrop 343). On the other hand, in the Taoist philosophy, Tao is comprehended as the totality of time. Thus time is viewed, in Northrop's words, as "a placid, silent pool within which ripples come and go" (343) and out of which

the differentiations come, and back into it they go. Now it is precisely this coming into existence of the differentiations and their passing away again, to be replaced by new transitory qualities, that gives rise to the sequence of . . .

associated differentiations which is the sensed arrow of time. But the undifferentiated, all-embracing, indeterminate aesthetic continuum is not in this arrow-like temporal sequence; instead it embraces within itself this sequence and the coming and going of its associated sense data.

Thus the undifferentiated aesthetic continuum is timeless. (Northrop 342)

The "undifferentiated aesthetic continuum" is, as Kim points out, equated with Tao, the totality of time (The Beautiful 81), which significantly means that time has the cyclic principle of Tao. Chang Tzu says, "The succession of decline, growth, fullness, and emptiness go in a cycle, each end becoming a new beginning. This is the way to talk about



the works of the great principle" (qtd.in Chan 206). Yet the cyclic does not merely imply either the repetitive or the serially discontinuous. It "combines the duality of the constant and the changing" (Cooper 24). The cyclic movement is "one of renewal of infinitude, revolution, change, movement," with endless possibility and alternation of contraction and expansion, inaction and action, but also with "the symbolism of cosmic completion" (Cooper 24).

From the point of view of Tao, the totality of time, "Before and after follow each other" (TTC 2) and the concept of fixed time such as past and future loses its base. Time comes out of and goes into "here and now"; there exists only an eternal present. The points of time such as past and future are discriminated when time is grasped spatially, not temporally. Spatiality means geometrical space which is peculiar and dominant in Greek mentality. In the Taoist philosophy, the geometrical thinking is not important, and the absolute external form of space is not acknowledged, for the Taoists comprehend even space itself as time (Kim, How Can 108): "Space and time are not to be separated from the actual content or happening of the world, material and spiritual" (Liu 146). For the Taoists, time is space and space is time (Chang, Creativity 57). With the Tao man has a real existence, but it has nothing to do with location in space; he has a real duration, but it has nothing to do with beginning or end in time. In this regard, Chuang tzu advises

us not to make any distinctions among all changes in the world, for they are the work of Tao:

Tao has neither beginning nor end. . . .

Having seen the One, he was then able to abolish the distinction of past and present. Having abolished the past and the present, he was then able to enter the realm of neither life nor death. Then, to him, the destruction of life did not mean death and . . . In dealing with things, he would not lean forward or backward to accommodate them. To him everything was in the process of destruction, everything was in the process of perfection. This is called tranquility in disturbance. Tranquility in disturbance means that it is especially in the midst of disturbance that [tranquility] becomes perfect. (qtd.in Chan 196)

Insofar as the Taoist philosophy holds that the ultimate reality Tao is the source of change and the world is the place of Tao's creative transformation, there is no reality at all which exists independently of time. In other words, there exists no separate world of the timeless and there is no need for such a separate world. Thus the Taoists have no need for preserving perfection; ideals and various forms of values in a timeless heaven, because the world of reality is none other than the world of appearance. In addition, unceasing change and occurrences in time bring

forth new forms of perfection and value in the world. This idea, naturally and inevitably, makes it unnecessary for the Taoists to posit a world of timelessness and to escape from the changing process of time, whereas Greek philosophy searched in earnest for what is changeless and eternal, such as Parmenides' Being, Plato's Idea and Aristotle's God (Liu 146). The Taoists have no need for transcending time, for the Tao which is the totality of time is not to be transcended but is to be identified with or to be participated in. The transcending of time in Lao tzu's thought means to identify oneself with the Tao which is the source of change. The Taoists eventually find the transcendence of time within the change of time (Liu 148). In other words, they attain within time the solution of death. When one identifies himself with the Tao, he is immortal so far as the Tao is forever lasting. The Taoists attain their immortality by acknowledging their finitude, not by denying it. Thus the Taoists do not view time with a sense of anxiety, and they do not worry about death, which is part of the creative process of the Tao. They, in a word, recognize time as none other than the ultimate reality of all things in the world of change.

#### F. Tao and Human Nature

Lao tzu's Tao Te Ching is literally the "Canon of Tao

and Te," which represent respectively Tao, the hidden source of all things and Te, its manifestation as nature. According to the Tao Te Ching, Te (nature) derives directly from Tao and is always at one with Tao. Thus human nature is understood through its relationship to the Tao. To begin with, since Te derives and follows from Tao, it characterizes the way in which Tao is present in the universe. In chapter 51, Lao tzu says that Tao is the dark and mysterious Te:

Tao gives birth to the ten thousand things without possession, accomplishes without holding to them, nurtures without lording over them.

This is called the dark and mysterious Te.

While Tao is Te, dark and mysterious, Te is Tao, moving forward and becoming manifest. Just as being comes from nonbeing and yet both of them are dual forces through the interchange in which Tao functions, Te represents the individuation of Tao in its multiplicity and variation. Without Tao, no shape can be born; without Te, nothing that is born can have a clearly defined nature. In Fung's words, "Te is what individual objects obtain from Tao and thereby become what they are" (A History 180). Te, which comes out of Tao, can be regarded as a leap, but the leap cannot mean a disconnection in its physical sense. For Te is in constant communion with the Tao. Indeed, without the latter the former could not function; it would lose its basis of

operation. In this light, Te is not specifically of human nature but of all of nature; a common nature is possessed by all of the ten thousand things. This provides us with metaphysical oneness, for in being derived from the Tao, Te inherits all encompassing and interpenetrating quality of the Tao. Thus we are the "here-now" reflection of the Tao's eternal creation (Chang, Creativity 57).

Since Te is conceived as deriving from Tao, the Taoists regard the initial and potential to be the perfection of nature. In Chapter 55, Lao tzu describes the infant as full of Te which stands for the perfection and harmony of original nature.

Whosoever holds fast to life's completeness  
 is like a new born infant:  
 Poisonous snakes do not bite it.  
 Scavenging animals do not lay hold of it.  
 Birds of prey do not hunt for it.  
 Its bones are weak, its sinew soft,  
 and yet it can grip firmly.  
 It does not yet know about man and woman,  
 and yet its blood stirs  
 because it has abundance of seed.  
 It can cry all day long  
 and yet its voice does not become hoarse,  
 because it has abundance of peace.

The infant's nature is freshly born of Tao, which is the

underlying unity and harmony, and all is in harmony with the infant. That is, the infant possesses the original perfection of nature, and it is in harmony with all things, free from harm. This explains that the philosophy of Tao has "no question of calling human nature good or bad, for in common with its source Tao, it transcends such predicates" (Herbert 60).

Just as Tao is predominantly characterized by the female, Te, too, has the same feminine quality of the weak, tender and yielding, as is best seen in the work of water:

The best is like water.

Water benefits all things

And does not compete with them.

It dwells in the lowly places that all disdain

Wherein it comes near to the Tao. (TTC 8)

Lao tzu's view of Te (nature) as feminine corresponds, to a considerable extent, to C. Jung's concept of "anima." In his commentary on The Secret of the Golden Flower: A Chinese Book of Life, Jung says, "anima is personification of the unconscious in general," out of which consciousness originally arises (118-19). Erich Fromm, too, points out that the female represents the unconscious and formless, whereas the male represents the conscious and formed (The Art 41-3). In this view, to preserve the wholesomeness of his nature one has to return from the "masculine" striving for selfhood through discrimination and differentiation to

the "feminine" which is the symbol of the undifferentiated state of Tao.

Insofar as Te (nature) derives from Tao and is inherent as a specific nature in the ten thousand things, Te characterizes not only feminine tenderness but also the same movement or inner tendency as Tao's inexhaustible cyclic movement. This means that Te (nature) is not so much a principle of form and conflict as a principle of stream and change. The important point of this view is that nature is basically formative, for Te bases its operation on the constant communion with the Tao. Thus in terms of the interrelation of Tao and Te, we are viewing a thing not from what it is, but from how it moves or operates within itself. In addition, the interrelation of Tao and Te signifies that not only does Te endow things with definite natures, but the lines of demarcation among them are blurred and they overflow into one another, for Te inherits the Tao's all-encompassing and interpenetrating quality.

This view of nature is quite different from the Aristotelian form which has its origin in geometry and pertains mainly to the determination and separation of a thing from other things. Each form is distinctly not to be confused with any other form. In the western concept of form, one's approach to the object necessarily divides himself into a duality, subject and object, and one can thus arrive neither at the metaphysical oneness nor at the

essential nature of the object. Like the approach of Zen, which is the blending of Taoism and Buddhism, the Taoistic approach to object is:

to enter right into the object itself and see it, as it were, from the inside. To know the flower is to become the flower, to be the flower, to bloom as the flower, and to enjoy the sunlight as well as the rainfall. When this is done, the flower speaks to me and I know all its secrets. . . . along with my "knowledge" of the flower I know all the secrets of the universe, which includes all the secrets of my own self. (Suzuki 11-12)

Since a common nature is possessed by all things and Te is overflowing into the other, by losing himself, he becomes one with them and experiences the encompassing and interpenetrating Tao. That is, by losing himself in the flower he knows himself as well as the flower.

#### G. The Path to Tao

According to the Tao Te Ching, human senses and intellectual consciousness bring man to distinctions among things in the world, so that he no longer abides by the original unity which gives life to all. Intellectual consciousness necessarily implies dualistic subject and object, the observer and the observed, self and nonself, so



that it eventually reduces the living world to a lifeless collection of separate entities without an underlying harmony and without being organically related. If one abides by intellectual discrimination, he brings forth his alienation not only from nature but from himself, for he divides himself into dualistic observer and observed, mind and body, logos and eros.

The Taoist philosophy, therefore, advises us to give up intellectual discrimination and to follow the movement of Tao with the absence of calculated activity, as expressed in the doctrine of Wu-wei(non-action; self-so-ness). According to this doctrine, mind must always be in the state of flowing, for when it stops anywhere, the flow is interrupted, and this interruption is injurious to the well-being of the mind (Suzuki 20). Man and the Tao are not two opposites; rather, man is part of the unity of the Tao. Thus human happiness lies in moving with Tao, not against it. This is why Lao tzu holds that all the troubles of man and society are of human origin. Lao tzu opposes any kind of artificial or calculated activity, and urges us to stay by self-so-ness for the uninterrupted flow of nature.

In the philosophy of Tao, heaven, earth and the sage are not virtuous (TTC 5), for they belong to nature, which transcends and is more inclusive than virtue. A man consciously aiming at virtue always falls short of virtue. To be virtuous one needs only to obey and follow nature. The

life that follows nature lies beyond the distinction of good and evil. Thus true virtue lies not in morality but in an inward quality for obedience to the natural, in simplicity and spontaneity. Only the sage who has forgotten virtue and obeys the spontaneity of his nature is truly virtuous. In Chapter 3, Lao tzu says:

By not preferring the competent one brings about that people do not quarrel. By not treasuring precious things one brings about that people do not steal. . . . Therefore the Man of Calling governs thus: He empties their hearts and fills their bellies. He weakens their will and strengthens their bones and brings about that the people remain without knowledge and without wishes, and he takes care that those who know dare not act. He does the non-doing, and thus everything falls into place.

Lao tzu's doctrine of non-action is not a doctrine of retirement from the world. It is a fundamental challenge to the artificiality of human civilization with no regard to whether it is a spiritual or materialistic one. His non-action reflects his fundamental skepticism about man's superficial notion that the development of human civilization itself corresponds to the increase of human happiness. Human civilization, built upon logos and individuation, keeps man away from the Tao, and eventually

does not lead him to happiness. Actually, as E. Fromm points out, modern man is undergoing the spiritual crisis which is described as "the deadening of life," "the automatization of man," "his alienation from himself, from his fellow man and from nature" (Zen 78-9). "Since Descartes, man has increasingly split thought from affect," modern man is "in a state of schizoid inability to experience affect, hence he is anxious, depressed, and desperate" (Fromm, Zen 79). He is in the serious "state of individuation" which is "the origin and primal cause of all suffering" (Nietzsche, The Birth 73). The principle of individuation has taken away from man the fundamental knowledge of oneness of everything existent. Only when we turn away from all discriminations and collapse "the principle of individuation," can we gain an inner experience of the Tao which provides a blissful ecstasy of "primordial unity" (Nietzsche, The Birth 37). As Chuang tzu suggests, a state in which "this" and "that" no longer find their opposites is called the reality of Tao (40). In the Taoist philosophy, to experience Tao means to arrive at self-awareness, and vice versa. When one experiences Tao, he is enlightened and awakened to himself. In this light, the path to Tao is the road to self-knowledge. When Lao tzu advises us to avoid all dualistic discriminations, the point is that the awareness of the identification and interfusion of self and nonself is the key that unlocks the mystery of

Tao (Chang, Creativity 20) and brings self-knowledge. As Suzuki put it, "Self-knowledge is possible only when the identification of subject and object takes place" (25).

The identification of self and nonself is more assured by the Taoistic concept of Ch'i (Cosmic vital force). Ch'i exists eternally, only changing its form. Ch'i condenses and constitutes itself into the various particularities of the cosmos, including man himself; then the body is decomposed, returning to Ch'i itself. The human body is an "open organic unity which maintains self-identity in the process of agglomeration and dispersion of Ch'i" (Kim, The Beautiful 67). Thus the self and the universe are not separated as dualistic subject and object, for the self itself is merely a temporary shape in the unceasing process of agglomeration and dispersion of Ch'i. The human body has meaning only as an open entity in the whole. The human body, the universe, and what relates the two, are all Ch'i. Therefore, the reality of the universe is that the universe brings itself into being by the simultaneous participation of all elements involved in it. This concept of Ch'i brings the individual to oneness of everything existent and "the sense of identification with the universe at the absolute point of "here-now" (Chang, Creativity 83). This awareness achieves the identification of existence and value. No person or thing can be treated as an "other"; no action can be without consequence for one's self, for everything affects the one

shared self. This makes it possible for the Taoist to transcend distinctions in returning to the primordial undifferentiated state of Tao.

The concept of Ch'i also makes it unnecessary to go far in pursuit of Tao. Since the human body has temporality and open spatiality, the human body is regarded by the Taoists as a microcosm containing a "system in which the whole process of the experience of the Universe is accumulated" (Kim, The Beautiful 68). In addition, since Te (nature) inherits the Tao's all-embracing and interpenetrating quality, it lies in finding Tao within himself to see the secrets and reality of the universe. "The universe is my mind. My mind is the universe" (Chang 83). Lao tzu says in Chapter 47:

Without going outdoors  
 One knows the world.  
 Without looking out of the window  
 one sees the Tao of Heaven.  
 The further out one goes  
 the lesser one's knowledge becomes.  
 Therefore, the sage does not need to go  
 and yet he knows everything.  
 He does not need to see  
 and yet he is clear.  
 He does not need to do anything  
 and yet he completes.

Since Tao is inherent in everyone, "each man has within himself the capacity to awake and be enlightened" (Fromm 80). This is, as Fromm points out, precisely the reason why the Taoist philosophy assumes such importance for the west today (80). As a matter of fact, the great contribution of Chinese philosophy is "the theory that man perfects himself through the cultivation of egoless selfhood" (Chang, Creativity 77), which is indeed the basis of the Taoist philosophy. We can find the Tao within ourselves, to cultivate simplicity to the point of non-action, to gain the wisdom of perfect stillness and indifference; and there to rest in contentedness. Lao tzu also says, "He who can see the small is clear-sighted" (TTC 52), for Tao is everywhere (TTC 34). He calls the Tao small and great (TTC 34). At its greatest, Tao is infinite; at its smallest, there is nothing so small but Tao is in it. This is similar to the image in William Blake's "Auguries of Innocence";

To see the world in a grain of sand  
And Heaven in a wild flower,  
Hold infinity in the palm of your hand  
And eternity in an hour.

Insomuch as the self in the Taoist philosophy is the cosmic self as well as the individual self, the self is comparable to a circle which has no circumference; it is thus emptiness. But it is also the center of such a circle. In this regard, self-awareness is to arrive at the emptiness

(nonbeing) which is beyond conceptual thought and can only be realized by throwing off all discriminations. The emptiness is not nihilism; on the contrary, it expresses the ultimate reality of Tao which is beyond duality but is yet immanent in all things (Cooper 65). The spiritual quest for self-awareness is the journey back to the center of the circle. In terms of Tao, the return to the center is the journey home, back to "the great Mother" Tao. This journey is ultimately to seek the cosmic center, which necessarily requires a long way through "the process of losing and losing" (Chang 115).

To search for Tao is to lose day by day, while to search for knowledge is to gain day by day. In Chapter 48, Lao tzu says:

The pursuit of learning is to increase day after day. The pursuit of Tao is to lose and further lose until one reaches the point of taking no action. No action is undertaken, and yet nothing is left undone.

By losing and losing until one loses himself, one ultimately reaches the Tao and the state of nonaction, which provides self-awareness and the highest sense of peace. When one achieves self-so-ness, one is delivered from differentiation and distinctions, and views the universe and man with intuition. This concept that only by losing oneself can one find himself is also found in the Christian Bible: "Whoever

tries to gain his own life will lose it; but whoever loses his life for my sake will gain it". (Matt. 19:30). Of course, it should be noted that while Tao is impersonal and impartial, the Christian God is considered a personal Savior. And a similar thought of finding oneself by losing himself is presented in Carlyle's Sartor Resartus and even in Emerson and Thoreau. Furthermore, when one experiences the Tao, he gains not only himself but also the intuition of permanence which provides peace, for the Tao is experienced only when he attains the identification of appearance and reality. These days, like the Taoist philosophy, the Whiteheadian organic philosophy assures us that "the essential truth that peace demands is the conformation of appearance to reality" (Whitehead 377). This is to say that the Taoist philosophy, in principle at least, has found its way into the thought of or has been independently derived by western writers and thinkers.

#### H. Applying the Taoist philosophy to Shakespeare

The Taoist philosophy is not easily summarized. It has been expounded and interpreted by many writers through the centuries. Many commentators have tried to illuminate the writing of Tao Te Ching. It is beyond the scope of this thesis to give an account of the scholarship on the Taoist thought. What I have done here is limited to a short



description of the basic Taoist doctrine and its elements largely relevant to Shakespeare.

The Taoist philosophy is, as I mentioned, completely built upon "phenomenal monism," which seeks reality within the constantly changing reality of phenomena. Thus the philosophy of Tao fundamentally refuses all sorts of bifurcation such as reality and appearance, nature and man, subject and object, mind and matter, body and spirit, logos and eros. All of them are organically one and generally held to be generated from the same vital force Ch'i whose change follows the Yin-Yang principles of the Tao in the emergence of constantly new forms. Thus change is natural movement working from the Tao, and change and order go hand-in-hand. This natural order characterizes the Taoist cosmology.

Since the underlying principle, Tao, is the unity of being (appearance) and nonbeing (reality), it is transcendental and immanent. Its function lies in its lowliness and "weakness" - symbolized predominantly by the female. This lowly tendency is expressed also by stillness and Wu-Wei (nonaction). In addition, the movement of the Tao is characterized by the cyclic return. The idea of return is basic to the philosophy of Tao; all other ideas revolve around it. The Taoist thought perceives that cyclic movement characterizes life, and that contraries are constantly exchanging places. Returning to the original state is the ultimate destiny of all things, the fulfillment of the

purpose of existence. In the Taoist philosophy, one returns to the simplicity of nature, or the innocence of infancy.

Humanity's path to the Tao lies in a firm confidence in the unfailing natural cycles. Firmly convinced that true happiness resides in the simplicity of natural goodness, the Taoist is resigned to his natural or primitive way of life. He believes that, when man acts in accordance with the Tao, all will be well, and he will be happy. Within the Tao itself, since all things are good in their natural form, all human endeavors to change them are bad, and must be abolished. Only then, can natural order be restored. In other words, by losing and losing the superficial artificialities and all dualistic discriminations, one comes to identify himself with the Tao, which is to transcend time and to attain his infinitude of immortality.

Shakespeare in all probability never heard of Tao, or studied such eastern philosophy. He nevertheless had a remarkable profound understanding of the world. As John Donne reflected in his well-known poem "Hymn to God My God, in My Sickness" that "west and east / In all flat maps ( and I am one) are one," coming full circle to death touching the resurrection, so in Shakespeare - especially in Cymbeline, The Winter's Tale and The Tempest - we can find an unusual application, even if an unlearned one, of a fundamental eastern philosophy of Tao. The universality of thought in Shakespeare's Romances can be related in many ways to the

philosophy of Tao. Of course, I do not exclude the possibility that the philosophy of Tao may be related in different ways to Shakespeare's tragedies, comedies and histories. Yet since the focus of my thesis is on the idea of order of Shakespeare and Lao tzu, the Taoistic idea of order is related more closely to Shakespeare's idea of natural order conceived in the Romances than that of moral order in the tragedies, of social order in the comedies, of political order in the histories, and of transcendental order in the Roman plays.

To begin with, in Shakespeare's Romances, "natural order" means "the rhythmical change in the creative process of birth, growth and death, and of regeneration" (Choe 142). It is "the pattern of life that the ancient Greeks imitated in goat-song at the festival of Dionysus, and what later Greek poets developed into two forms of drama, tragedy and comedy, and finally into trilogy" (Choe 142). Yet Shakespeare's Romances which also take the form of death-resurrection and of tragicomedy go far beyond just a combination of tragedy and comedy. As Smith points out, "Shakespeare's romances evolve in a natural way from the tragedies, as indeed they do also from the comedies" (68). Shakespeare's Romances are not merely a juxtaposition of tragedy and comedy but a natural fusion of them written in his comprehensive vision of life, a vision created artistically after a long experience in writing comedy and

tragedy. As Whitehead teaches, "At the heart of the nature of things, there are always the dream of youth and the harvest of tragedy. The adventure of the universe starts with the dream and reaps tragic Beauty. This is the secret of the union of Zest and Peace - That the suffering attains its end in a Harmony of Harmonies." (296). Although Whitehead does not mention Shakespeare, this passage, as Wilson suggests, expresses in philosophical terms "what the whole sweep of Shakespeare's dramatic production, culminating in the Harmony of Harmonies which is The Tempest, expresses symbolically" (16). The "Harmony of Harmonies" is Shakespeare's vision of life conceived in the Romances, a poetic intuition of the "natural order," which corresponds with the underlying great harmony of Tao, the principle of cosmic order. As a matter of fact, the world of reality in the Romances is comprehended as none other than the world of sense, and the "natural order" reflects the "immanent transcendence" of the Tao, the unity of appearance and reality. Just as everything existent is interrelated by the Tao as an organic whole, so the natural order brings characters to the mysterious unity and ties them into one family so extended as to include all of humanity. This explains the main reason for which I exclude Pericles from the list of plays I have chosen for my study of the Romances. Unlike the other three plays, Pericles produces no unified feeling. When the natural order is

related to the Tao, one of its most important functions is to bring characters to the union with "the heart of the world" (Nietzsche, The Birth 49) and to join them in the brotherhood of one family.

The second notable Taoistic aspect in Shakespeare's Romances is that the natural order, like the female productive principle Tao, is symbolized by the female. Tao is predominantly symbolized by the female. The Tao Te Ching does not envision a primordial beginning with specific gods and goddesses. The creative powers of the beginning are instead symbolized by the abstract mother, the Tao. Especially, the Taoist philosophy views male and female as the complementary duality of Yin and Yang; human sexuality is valued as the obvious means for creation, and is given religious and philosophical meaning. In quite a similar way, the natural order in the Romances is embodied in Imogen, Perdita and Miranda, and their unions with Posthumus, Florizel and Ferdinand are presented as the creative powers to insure natural continuity, fertility and order. Yet Marina lacks a warmth and life for a symbol of the natural order or the Tao. Chastity is important to all the heroines of the Romances, but it becomes a living virtue to Imogen, Perdita and Miranda, for it is set by the side of their capacity for loving. On the other hand, Marina remains something of a lifeless symbol just for chastity. As we have seen, Tao is a female life-giving principle. Thus unless

Marina is a living woman like the other heroines, it is taken for granted that her union with Lysimachus does not become the ultimate power to create new order and natural fertility. This is another reason I exclude Pericles from my study.

Third, the philosophy of Tao sees man as an "open entity" in the whole, and as a microcosm in which "the entire process of the universe is condensed" (Kim, The Beautiful 68); it seeks the principle of the Tao within the individual. The Taoist philosophy identifies the movement of human nature with the movement of Tao which is characterized by "return." In the Taoist's view, cyclical movement characterizes life and contraries are constantly exchanging places. This idea of return is strongly echoed in Shakespeare's notion of human nature and the world. For example, the change of the outer worlds of Cymbeline, Leontes and Prospero coincides with the flow of their nature which is characterized by return.

Finally, in the Taoist philosophy, Tao is comprehended as the totality of time, and thus time has the cyclic principle of Tao. The Taoist's cyclic view of time is different from the westerner's linear view of time. In the former view, since time is experienced personally as a dynamic process of change and becoming, time is associated with a flow of human consciousness, and thus past and future are blended into the present. There is only eternal present

in the philosophy of Tao. In addition, since time is recognized as the ultimate reality of all things in the world of change, the transcendence of time is found within the changing of time. On the other hand, in the linear view of time, time is regarded as an objective substance which can be measured by the mathematical unit of clock, and time is accepted as a medium of cause and effect which generates a linear direction. In The Winter's Tale, Shakespeare provides through Time's speech and Perdita's beauty a reconciliation of time and the timeless, which is a vision of man in harmony with his temporal environment. In the play, Shakespeare also warns of the danger of linear thinking in human life. Leontes' linear thinking and comparison destroy his love and produce his spiritual blindness in the first three acts of the play.

We shall see more closely the Taoist undercurrent, as I analyze the three plays I have chosen, and how Taoistic elements are related to the plays overtly or symbolically. This Taoistic study of order in Shakespeare's Romances will provide a new approach to and understanding of Shakespeare's general idea of order, as well as a fundamental understanding of the "natural order." This should help to provide a greater understanding of Shakespeare's comprehensive vision of life.

For these purpose, the next chapter will illuminate more fully the natural order in Cymbeline by relating it to

the Tao and demonstrate how closely related the natural order of the play is to the Tao. The third chapter will analyze the relationship of time and order in The Winter's Tale in the light of the Taoist philosophy. And chapter four will analyze The Tempest from the Taoistic viewpoint of the "return" and also illuminate Shakespeare's comprehensive vision of life.



## Chapter 2. Cymbeline

Shakespeare's Cymbeline has been regretably overlooked and underrated as a botched play or a trial run for the later successes of The Winter's Tale and The Tempest. Part of this misleading evaluation of the play seems to come from the fruitlessness of applying methods of critical realism to the play. It is true that Cymbeline has a great lack of realism in the treatment of action and character. The play deals with romantic materials, the action has an enchanted, fairy tale-like quality, and the normal laws of causality are suspended. Yet the improbabilities in the play must be fully accepted, for fairy-tale in the Romances is the means by which we are led to understand the truth about the actual life we live. In other words, "the fairy tale with [Shakespeare] becomes charged with these implications which the more immediate types of story could not present, becomes the vehicle of the imaginative experience and interprets the real world more truly than do the records of actuality" (Ellis-Fermor 268).

Life itself is "not a coherent pattern leading by orderly degrees to prosperity, as in comedy, or to destruction, as in tragedy" (Nosworthy 79), but a mixture of love and violence, pleasure and pain, gain and loss, evil and good, beauty and ugliness. That is, life is a reservoir of the infinite variety of appearances under which lies the

"deep underlying Harmony of Nature, as it were a fluid, flexible support; and on its surface the ripples of social efforts, harmonizing and clashing in their aims at ways of satisfaction" (Whitehead 286). In Cymbeline, Shakespeare explores with his profound poetic intuition the underlying reality of life, which is presented with new intensity as the "natural order" within the traditional romance framework. The natural order, so characteristic of the Romances, means a great cycle of life and death, the rhythmical changes in the ceaseless creative process of birth, growth, death and regeneration. Shakespeare's comprehensive vision of life depicted in the last plays is a poetic intuition of the natural order, which reflects to a full extent the "immanent transcendence" of Tao, the great underlying principle which is the beginning and return of all divergent existence.

Thus a deeper understanding of the "natural order" will provide a key to unlock the door to a wider critical horizon of the play, "one of Shakespeare's most enigmatic plays" (Lawrence 441). It will also present an answer to the central problem of the last plays: What value can be attached to a life where everything passes away? This chapter will illuminate more fully the natural order of the play by relating it to the Tao.

To begin with, Imogen, like Perdita in The Winter's Tale, and, to a lesser extent, Miranda in The Tempest, is

the key figure as a symbol and embodiment of the natural order or the Tao. As a symbol of the natural order, she is described as "th' Arabian bird"(I.vii.32)<sup>1</sup>, a symbol of perpetual destruction and restoration, "divine Imogen"(II.i.56), who is associated with the "divine Nature" (II.ii.169), and "the piece of tender air" (V.v.46). This notion is of great help in grasping the whole play structurally as well as thematically if we keep our gaze loyally and carefully on Imogen. In fact, like the Tao, a unity in multiplicity, her presence binds up in an indissolvable union the apparently hopelessly varied plot threads and the seeming incongruity, and her unshakeable virtue provides the standard by which all other actions are measured. The play opens, appropriately, with this symbolic figure of the natural order menaced by Cymbeline's evil tyranny. Cymbeline's enforced separation of the marriage partners is precisely the "tyrannous breathing of the north" (I.iv.36), which blights love, marriage and life itself. His wrath and tyrannous act ignore the dictates of the season, the natural order, and inevitably results in discord and sterility in the kingdom , for he, like Leontes in The Winter's Tale, interrupts the sacred fertility of consecrated marriage through spontaneous affection. In terms of the Tao, the spontaneously interacting feeling of the female (Yin) and the male (Yang) is the ultimate power to produce all things and to ensure the incessantly changing

phenomena of nature. In this sense, sexual fulfillment of Imogen and Posthumus is directly equated with Britain's welfare, and their successful marriage at the end "becomes at once the matrimonial peace of the individual, the social integrity of the nation and the union of British manhood with the essence . . . of royalty" (Knight 164). Thus when Cymbeline banishes Posthumus from the community, he symbolically banishes joyous and vital Spring from the society until it is finally restored through Posthumus' reunion with Imogen.

In his last plays, Shakespeare at times seems to have almost the same concept of evil as Lao tzu's. In all these last plays dealing with the natural order, evil is represented as an interference with the great cycle and order of nature, and this play is no exception. Cymbeline's tyrannous action is precisely evil because, under the enchantment of the wicked queen, he acts in a way which produces a check in the natural progression and fulfilment of Imogen's life:

or ere I could

Give him that parting kiss which I had set  
Betwixt two charming words, comes in my father,  
And like the tyrannous breathing of the north  
Shakes all our buds from growing. (I.iv. 33-7)

Cymbeline uses his will to assert something in thought or action against his true nature, the other people, or the

natural world. In Lao tzu's language, the assertive use of the human will is evil if it is used against the nature of Tao and its operations in the universe. The ideal state of existence is described as the universe permeated by Tao. The operations of Tao in the universe are internally determined and not caused by any assertive desire or action. To interfere with the spontaneous transformation of the universe by the assertive use of the human will is to interrupt the ideal state of existence. Since Tao is the source of all things and the Yin-Yang principle of spontaneity, the interruption causes the cessation of the normal evolution of things, the destruction or "pollution" of environment, and the physical and mental pains of living beings. As Peterson points out, nature "[exacts] retribution from those who through the perversion of [spontaneous] love have interrupted the natural process of generation" (167). Actually, Cymbeline breaks down the supposedly normal life-process, so that Imogen suffers "the pangs of barr'd affections" (I.ii.14) and the kingdom has to suffer sterility and discord: "But not a courtier / Although they wear their faces to the bent / Of the king's looks, hath a heart that is not / Glad at the things they scowl at" (I.i.12-5). The situation in the court of Cymbeline prevents courtiers from following their inner dictate of nature: "Our bloods / No more obey the heavens" (I.i.2). The worst problem in Cymbeline's court, where man's inner spontaneity

is checked by external civility and morality, is that people cannot help falling into a Janus-faced life and losing a fundamental virtue, the ability to be what one seems to be, and to see things as they are.

This discrepancy between man's true nature and his outward appearance, a theme developed to some extent in Pericles, is a dominant concern in Cymbeline. Nothing in the court, save Imogen's "honest will" and courage, is what it seems to be. Only she continues to be true to herself. She has defied the wishes of her father who wanted her to marry Cloten, and has married instead "a poor but worthy gentleman," Posthumus. This is a marriage which, like that of Florizel and Perdita in The Winter's Tale, goes against the dictates of degree which is determined by rank and not by individual worth. Although her role as Cymbeline's daughter forces a discrepancy between her inner and outward natures, she recognizes that her desire is more important than the fact that she is the only heir to the throne:

Had I been thief-stol'n,  
As my two brothers, happy! but most miserable  
Is the [desire] that's glorious. Blessed be those,  
How mean soe'er, that have their honest wills,  
Which seasons comfort. (I.vi.5-9)

In terms of conventional duty of the child to the parent, Imogen's attitude toward her father is morally wrong, for her disobedience strikes directly at her father: "O disloyal

thing, / That shouldst repair my youth, thou heap'st / A year's age on me" (I.i.62-3)! Even to soften his rage, she does not deny or modify what she feels about her husband, or attempt to conceal the pain she feels at his departure: "There cannot be a pinch in death / More sharp than this is" (I.i.61). She is not afraid to show even to her father, a symbol of authority and power, her contempt for what is worthless. Yet she, in a strict sense, is virtuous, for life conceived in the Romances is presented as something amoral and virtue lies not in morality, "a will to decline" or "a will to negate life" (Nietzsche, The Birth 23), but in an inward quality for obedience to the natural, in spontaneity and simplicity.

It is undeniable that Imogen tries to realize her true nature. Yet it is noticeable that it is always in conjunction with Posthumus. The strength of her love for him is, like the strength of the love felt by Juliet and Cleopatra, so firmly established that she feels the identity of oneness with him, a completeness of intimacy, which enables her to cope with all external factors which threaten her love, even her husband's betrayal:

[Aside] 'Mongst friends?

If brothers: would it had been so, that they  
Had been my father's sons, then had my prize  
Been less, and so more equal ballasting  
To thee, Posthumus. (III.vii. 48-51)

This speech occurs when she has disguised her appearance in order to seek Posthumus. She knows that he has ordered her murder, but she also feels that her identity is merged with his. True love liberates one from the prison of solitary and partial identity, and brings him to self-knowledge, for self-knowledge is possible when the identification of self (subject) and nonself (object) takes place (Suzuki 25). Furthermore, if we are reminded that "the awareness of the identification and interpenetration of self and nonself is the key that unlocks the mystery of Tao" (Chang, Creativity 20), it is not difficult to suppose that true love is the path not only to self-knowledge but to the Tao (natural order). Of course, Imogen still discriminates between her husband and other characters like Cloten. But because the experience of Tao is an immediate and intuitive awareness in which distinction between subject and object vanishes, Imogen's true love where she loses herself and feels the identity of oneness with her husband provides an inner experience of Tao. In this sense, Imogen's constancy and confidence in her husband are not merely her loyalty to him, but her sublime endeavor to keep her firm faith in the natural order (Tao) that self-knowledge provides. Shakespeare and Lao tzu seem to find the crown of truth in the harmonious unity of man and wife. Man's awareness of oneness with heaven or the universe can start only from harmonious conjugal unity. In this view of the world, there



cannot be even an inch of soil for holy father and nun to place their feet on, for they do not have the organic experience that conjugal unity provides. Actually, it is no accident that holy father and nun do not appear all together in the Romances which explore natural order. They are not qualified to play any role in the natural order in the Romances.

As stated before, Imogen is presented as the standard, her own values unquestioned, all other values judged from her. Even Posthumus is no exception. Although he has been chosen as husband by Imogen, his attitude towards love raises a suspicion of whether he is worthy of Imogen. At the opening scene Posthumus is praised by the first gentleman as

a creature such

As, to seek through the regions of the earth  
For one his like, there would be something failing  
In him that should compare. I do not think  
So fair an outward and such stuff within  
Endows a man, but he. (I.i. 19-24)

Yet it also should be noted that this is just Posthumus' apparent value established in the eyes of courtiers. His real worth as a man has to be tested and he has to establish his absolute value in order to prove himself worthy of Imogen. Man cannot free himself completely from his settled perception that has been obtained in his circumstances. In other words, he cannot exclude the influence of social

convention:

And, sweetest, fairest,  
As I my poor self did exchange for you,  
To your so infinite loss, so in our trifles  
I still win of you. (I.i.118-121)

Posthumus is careless with his words and is not completely aware of the implications of his own statement. As in his wager with Iachimo, he unwittingly gives evidence that he views Imogen as an object to be possessed. This attitude seems apparent when they exchange parting gifts. He gives Imogen a manacle as a sign of his possession of her, while she gives him a ring as token of her love for him. This may overemphasize the difference, but it foreshadows what is to come. As long as he treats his wife as a possession, Posthumus cannot experience the identity of oneness with her, still less arrive at self-knowledge. Under this situation, his union with Imogen cannot play the important role of the creative power of natural order. Posthumus, whose name itself is associated with the birth and rebirth theme of the other last plays, should undergo the painful process of spiritual rebirth to achieve a harmonious union with Imogen. In other words, he has to go through a rite of passage so that he may grow into the eagle vision of cosmic harmony. When he is cast unprotected into a different and hostile world, it implies his separation from the settled senses to recreate an order of life independent of given

values - what Hartwig called "the pattern of Shakespeare's tragicomic action," which is "to dislocate settled perceptions through adversity and then to liberate perception through unexpected prosperity" (32). In terms of the Tao, Posthumus' perspective should be expanded until it, as we will see later in his dream vision, confronts a world constituted upon "nothing," for from the "nothing" evolves a cosmic vision in which appearance corresponds with reality and everything existent is one. This is symbolically suggested when Imogen talks with Pisanio about the departure of Posthumus:

I would have broke mine eye-strings, crack'd them,  
but

To look upon him, till the diminution  
Of space had pointed him sharp as my needle;  
Nay, followed him, till he had melted from

The smallness of a gnat to air. (I.iv. 16-21)

The symbolic meaning of this statement is that she cannot be reunified with Posthumus until he is projected into and is regenerated from the "nothing."

Here, it is necessary to illuminate what is Posthumus' real betrayal of Imogen, a symbol of the natural order or the Tao. It will help to understand the recovery of natural order. As already stated, true love is a path to the Tao (natural order) and self-knowledge. It is mainly because love is not reasonable. "Love's reason's without reason"

(IV.ii.22), and one cannot reason himself into love, though he can be reasoned out of it. The same is true of the Tao. The understanding of Tao is an intuitive, immediate awareness rather than a mediated, inferential, or intellectual process. "Tao does not blossom into vital consciousness until all distinctions between self and nonself have disappeared" (Chang, Creativity 19). All intellectual consciousness necessarily implies dualistic subject and object, self and nonself, so that it alienates man not only from nature but from himself. After arriving at Philario's house in Rome, Posthumus becomes corrupted by this discriminative reason and is reasoned out of love. He is contaminated by the reasonable man Iachimo who is not prepared to allow an unreasonable value to anything. When he says, "That lady is not now living; or this gentleman's opinion, by this, worn out" (I.v. 60-1), he denies not only virtue to Imogen but also the existence of virtue at all, anywhere. He uses reason as a weapon of attack in the argument with Posthumus, and Posthumus is led by Iachimo's calculated provocation into accepting the comparison between his ring and his love. Once he is trapped into accepting the comparison, he can neither resist his tempter completely nor win the argument:

You may wear her in title yours; but you know  
strange fowl light upon neighbouring ponds. Your  
ring may be stol'n too: so your brace of

unprizable estimations, the one is but frail and the other casual. A cunning thief, or a (that way) accomplish'd courtier, would hazard the winning both of first and last. (I.iv. 88-93)

If one, like Iachimo, abides by discriminative reason in love with woman, it is inevitable that he treats her as a possession, for intellection implies self and nonself and his thinking is always based upon self. Love cannot be an object of comparison or emulation, for love consists in putting an unreasonable and individual value on the loved object. Once Posthumus accepts the comparison between his ring and his love, he comes to think of Imogen as a possession to be boasted about and to "embrace" willingly the squalid wager. In France, he was prepared to fight and risk his life for Imogen, but now he reduces her to an object of a wager:

Iachimo: By the gods, it is one. If I bring you no sufficient testimony that I have enjoy'd the dearest bodily part of your mistress, my ten thousand ducats are yours, so is your diamond too. If I come off, and leave her in such honour as you have trust in, she your jewel, this your jewel, and my gold are yours - provided I have your commendation for my more free entertainment.

Posthumus: I embrace these conditions. (I.iv.

148-56)

Not only is a price set on Imogen's chastity, but Posthumus is also prepared to deceive her by sending Iachimo to her with a letter of introduction, despite knowing what he is about to attempt. When he "embrace[s] these conditions," the important point is that he eventually accepts Iachimo's view of Imogen, that she is just a possession. He is selling out Imogen's virtue that is "not a thing for sale, / and only the gift of the gods" (I.v.81). He is totally reasoned out of the perfect trust that love should be, into a view that is based on the self. This is his real betrayal of Imogen, which "Had cut her throat already" (III.iv. 34). Insofar as this discriminative and ratiocinative impulse takes a place in Posthumus' mind, it will break up his love, the path to self-knowledge and the natural order (Tao), so that he cannot be reunified with Imogen, a symbol of the natural order. In this light, his rite of passage is the process through which he takes off his intellectual attitude contaminated in Cymbeline's court and Rome, ultimately achieving happy and fertile reunion with Imogen.

All the troubles and sufferings of man and society in the tragic part of the play are of human origin; they come from man's artificial or calculated activities. This is to say that the forces of regeneration and recovery of order must come from nature herself. According to the philosophy

of Tao, we are advised to give up intellectual discrimination and to follow the movement of Tao with the absence of calculated activity, as expressed in the doctrine of Wu-Wei (Non-action). Since Tao is the source of all things, man and the Tao are not two opposites; rather, man is part of the unity of the Tao. Thus human happiness lies in moving with the Tao, not against it. In this play, we find the ideal state of existence in the Welsh "valleys" where the "lopp'd brances" of the king have taken root and "leav'd" under the guidance of Belarius, who had been wrongfully banished from the court of Cymbeline. The nature scenes in the play, as in many of Shakespeare's plays, are designed as sharp philosophical contrast to the action at court; they portray the natural life as virtuous and instructive in contrast to life in a corrupt court. Contrary to the "monarchs" and courtiers who "keep their impious turbans on, without / Good morrow to the sun" (III.iii.6-7), Belarius and his supposed sons, Guiderius and Arviragus, are simple worshippers of "divine Nature"(IV.ii. 170) and of the sun. Belarius, who knows "the art o'th' court" (III.iii.46), sees their lives as honest, free and pious:

this twenty years

This rock and these demesnes have been my world,  
Where I have liv'd at honest freedom, paid  
More pious debts to heaven than in all  
The fore-end of my time. But up to the' mountains!

(III.iii.69-73)

The view of nature expressed by Belarius is not new in Shakespeare. His cult of nature is associated with that of the old duke in As You Like It. His comparison of natural life with city life, and of the intrinsic value of man with his social values are quite familiar to the reader of the romantic comedies as well as to the pastorals of the age, dramatic and non-dramatic. However, Belarius goes deeper in his interpretation of nature, identifying human instinct with nature. In his eulogy on nature, the nature which "prompts [Arviragus and Guiderius] / In simple and low things to prince it, much / Beyond the trick of others" (III.iii.84-6) is eventually called "instinct" :

O thou goddess,  
Thou divine Nature, thou thyself thou blazon'st  
In these two princely boys! . . .  
'Tis wonder  
That an invisible instinct should frame them  
To royalty unlearn'd, honour untaught,  
Civility not seen from other, valour  
That wildly grows in them, but yields a crop  
As if it had been sow'd. (IV.ii.169-81)

The identification of human instinct and nature provides a very important key to understanding the natural order in the Romances. In a broad sense, human instinct and nature can be equated respectively with human nature and natural order;



that is, to borrow equivalent terms from the philosophy of Tao, they are identified respectively with Te and Tao. Te (human nature) derives directly from Tao and is always at one with Tao; Te represents the individuation of Tao in its multiplicity and variation. "Te is what individual objects obtain from Tao and thereby become what they are" (Fung, A History 180). Inasmuch as human nature (Te) comes from the Tao, the most important thing is that all beings must take "self-so-ness" as their norm, for the natural order or the Tao is the principle of spontaneity. The calculated or assertive use of human will inevitably obstructs the natural flow of the Tao and thus prevents him from becoming what he potentially is. In this light, nature is the best school for education, a concept of the age going back to the Greeks and forward to the Romantics: "One impulse from a vernal wood / May teach you more of man, / Of moral evil and of good, / Than all the sages can" (Wordsworth 51). In Act III scene iii, we witness an excellent model of the proper education of princes when Belarius, by pointing out examples in nature, trains his royal pupils against moral abuses arising from the unnatural hierarchy of the social order. Even the mouth of their cave provides a lesson in natural piety: "Stop, boys: this gate / Instructs you how t' adore the heavens; and bows you / To a morning's holy office" (III.iii.2-4). Belarius does not prevent the boys from growing naturally; instead he educates them in what he

understands to be the universal laws of nature. Life in the Welsh valley fully brings out the native virtue of the kidnapped princes, as is well expressed in the above-quoted prayer of Belarius to nature.

The identification of instinct and nature also provides us with metaphysical oneness in the sense that Te derives from Tao and thus a common nature is possessed by all beings. Te (human nature) not only provides the defines of things but overflows into one another, for Te, which bases its operation on the constant communion with the Tao, inherits the Tao's all encompassing and interpenetrating quality. After Imogen, disguised as a boy, appears in the cave, Guiderius says, "Were you a woman, youth, / I should woo hard, but be your groom in honesty" (III.vii.42-3). Arviragus says, "I'll make't my comfort / He is a man, I'll love him as my brother: / And such a welcome as I'd give to him" (III.vii.45-7). To these Imogen replies: "I'd change my sex to be companion with them" (III.vii.60). These three speeches are linked with the same spirit while they represent three types of character. Although they do not know what links them thus, it is the work of instinct (Te) which overflows into one another. This connectedness linked by instinct (Te) heralds the ultimate bond in the last scene that joins all of humanity in brotherhood if they follow the movement of the natural order (Tao).

Guiderius and Arviragus are, like Imogen, simple-

mind, determined not by morality but by the inner dictate of their nature. This conveys an important fact that they are, like "the rud'st wind" (IV.ii.174), not virtuous. Just as heaven, earth and the sage are not virtuous in the sense that they follow nature that transcends and is more inclusive than virtue, Guiderius and Arviragus' life that follows nature lies beyond the distinction of good and evil. Just before they leave sick Imogen for hunt in Act IV scene ii, Guiderius and Arviragus awfully surprise the audience as well as their father, Belarius, by saying with no hesitation that they love the boy (Imogen) more than their father:

Guiderius:            I love thee; I have spoke it;  
                          How much the quantity, the weight as  
                          much,  
                          As I do love my father.

Belarius:            What? How? How?

Arviragus:          . . . The bier at door,  
                          And a demand who is't shall die, I'd  
                          say "My father, not this youth."  
                          (IV.ii.17-24)

Guiderius and Arviragus enjoy unconditional and "honest freedom" (III.iii.71) with respect to themselves and remain true to the earth. At this bold assertion, Belarius is rather glad that it confirms his conviction of the mighty nature: "O noble strain! / O worthiness of nature! breed of greatness" (IV.ii.24-5). Their real virtue, like Imogen's,

lies not in morality but in their obedience to the spontaneity of their nature. This inward quality of the two princes is compared by Belarius to "the rud'st wind" which makes "the mountain pine" "stoop to the vale" (IV.ii.174-76). If we feel the absence of any sense of outrage or distress at Guiderius' description of how he cut off the head of the arrogant Cloten, it comes from the amoral dimension of nature at which the proud pine Cloten is just made "stoop" to the vale by "the rud'st wind" Guiderius. As a matter of fact, the "divine Nature" has no partiality; all people are equal in the shared love of the great nature. Yet nature exactly turns against those who go against her: "Heaven's nets are wide-meshed / but they lose nothing" (TTC 73). It goes without saying that Cloten goes against nature. He came to Milford-Haven for no other reason than just to kill Posthumus and to rape Imogen, a symbol of the natural order. Especially, when he tries to provoke Guiderius' fear by saying, "I am son to the' queen" (IV.ii.93), it is, as Guiderius himself states, as much as to threaten the fishes in the sea by "[telling] the fishes he's the queen's son, Cloten" (IV.ii.152-53). He is committing the unpardonable sin of imposing the artificial hierarchy of human society on the order of "divine Nature."

The Welsh "valleys" are, as Tillyard puts it, "the womb in which new life is growing to a birth" (Last 27). Belarius and the two princes' sincerity to the earth and their nature

never interferes with the operation of the natural order (Tao), so that the Welsh vale is full of the unlimited creative potential of nature. Especially, that the true sons of the king conform to the earth heralds the return of cosmic order, harmony and prosperity to Cymbeline's realm, for the two princes, in a Taoistic sense, conform to the cosmic order Tao: "Man conforms to Earth. Earth conforms to Heaven. Heaven conforms to Tao. Tao conforms to itself" (TTC 25). In this light, Tillyard shows his keen insight when he says, "it is not for mere romantic variety alone that Imogen, persecuted in her parents' home, finds refuge with her brothers. She, too, is a part of the new life" (Last 27). Yet in terms of the Tao, her appearance in the valley conveys a deeper implication. The Welsh valley, "womb" of new life, where the two princes have been brought up in harmony with nature, symbolizes the valley of Tao, for it presents an ideal state of existence fully permeated by the Tao. If we remember that Imogen is a symbol of the Tao, her appearance to Belarius and his two supposed sons in the valley is an epiphany of the Tao, the living "spirit of the valley" that has a female productive principle (TTC 6): "By Jupiter, an angel! or, if not, / An earthly paragon! Behold divineness" (III.vii.15-7).

Imogen's wandering is a good analogue to the natural movement of the Tao. She is not an intellectual woman like Portia, Beatrice or Rosalind. She is simple, sometimes

foolish, but she has a sensitive ear for the voice of instinct, "the voice of the healthy body" which speaks with a "purer voice and a more honest one" of "the meaning of the earth" (Nietzsche, Thus Spoke 61). Although she starts her wandering without any preliminary knowledge or a definite plan, her instinct that is in constant communion with the Tao brings her through many crises to the happy goal. Before appearing in the Welsh valley, she plays the heroine of tragedy very vividly and realistically, but after that, she is more and more symbolic; she begins to play a symbolic role of the natural order or Tao. First, like Marina, Thaisa, Perdita and Hermione, Imogen, who is described as "Arabian bird," symbolizes regeneration, the perpetual continuity of life. In the eternal pattern of natural order, a great cycle of life and death, death is part of life and is a return to the Tao, the source of all things; it is the return of earth to earth, so in that sense it is homecoming. Life is the ceaseless process of birth, growth, death and regeneration, and there cannot be a life after death where virtue is rewarded and vice punished. As Imogen's awakening from the supposed death suggests, life does renew itself, and Imogen undergoes a symbolic return from the dead, to find herself next to a grim reminder of mortality: "These flowers are like the pleasures of the world; / This bloody man, the care on't" (IV.ii.296-7). The beauty and transience of the flowers set against the corpse suggests that human

life is like the flowers which bloom in the same way every year. Actually, when Imogen, though not really dead, is found dead, Belarius describes her as a withered flower: "You are as flowers, now withered" (IV.ii.286). The two princes also do believe her not dead but only asleep. Thus they cover her body with flowers, so that it may keep itself warm during the winter:

With fairest flowers

Whilst summer lasts and I live here, Fidele,  
I'll sweeten thy sad grave: thou shalt not lack  
The flower that's like thy face, pale primrose,

. . . .

With charitable bill (O bill, sore shaming  
Those rich-left heirs that left their fathers lie  
Without a monument!) bring thee all this,  
Yea, and furr'd moss besides. When flow'rs are  
none,

To winter-ground thy corse. (IV.ii.218-28)

Like the pastoral scene in The Winter's Tale, this scene full of the image of flowers establishes the great cycle of the continuity of life, the full apprehension of which is the key to understanding life. Just as summer and winter are both necessary parts of the seasonal cycle, so death is a necessary part of the natural cycle, and is not tragic, nor a matter for great grief. In this sense, this consolatory speech of Arviragus reminds us of the last stanza of

Shelly's "Ode to the West Wind":

Drive my dead thoughts over the universe,  
Like withered leaves to quicken a new birth!

. . .

If winter comes, can spring be far behind?

(Abrams 1300)

Imogen's waking up from the syncope takes us further beyond the regeneration of life. It is worth noting that she is regenerated just after Guiderius and Arviragus' dirge restores in our feeling actual and healthy human shape by exposing us to the utmost limit of human existence and to the full recognition of the transience of human life: "The sceptre, learning, physic, must / All follow this and come to dust. . . . All lovers young, all lovers must / Consign to thee and come to dust" (IV.ii.268-75). At this point, Imogen's awakening is the regeneration of healthy humanity and of the true values of life she embodies - "an incarnate declaration of war and victory over all ancient conceptions of 'true' and 'untrue'" (Nietzsche, Twilight 123). In addition, the ensuing incidents occurring after her awakening also bring us to a fresh awareness of life and revaluation of its values. Imogen, upon waking beside the headless body of Cloten dressed in Posthumus' garments, takes the body for that of Posthumus, and casts herself, bedaubing with Cloten's blood "that rarest treasure of [her] cheek" (III.iv.162), on the bleeding corse of the would-



have-been rapist Cloten. This scene, as Hosley points out, may suggest that "Imogen, like Posthumus, can be victimized by circumstance and deceived by appearance" (1450). Yet the scene, on a metaphysical level, is Shakespeare's symbolic assertion that mind and body, or logos and eros 'are not separable entities. It is a "visual stage emblem" of the interweaving between innocence and lust, between "beauty and the beast which lies at the heart of all human existence" (Simonds 113).

That mind and body, or logos and eros, are interfused leads us to accept the plausibility of the identification of Posthumus and Cloten. Insomuch as logos is intermingled with eros, it is natural that we should base our life on eros, for "Eros is an interweaving; logos is differentiating knowledge, clarifying light; eros is relatedness; logos is discrimination and detachment" (Jung, Commentary 118). By abiding by the discriminating intellection, Posthumus, like Leontes, reduces his wife and himself to separate entities without organic relationship, and treats her as a possession to be proud of. His intellection transforms him into none other than the fool Cloten who treats Imogen just as an object to conquer sexually. In terms of the Tao, both Posthumus and Cloten can be provided with the blissful ecstasy of the embrace of Imogen, a symbol of the Tao, if they give up the intellectual discrimination of the head and follow the honest voice of nature with the absence of

calculated activity. There cannot be any distinction between the hero and the fool in the life that follows the inner dictate of nature. In this light, Cloten, whose physique is quite similar to Posthumus (IV.i.9; IV.ii.309-10), is a surrogate victim for Posthumus. Like Cloten, Posthumus' intellectual head should be cut off so that he may be fully embraced by Imogen. Cloten takes the place of Posthumus, and the next appearance of Posthumus onstage symbolizes his regeneration as a new man who can be reunified with Imogen.

Life itself goes on, though the individual dies. Although her husband's death means to her the destruction of her love, the supreme value in her life, Imogen goes on living, putting herself in the hands of fate. Unlike Antony and Romeo, each of whom kills himself, believing that the woman he loves is dead, Imogen can see a value in life itself outside the value of her love. Man longs for the infinite and feels the sorrow of things that pass away; "but beyond the tears of mankind there is the rainbow of joy. We can love the Infinite in all and thus we can find joy in all" (Mascaro 31), as it is so beautifully expressed in the Brihad-Aranyaka Upanishad: "It is not for the love of a husband that a husband is dear; but for the love of the Soul [life] in the husband that a husband is dear" (qtd. in Mascaro 31). Imogen loved her husband for the life that was in him. That life is no longer there. She accepts the inevitable fact of his death, sees it for what it is, and

though her grief is extreme, knows that she must go on. Thus she makes up her mind to serve the Roman General Lucius. This is what Imogen as a symbol of the Tao teaches us about how to attach value to the passing life. Just as flowers bloom for no other reason than just to bloom, "the aim of life is living itself" (Fromm 80). To be valued as life should be, it should be seen for what it is. Life is, as the dirge of Arviragus and Guiderius well expresses, a mixture of pleasure and pain; the suffering is fused with life's value. In other words, life is an endless journey into "the open road" along which we travel forever "Stately, solemn, sad, withdrawn, baffled, mad, turbulent, feeble, dissatisfied, / Desperate, proud, fond, sick, accepted by men, rejected by men" (Whitman 114). Imogen, the custodian of the values of life, sees this life as it is and goes on living, taking things as they come. In this context, her decision to dedicate herself to the service of the Roman General Lucius transcends even her patriotic responsibilities, and is not considered blameable. It is as the result of this service that order is returned to the court of Cymbeline and she is reunited with her husband. To go on living under all conditions is, in a broad sense, to help ensure nature's continuity and order, while to give up living is to break all, as is, if rightly seen, inherent in Imogen's advice to Guiderius and Arviragus: "Stick to your journal course: the breach of custom / Is breach of all"

(IV.ii.10-1).

We, here, have to think more deeply of how Imogen has the power to continue living, accepting things as they come. I already stated that she arrives at self-knowledge through her true love in which no discrimination between subject and object takes place. Yet, more importantly, she eventually recognizes that the reality of the world is constituted upon "nothing." Upon waking up, she experiences that dream is merged with reality: "The dream's here still: even when I wake it is / Without me, as within me: not imagin'd, felt. (IV.ii.306-7). Reality is, as we will see later, "but a bolt of nothing, shot at nothing" (IV.ii.300). Furthermore, with the death of Posthumus, she confronts even her nothingness. When Lucius asks a question "What are thou?," she replies, "I am nothing; or if not, / Nothing to be were better" (IV.ii.366-67). By losing herself, she not only gains herself but absorbs everything into herself. As we have seen in the philosophy of Tao, self-knowledge is to arrive at "nothing" (nonbeing) which is beyond conceptual thought and can only be realized by collapsing all discriminations. By denying herself, Imogen can put herself in the great affirmation of all phenomena and can go on living, seeing life as it is. This is, as in the traditional Christian concept of "losing" oneself to find or gain oneself, a significant pattern of self-knowledge in the Romances. As we will see again in Leontes and Prospero, they eventually

confront a world constituted upon "nothing" and project themselves into the "nothing." From this "nothing" grows meaning, and everything existent in the world is affirmed and justified.

Posthumus' dream vision reduces him to this "nothing," destroys his former rationalistic attitudes, and rebuilds his new and worthier attitudes towards life. It brings him to the recognition of life's values Imogen has shown so far. His awakening from his dream and his reflection upon the meaning of the riddle the "rare book" contains reveal that he is undergoing a shift in perspective. First, he tries to discriminate between reality and dream, but suspects that reality is a continuation of the dream, just as Imogen did when she awoke from her syncope, for if not a dream, the content of the riddle is "such stuff as madmen / Tongue, and brain not" (V.iv. 146-7). Posthumus recognizes that it is "either both" - a dream merging with reality - "or nothing" (V.iv.147). Dream is "speaking such as sense cannot untie"(V.iv.149) and reality is "senseless speaking" "Told by an idiot, full of sound and fury, / signifying nothing" (Macbeth V.v.26-7). So he stops discriminating, and makes up his mind to accept and pursue the dream:

Be what it is,

The action of my life is like it, which

I'll keep, if but for sympathy. (V. iv. 149-51)

The content of the riddle refuses to be measured by the

ordinary rules of ratiocination, just as ratiocination conflicts with the action of his life. He cannot extract from the evident action the causes and their effects, so that he accepts that which he cannot rationalize. His change in perspective suspends his ratiocinative impulses and leads him to act out of "sympathy" which is only felt.

From this dream vision of Posthumus, our perspective suddenly widens to a deep contemplation of the deep consciousness of nature, healing and helping in sleep and dreams, which makes life possible and worth living. Nature works its way unconscious of itself, and the conscious man comes out of it. Consciousness is in constant communion with the unconsciousness. Without the latter, the former could not function; it would lose its basis of operation. This is why the Taoists declare that Tao is one's everyday mind. Tao means the unconsciousness, which works all the time in our consciousness. In this regard, the appearance of Jupiter is, as Lawrence points out, not that of "the god as a manifestation of the kindly Providence behind mortality's drama" (453). Jupiter has to be understood in terms of the psychology that produces romance, and then Jupiter is just "a part of Posthumus' dream," "a vision within vision, appearing in response to the ghosts' threatening" (Lawrence 453). Posthumus' dream vision confirms our sense that "the reality in which we live and have our being is also mere appearance, and that another, quite different reality lies

beneath it" (Nietzsche, The Birth 34). Dream displays the mysterious ground (Tao) of our being of which we are phenomena. In Nietzsche's words, Posthumus' dream vision that "embodies the primordial contradiction and primordial pain, together with primordial pleasure, of mere appearance" is "the image that now shows him his identity with the heart of the world" (The Birth 49). His vision reveals the source of the ultimate order and comfort.

Man and nature are, as we see in Posthumus' vision, interrelated by the Tao, "the deep underlying Harmony of Nature," and they are not separated as dualistic subject and object. That is to say that man is part of the natural order and human life is something amoral. In this play, the process of natural order is amoral. The return of order to the King and his realm is independent of the merits of the king and his people. At the beginning of the play Cymbeline's role is highly stereotyped, but at the end he becomes "the radiant Cymbeline" (V.v.476) in whom all the resolutions and unifications of the concluding scene are focused. Yet the unimpressive figure Cymbeline himself has done nothing in particular to deserve this special position. The same is true of Britain's people. Posthumus' pride in and optimistic view of the valour and discipline of his countrymen (II.iv.20-26) are proved wrong. Until they are rescued by Belarius, the princes and Posthumus, the British make a poor and shameful showing in the field as Posthumus

himself declares:

Still going? This is a lord! O noble misery  
 To be i'the field, and ask "what news?" of me!  
 To-day how many would have given their honors  
 To have sav'd their carcasses? Took heel to do't,  
 And yet died too! (V.iii.64-8)

The returning process of order is as natural and creative as the process by which flowers die in winter and bud again next spring. That is, the pattern of the conversion of tragedy to comedy in the play is not a solution of entanglements, as in the previous comedies, but a cure, regeneration by the creating power of nature. Of course, to say that the creating power of nature is the ultimate agent of order in the play does not mean that human efforts are nothing. Belarius' patience, Imogen's divine constancy and Posthumus' sincere penitence are undoubtedly the factors which contribute to the recovery of order in the second half of the play. Yet our deep impression is that their efforts are more natural than artificial.

The magnificent concluding scene of the natural order in the play reveals that the ultimate meaning of regeneration of Imogen as a symbol of the Tao or the natural order, is the end of individuation. All the characters except the dead queen and Cloten are gathered on the stage after the battle. Imogen, to Pisanio, Belarius, Guiderius, Arviragus, Cymbeline, and Posthumus, is truly regenerated.



Belarius asks in astonishment: "Is not this boy reviv'd from death"? Guiderius answers: "The same dead thing alive." Imogen herself believes that she was dead: "Most like I did, for I was dead" (V.v. 259). If it is considered that it is eventually as a result of their reunion with Imogen that the characters on stage are identified and their true natures are recognized, their reunion with Imogen symbolizes the union with regeneration of the natural order or the Tao by which man can arrive at self-knowledge. Moreover, everything existent is interrelated by the Tao as one organic whole. Within the deep infinity of the Tao or the natural order, the scattered leaves of all the universe are ingathered and bound in one "volume." Imogen, a symbol of the Tao, links the various strands of the plot and links all the characters to each other. Not only does the natural order restore family relationship between husband and wife, father and daughter, father and sons, but it eventually affirms an ultimate bond that joins all of the characters in the brotherhood of one family:

Cymbeline: Thou are my brother; so we'll hold thee  
ever.

Imogen: You are my father too, and did relieve  
me

To see this gracious season.

Cymbeline: All o'erjoy'd,  
Save these in bonds, let them be joyful

too.

For they shall taste our comfort.

Imogen:

My good master,

I will yet do you service. (V.v.399-404)

Human connectedness in brotherhood is one of the most important things Imogen emphasizes as a symbol of the Tao in the play. She perceives this interrelationship most clearly. When Arviragus asks "Are we not brothers?," she replies "So man and man should be" (IV.ii.3). In the eye of the divine Imogen as a symbol of the Tao, all people are true brothers to be embraced as one family, as is quite ironically but effectively shown to be true by her at the end of the play:

But I am truest speaker. You call'd me brother,  
When I was but your sister: I you brothers,  
When we were so indeed. (V.v.377-79)

Furthermore, she identifies the individual with the universe. When Cymbeline says, "O Imogen, / Thou has lost by this a kingdom," she replies, "I have got two worlds by't (V.v.373-75). Since man and the universe are interrelated by the all-embracing Tao, the human body is a microcosm, an organic unity containing a "system" in which "the whole process of the experience of the universe is accumulated" (Kim, The Beautiful 68). In this view, the individual is always everything and is identified with the universe. This identification justifies the underlying paradox of the play

that to hurt others is to destroy oneself and to care for someone or something beyond oneself is an act of loving and freeing himself. The efforts of Cloten and the queen who tried to kill Imogen and Posthumus have just resulted in their own deaths: "With horror, madly dying, like her life,/ Which (being cruel to the world) concluded / Most cruel to herself" (V.v. 31-33). On the other hand, Belarius, the two princes and Posthumus, who are not fighting from selfish motives, are in the truest sense fighting for themselves. They save the day and are restored to their rightful place.

Inasmuch as the identification of the individual and the world takes place, the concept of human connectedness is enlarged to that of inseparability between nations. The universe, as the soothsayer's name "Philharmonus" suggests, brings itself into being by the simultaneous and harmonious participation of all elements involved in it. This cosmic vision of oneness is the soothsayer's eagle vision in which all kinds of separation are rejected. Especially, a narrow-minded patriotism at the bottom of which a mean exclusiveness lies, loses its basis. The exclusive patriotism is necessarily accompanied by war that is the most condemned evil. Because war is the most assertive use of human will, it brings the destruction of natural order and great suffering in the world: "For friends kill friends, and the disorder's such / As war were hoodwink'd. (V.iii.15-6). As the war between Rome and Britain shows, in order to

assert something, a state inevitably imposes its will by armed forces on states.

The river and sea are large but stay low; therefore, hundreds of streams flow to them. If the great state is large and behaves humbly, then the entire world comes to it (TTC 61). When Cymbeline decides to pay tribute to Rome despite his triumph, it is a renunciation of the national hubris stimulated by his evil wife and Cloten. By putting his kingdom under Rome despite his victory, Cymbeline eventually makes his kingdom "the female of the world" (TTC 61) that embraces even Rome, and he himself becomes "the radiant Cymbeline" to whom "the Roman eagle" representing "Th' imperial Caesar" flies to renew his youth:

For the Rome eagle,  
From south to west on wing soaring aloft,  
Lessen'd herself and in the beams o'the sun  
So vanish'd; which foreshadow'd our princely  
eagle,  
Th' imperial Caesar, should again unite  
His favour with the radiant Cymbeline,  
Which shines here in the west. (V.v.471-77)

The core of the soothsayer's interpretation of his vision is not so much the submission of Britain to Rome as the oneness of the two. Even in terms of patriotism, it is definitely the submission of Rome to Britain. Shakespeare teaches us true patriotism through Cymbeline's final action, in which

the individual mind is identified with the cosmic mind. Cymbeline's renunciation of the national hubris brings his kingdom back into harmony with a larger order. In this context, Shakespeare's idea of nature is not a doctrine of retirement or escape from the world but an "eagle-winged" cosmic vision that copes with the limitations of small ones by putting oneself first in high and large one, as is well suggested in Belarius' repetitive emphasis: "Up to yond hill" (III.iii.10)! "Up to th' mountain" (III.iii.73)! The concluding eagle vision of the mysterious primordial unity frees us from the prison of solitary confinement in ourselves and enables us to enjoy "honest freedom." At the end of this play, the natural order completely brings us to the recognition not only of what we are but also of what we have become, one family including all of humanity. In other words, Imogen, a symbol of the natural order, has brought us to the total union with "the heart of the world," - the end of individuation.

### Chapter 3. The Winter's Tale

When we relate the Tao to The Winter's Tale, the most significant fact we discover is that Shakespeare, like the Taoists, grasps time as the ultimate reality of all things in the world of change. In the play, Shakespeare seizes upon man's deepest desire for permanence and works through to an exploration of the universal and ontological problem of how man can fruitfully accept his own mortality and secure his infinitude of immortality. That is, he explores how man can give passing time meaning, and experience his life as significant in itself. In this play, time as the recurrent pattern of seasonal change is "the equivalent of beneficent Providence" (Waller 161) and underlies the whole action of the play thematically as well as structurally. Time is presented as the essence of the play.

If time in this play is, as in the philosophy of Tao, comprehended as the ultimate reality, time is connected directly with order, and time is not to be transcended but is to be identified with or to be participated in. In addition, the transcendence or immortality is to be found within the change of time. My analysis in this chapter is designed to illuminate Shakespeare's comprehensive vision of time and order in The Winter's Tale in terms of Tao.

It is the structure of the play that is noticeable first. The figure of Time divides the play into two distinct

halves separated by sixteen years, and the two halves of the play present us with two different kinds of time: linear time and cyclic time. The two kinds of time are closely related to the contrasting genres: linear time is seen as tragic time, which dominates the first three acts of the play; cyclic time is seen as comic or "natural time" (Ewbank 96) which underlies the rest of the play. The figure of Time stands between them and suggests that only when both halves are taken together is his multiple nature clarified (IV.i.29). The play proceeds from this crucial design to its very comprehensive awareness of the meaning and nature of time. Thus the "argument of Time" (IV.i.29) can be understood only in the relationship of the first three acts with the rest of the play.

Before I present an analysis of the "argument of Time," it is essential to understand how time is comprehended as the ultimate reality in this play. It will serve as essential background for the grasping of the whole play as well as for the "argument of Time." The figure of Time first enters just after the severe sea-and-storm scene (II.iii). The sea in Shakespeare frequently symbolizes "the elemental process of time" (Turner 151).

Like as the waves make towards the pebbled shore,  
 So do our minutes hasten to their end;  
 Each changing places with that which goes before,  
 In sequent toil forwards do contend. (Sonnet 60)

When time is related to the sea, the sea is more than a symbol of "the elemental process of time." As Kathleen Williams suggests, it is, the "perfect" "[symbol] for the whole multiple, changing, but unified world, 'eterne in mutabilitie'" (qtd. in Peterson 50). The sea is comprehended as a symbol of the totality of time. Just as time in the philosophy of Tao is viewed as a "placid, silent pool within which ripples come and go" (Northrop 342), the sea in Shakespeare's Romances is the dark "abysm of time" (The Tempest I.i.50), manifesting the cyclic pattern of the ebb and flow of time's tides. Within the totality of time symbolized by the sea, "Each chang[es] places with that which goes before," and each end becomes a new beginning.

Shakespeare's view of time as an analogue to the sea is typified in Florizel's comparison of Perdita's dance to "a wave o'th'sea."

When you do dance, I wish you  
A wave o'th'sea, that you might ever do  
Nothing but that; move still, still so,  
(IV.iv.140-43)

In this play Perdita is herself "an image of time seen as natural growth" and order (Ewbank 93), and Florizel's relating of Perdita's dance to the natural movement of the wave conveys more significant implications than merely his wish to capture her changing beauty in more permanent form. Shakespeare's penetrating aesthetic insight into the



universe and time leads him to identify Perdita's dance with the wave of the sea. First of all, the metaphor of dance brings us to the inseparability of appearance and reality. Dance is "the most basic and relevant of all forms of expression. Nothing can so effectively give outward form to an inner experience" of the oneness of the universe (Cooper 62). As at no point can Perdita and her dance be separated, so "the creative force in the cosmos cannot be dissociated from its creation" (Cooper 61). Reality appears in its appearance, and there is one complete world where reality and appearance participate completely. Actually, in the *Romances* Shakespeare does not posit the world of the absolute being God. The gods of his *Romances* are, as Waller points out, "not the gods of any religious orthodoxy; they are strictly the product of what I have termed the profound wish-fulfilment world of romance, a world where man's deepest wishes and desires are projected into an imaginative universe" (156).

This identification of appearance and reality is completely related to the waves of the sea, which are, as we have observed in the philosophy of Tao, an analogue to the manifestations of Tao, the totality of time. Just as a wave moves and yet the water itself is still, so time is always moving and yet always the same: "Let me pass / The same I am, ere ancient'st order was / Or what is now received" (IV.i.9-11). That is, time is himself timeless as "water is

in water" (Antony and Cleopatra IV.xiv.11). This implies that here exists no separate world of the timeless, and time is the ultimate reality in this phenomenal world. Time "please[s] some, tr[ies] all, both joy and terror / Of good and bad" (IV.i.1-2). Florizel's relating of Perdita's dance to the wave of the sea consequently implies this inseparability of the temporal and atemporal worlds and of appearance and reality. In this play, the universe apparently brings itself into being by the simultaneous participation of all elements involved in it. At this point, Perdita's actual dance to music with shepherds and shepherdesses (IV.iv.166) symbolizes the "cosmic dance" in which appearance and reality participate completely.

Insofar as time is the ultimate reality in the phenomenal world, time moves in a cycle of return which is the principle of the Tao, the totality of time. The passing of time is the dynamic and orderly progression as a manifestation of cosmic order (Tao), and thus time follows the organic life-producing principle of the Tao. In this view, the passing of time is "no longer only the agent of death and measurer of decay; for in its cyclical movement it promises endless renewal" (Peterson 19).<sup>1</sup> The change of time is a harmonious and organic stream into which time as Revealer and time as Destroyer are fused. In the play's opening scene, the dialogue between Camillo and Archidamus refers to time seen as natural growth, which places the play

in a perspective of natural ripening cyclic time, opening backwards as well as forward. In this beginning scene, all is natural, beautiful, and perfect. After describing the span of the relationship so far between the two kings, Camillo describes the whole pattern of human life by talking about the little Mamillius: "a gallant child . . . makes old heart fresh. They that went on crutches ere he was born desire yet their life to see him a man" (I.i.36-8). Camillo closes the opening scene with the foreboding and thematic implication: "If the king had no son, they would desire to live on crutches till he had one" (I.i.42-3).

This sense of "natural time" and the cycle of life is undercut in the next scene by Polixenes and Leontes' oppressive and destructive sense of time. When Polixenes is asked by Hermione to describe his and Leontes' youth, he conveys the particularly innocent quality of their experience:

We were as twinn'd lambs that did frisk i'th'sun,  
And bleat the one at th'other. What we chang'd  
Was innocence for innocence; we knew not  
The doctrine of ill-doing, nor dreamed  
That any did. (I.ii.67-71)

Although he uses images from the pastoral world, what Polixenes evokes is a specifically Edenic world, not such a pastoral one as Bohemia in Act IV. In his nostalgic recalling of his lost childhood, he regrets that his lamb-

like innocence survived little in the growth of sexual desires and the responsibility of maturity. They wanted to be "Two lads that thought there was no more behind / But such a day to-morrow as to-day, / And to be boy eternal" (I.ii.64-66). They wanted to be innocent like "twinned lambs" so that they could go to Judgment Day and answer "heaven / Boldly 'Not guilty'" of the original sin (I.ii.73-4). They ignored the reality of the temporal process and assumed with pathetic simplicity that it was possible to remain "boy eternal." This thinking totally reflects the linear view of time based on the medieval Christian tradition, in which "time is created by God, continued and guided by His Providence, and the individual's life on earth is merely an exile's flight from the destructive flux of time to the stable timeless of God's Eternity" (Waller 10). This linear view of time and life inevitably prevents Polixenes and Leontes from living in a time-governed world. In their fallacious bifurcation of the temporal and atemporal worlds, it is inevitable that they seek to live outside time by refusing to participate in time and to accept the facts of change. The painful consequence of this attitude to time is that they become unhappy and evil characters by being out of harmony with their temporal environment. They attribute even their fall from childhood's innocent world not to their own folly but to their wives who, as we will see in Hermione, live in harmony

with time:

O my most sacred lady,  
 Temptations have since then been born to's: for  
 In those unfledg'd days was my wife a girl;  
 Your precious self had then not cross'd the eyes  
 Of my young play fellow. (I.iii.75-9)

Polixenes, though referring with courtly formulas to her as "my most sacred lady," is unconsciously accusing Hermione of being the cause of Leontes' fall from innocent grace. She is regarded as a Satanic or Eve-like temptress. But Hermione, "the sweet'st companion," willingly accepts the responsibility for his fall if it is only her participation in sexual love which makes her an offender:

Th' offenses we have made you do we'll answer,  
 If you first sinn'd with us, and that with us  
 You did continue fault, and that you slipped not  
 With any but with us. (I.ii.83-6)

She accepts sexual love between married couples as natural and good, not as a sin. Whereas Polixenes seeks to stop time and be free of sexual passion, Hermione accepts time and rejoices in sexual love for the fulfillment of life. Polixenes does not understand that sexual love is not to be oppressed or avoided but to be fulfilled, for the fulfillment of sexual love provides organic experience of life and such a broad awareness of life and time as Cleopatra's "Eternity [is] in our lips and eyes" (Antony

and Cleopatra I.iii.34). Only through fulfilling sexual love and participating in time can Polixenes and Leontes grow from the idyllic state of childhood into an independent maturity and experience "eternity" in the flux of time, as does Cleopatra.

Just as Polixenes cannot bear to face the facts of change, so Leontes' jealousy is associated with a preoccupation with linear time and a fear of aging. "Jealousy," as Pelz points out, "is not primarily a sexual emotion, although the sexual urge makes it more virulent. It is the archetypal fear of weaning, of chaos returned" (125). Although Leontes' jealousy is primarily associated with his sense of sexual rivalry towards Polixenes, at the bottom of his sterile fantasy lie not only his resentment toward his wife's bringing him out of his childhood's innocent world, but also his irresistible realization of his own aging as he gazes at his son, Mamilius. In a strict sense, his fear of aging comes primarily from his linear view of time, which brings forth such devastating consequences as linear thinking and progression on all levels of life. His distorted rationalization of Polixenes and Hermione's relationship reflects his linear thinking: Hermione is nine months' pregnant, Polixenes has been in Sicilia for nine months, and therefore they have participated in an affair. Leontes constructs a fantastic scenario which is a winter's tale, and then condemns himself to live out the scenario.

Ironically, when his son tells his mother Hermione a sad winter's tale about "sprites and goblins" which begins with "There was a man" who "dwelt by a churchyard" (II.i.28-30), Leontes bursts in, takes over and acts out the winter's tale. Actually, in his head are the "sprites and goblins," and, by living by a churchyard, he completely puts himself into his son's winter's tale: " Once a day I'll visit / the chapel where they lie, and tears shed there / Shall be my recreation" (III.ii.236-38). As long as he is dominated by linear time and thinking, winter is always inside his head.

Here, it is necessary to pay attention to Shakespeare's radical idea of "nothing" as spiritual and physical reality. It will help to understand that both one's inner and outer worlds follow the cyclic principle of time. Just as the whole play of King Lear comes out of Cordelia's saying "Nothing," so The Winter's Tale is built upon "nothing" that happened between Polixenes and Hermione. This conveys a significant implication that the "nothing" in both plays is not pure "nichts" but all-including nothing. Contrary to the idea that "Ex nihilo nihil sunt," Shakespeare takes nothing and constitutes the whole pattern out of it. In King Lear, the all-embracing "nothing" as spiritual reality explains Cordelia's "nothing," her answer to Lear's question of how much she loves him. Her "nothing" is the endless and boundless world beyond human concept of language: "My love's / More ponderous than my tongue"

(I.ii.78-9). Her love expressed by "nothing" denies finitude and limit, so that Lear must "find out new heaven, new earth" in order to "set a bourn how far to be beloved" (Antony and Cleopatra I.i.16-7).

The idea of all-embracing nothing as physical reality is inherent in several of Shakespeare's plays other than The Winter's Tale. For example, the Prologue's "Within this wooden O" in Henry V is a notable illustration. Shakespeare's company played in the "O" shaped theater; every player "struts and frets his hour" within the "O" symbolizing the all-embracing yet unchanging reality of the universe, and "then is heard no more" (Macbeth V.v.25). Similarly, everything existent in the world comes from and returns to the cosmic "O" which has no circumference. Shakespeare's "nothing" as physical reality is eventually presented as "wandering air." When Antony in Antony and Cleopatra says to Eros, "A vapor sometimes like a bear or lion, / A towered citadel, a pendent rock, / A forked mountain . . . dislimns, and makes it indistinct / As water is in water" (IV.xiv.3-11), the clouds which form thousands of figures changing incessantly symbolize the reality of the universe. Cosmic matter-energy does not cease to exist. That is, to borrow an equivalent term Ch'i from the philosophy of Tao, Ch'i exists eternally, only changing its forms. Everything is constituted in the process of agglomeration and dispersion of Ch'i, and then returns to Ch'i itself.



just as "water is in water." This all-embracing "nothing" as "wandering air" is the ultimate reality in the phenomenal world of Shakespeare's Romances, culminating in Prospero's saying, "The cloud-capp'd tow'rs, the gorgeous palaces, / The solemn temples, the great globe itself, / Yea, all which it inherit, shall dissolve" into "thin air" (The Tempest IV.i.152-34.150).

In the context established by this digression, Leontes' obsessive repetition of "nothing" reflects Shakespeare's concept of "nothing" as the ultimate reality in one's inner and outer worlds:

Is this nothing?

Why then the world and all that's in't is nothing,  
The covering sky is nothing, Bohemia nothing,  
My wife is nothing, nor nothing have these  
nothings,

If this be nothing. (I.ii.290-95)

The core of this statement is that "the baseless fabric" of his fantasy (The Tempest IV.i.151) is never nothing if everything existent is not nothing. Here, Shakespeare identifies man's spiritual reality with his physical reality. That is, he is seeing the human as an microcosmic expression of the macrocosm. In fact, Leontes' fantasy, which comes out of and goes back to nothing, is more powerful than reality. The reason is found in Shakespeare's concept of all-embracing nothing. Just as everything comes

from and dissolves into "thin air," Leontes' fantasy is not a leap out of "nihil" but a phenomenon of discriminations which proceed from the unconsciousness, "the totality of all psychic phenomena that lack the quality of consciousness."<sup>3</sup> Under all circumstances is human consciousness in constant communion with the unconscious which is recently recognized in psychology as Tao (Suzuki 18). Just as the wave of time comes out of and goes into the sea, the totality of time, so all differentiations of consciousness come out of and go back into "the totality of all psychic phenomena," the unconsciousness. This brings us to the very important awareness that both time and consciousness follow the cyclic movement of return. In other words, the principle of one's inner world coincides with that of his outer world.

The tragedy of Leontes' Sicilia lies in the very dominance of linear time over the cyclic principle of one's inner and outer worlds. In addition to Leontes' perverted fantasy, another cruel consequence of the linear view of time is the linear and one-sided procedure of the court and the masculinity of law. The officer's indictment and the linear procedure of court are a devastating process based on a cruel surmise. Hermione is "condemned / Upon surmise, all proofs sleeping else / But what [Leontes'] jealousies awake" (III.ii.110-12). It is, as Hermione argues, "rigor and not law" (III.ii.13). His linear thinking and masculine process of his court are completely against the "law and process of

great nature" (II.ii.63), so that the result cannot help being the destruction of his family and the desolate winter over the kingdom of Sicilia.

The same is true of Antigonus' death. He eventually dies because of his linear thinking - "I swear[ed] to do this" and thus should "be by oath enjoin'd to this" abandoning the baby (III.iii.53). Nature warned him of his death. Hermione appeared in his dream and warned him that "For this ungentle business, / Put on thee by my lord, thou ne'er shalt see / Thy wife Paulina more" (III.iii.33-5). The human is a microcosm, and "a deep underlying harmony" is inherent in both man and the universe. In other words, man's inner world is interrelated to his outer world by the great underlying principle, Tao. This suggests that the psyche of the observing person interacts in the moment with the events of the outside world (Bolen 6). Antigonus does not recognize that his dream and what he is doing are connected not primarily by cause and effect but by significant meaning. Preoccupied with linear and logical thinking, he ignores the warning of his dream. Nature turns against him who is not in harmony with her by turning against her. However, the bear that kills Antigonus does not lay hold of the baby Perdita, and furthermore the baby is free even from the storm. In terms of the Tao, the infant's nature (Te) is freshly born of Tao which is underlying harmony and unity, and thus all is in harmony with the infant. That is, the

infant is in harmony with all things, free from harm. Perdita's safe survival also suggests that the cyclic order of nature symbolized by her retains its own principle with no regard to human artificiality.

Leontes' tragic part in the tale, as we have seen, comes in great part from the linear thinking about time and life. It is especially worth noting that the swiftness of linear time itself casts a darker shadow over the first three acts. Once embarked on the disastrous course, most of the characters are swept away by the swift current of time. Polixenes and Camillo must "take the urgent hour" (I.ii.459) and leave Sicilia immediately; Hermione is with no delay brought to trial and executed; she is, "something before her time, delivered" (II.iii.25); Cleomens and Dion's "speed" in bringing the Delpic Oracle "Had been beyond account" (II.iii.196). Eventually, on "The violent carriage" and unsealing of the Delpic Oracle, "something rare / Even then [rushes] to knowledge" (III.i.21-2). The swiftness with which retribution and devastating consequences ensue is quite appropriate to the linear time-scheme of this part of the play. When Paulina tells Leontes to face his irrevocable loss, she makes him realize that he has to suffer the bleakest linear time:

A thousand knees,  
Ten thousand years together, naked, fasting,  
Upon a barren mountain, and still winter

In storm perpetual, could not move the gods

To look that way thou wert. (III.ii.208-12)

Leontes ends up "unaccommodated" (King Lear III.iv.106); he has nothing other than death, grief, guilt and pain. He condemns himself to be not only in "storm perpetual" but in "shame perpetual" (III.ii.236).

The passing of time is never linear and one-sided, but cyclic and rhythmical like the wave of sea. When the oracle reprimands Leontes' actions by revealing that Hermione is chaste, it, in a deep sense, reasserts the harmonious and organic stream of time. In this play, Shakespeare intentionally does not give any motivation for Leontes' jealousy, for if Shakespeare were to do so, he would inevitably harm Hermione who, in terms of the entire play, symbolizes natural order and time, as Perdita does. In fact, Perdita, a symbol of natural order and time, is Hermione's living "likeness" and "the majesty of the creature in resemblance of [Hermione]" (V.ii.35). Moreover, Hermione's patience represents the constant love of the "good goddess Nature" (II.iii.103) eventually by being a living proof that "Love's not Time's fool, though rosy lips and cheeks / Within his bending sickle's compass come" (Sonnet 116). In this light, the Delpic Oracle assures us of the natural and harmonious stream of time by revealing Hermione's chastity. This sense of natural time is linked instantly with the cyclic waves in the scene of storm, a natural phenomenon

which "[has] within the Renaissance time system and the more inclusive system of mutability" (Peterson 45). In this scene, the old shepherd finds a baby, while his son the clown witnesses the deaths of Antigonus and sailors: "thou mettest with things dying, I with things new-born" (III.iii.107). This is the pattern of natural order in which the old world passes away while a new world is born. This is clearly illustrated by the imagery of the storm itself:

Sometimes to see 'em, and not to see 'em. Now the  
ship boring the moon with her main-mast, and anon  
swallowed with yest and froth, as you'd thrust a  
cork into a hogshead. (III.iii.87-9)

The storm is "like the fermentation of a barrel of beer: the decay of one thing but the brewing up of something better" (Turner 152). The implication of this storm scene is that however tumultuous the billows may be, they are the phenomena of the sea, a symbol of the ultimate reality Tao, so that all natural phenomena are just the cyclic and organic process of becoming, leading to a new world of order.

The appearance of Time the chorus takes us further. The intervention of a sixteen-year gap at this point assures us of the vision of time as incessant organic becoming, which will pervade the sheep-shearing scene. The figure Time presents an astonishingly swift acceleration of time, so that we can see its organic stream, "like a speeded up film

of a flower opening" (Turner 153). The sixteen-year gap is, as Time himself says, a "growth" which emphasizes the fruitful and creative effects of time. Contrary to the minutes, hours, days and months of Leontes' linear world, Time's speech introduces a larger temporal perspective which, like the philosophy of Tao, sees time in the more extended cyclic rhythms of the seasons of the year and the succession of human generations. This cyclic movement of time, which is an analogue to a wave of the sea, is "one of renewal of infinitude, revolution, change," with endless possibility and with "the symbolism of cosmic completion" (Cooper 24). In this light, the cyclic movement of time is neither the repetitive nor serially discontinuous. As we see in the cyclic waves of sea, it "combines the duality of the constant and the changing" (Cooper 24).

This view of cyclic time as reconciling the temporal with the eternal justifies Shakespeare's ignoring of the conventional unity of time on stage:

Impute it not a crime  
To me or my swift passage that I slide  
O'er sixteen years and leave the growth untried  
Of that wide gap. (IV.i.4-7)

From the point of view of the sea, the totality of time, "high and low's alike" (V.i.206), each wave of time changes "place with that which goes before" (Sonnet 60), and "before and after follow each other" (TTC 2). Time is "self-born

hour" (IV.i.8) which comes out of and goes into the "here and now" of the sea, not an arrow which comes out of a distant past and goes into an equally distant future that is not "here and now." There exists only eternal present, and the concept of the fixed time, such as past and future, loses its base.

This concept of eternal present is also clearly understood when we realize that time in Shakespeare is associated with a flow of human consciousness and that time is experienced personally as a dynamic process of change and becoming. "Time," as Rosalind says in As You Like It, "travels in diverse paces with diverse persons" (III.ii.288). She stresses the subjective sense of men's different awareness of time's passing. In Antony and Cleopatra, just a few moments after Mardian's report of Cleopatra's death, Antony feels as if she had died in the quite remote past: "Since Cleopatra died, / I have liv'd in such dishonour that the gods / Detest my baseness" (IV.xiv.55-7). In The Winter's Tale, Polixenes feels that "[Florizell] makes a July's day short as December" (I.ii.169), and Leontes eventually experiences the correspondence between present and past:

O, thus she stood!

Even with such life of majesty - warm life,  
As now it coldly stands - when first I woo'd her!  
(V.iii.34-6)



The above examples illustrate that time means the flow of consciousness, and past and future are melted into present consciousness. Only eternal present exists in our consciousness. In this regard, time overflows measures and no division of the points of time such as past or future takes place, as is suggested by the image of "sleep:"

Your patience this allowing,  
I turn my glass and give my scene such growing  
As you had sleep between. (IV.i. 15-7)

The image of sleep has the connotation of dream in which past, present and future blend into one another. In terms of this relativity of temporal experience and the totality of time, the conventional unity of time which is based upon a linear view of time is a false criterion. When Time has brought past events to the present stage, "the sixteen-year gap he is bridging is not a void but a subjective experience, for the audience as well as the characters" (Salingar 6). The past sixteen years dissolve into our present consciousness. This leads Shakespeare to ignore the conventional unity of time. The present, which is the unity of the past and the immanence of the future, is always the unity of time. As a matter of fact, when Time says, "it is in my power / To o'erthrow law and in one self-born hour / to plant and o'erwhelm custom" (IV.i.7-9), Shakespeare emphasizes not only the relativity of time but the relativity of "rules" like the conventional unity of time,

as perishable as law and custom in his long and total perspective.

The sheep-shearing feast is "an affirmation of man's relation to natural rhythms and seasonal cycles" (Young 137). Dressed in a flowery gown with a garland on her head, impersonating Flora, Perdita first appears in a natural world where time equals the life of nature and the cycle of the seasons. Perdita's flower-speeches and flower-giving become the epitome of this natural world. Especially, when Perdita exclaims, "O Proserpina," she implies that she lives in the resurrection-myth of Proserpina which reflects the typical mode of man's apprehension of cyclic time in the natural world. Myth, the system of the meaning of life, gives to human life dignity, meaning and end. As Eliade teaches, when one lives a myth, he experiences that the protagonists of the myth are made present and that he becomes their contemporary (19). This implies that "one is no longer living in chronological time, but in the primordial Time, the time when the event first took place" (Eliade 19). Thus, insofar as Perdita lives in the future of the myth of Proserpina, she can identify time in nature's year with age in man and keep harmony with time. Actually, she gives "flowers / Of middle summer" to "men of middle age" (IV.iv.106-108), and laments the lack of early spring flowers for her "sweet friend" Florizel. She identifies her experience of time with the process of natural growth and "a

celebration of human and natural interrelatedness" (Young 137).

This harmony with the temporal environment leads her to live in the reconciliation of the temporal world and the eternal world. Since time is himself timeless, her participation in time places her in an eternal present. In other words, to fulfill the immediate moment perfectly is to realize eternity in the present, as is suggested by Perdita's flower-passage:

daffodils,

That come before the swallow dares, and take  
The winds of March with beauty; violets dim,  
But sweeter than the lids of Juno's eyes  
Or Cytherea's breath; (IV.iv.118-22)

Despite the fragility of the flowers, we feel that their breathless beauty is in a "timeless moment" beyond the "tyrant" touch of "Time's scythe" (Sonnet 12.16). Every moment of flowers' blooming is a moment of becoming where time and eternity are completely reconciled. "Each [Perdita's] doing" is identified with this blooming of flowers:

When you do dance, I wish you  
A wave o'th'sea, that you might ever do  
Nothing but that; move still, still so,  
And own no other function. Each your doing  
(So singular in each particular)

Crowns what you are doing in the present deeds,  
 That all your acts are queens. (IV.iv. 140-45)

Just as a wave moves and yet the sea itself is still, Perdita's every moment is the reconciliation of time and eternity. She fulfills the immediate moment so perfectly that her every moment is, like the daffodils, a moment of becoming at which "all [her] acts are queens." In this sense, Perdita is the Daughter of Time like Cleopatra whom "everything becomes" (Antony and Cleopatra I.i.49):

I saw [Cleopatra] once  
 Hop forty paces through the public street;  
 And, having lost her breath, she spoke, and  
 panted,  
 That she did make defect perfection,  
 And breathless, power breath forth. (II.ii.228-32)

This is a typical moment of becoming, which also becomes her and presents her infinite potentiality of becoming. Since the world of Perdita and Cleopatra is based on naturalness and spontaneity, life is to them a matter of infinite potentiality, and the future is unsettled. Every moment is perfectly fulfilled by them.

Another reconciliation of the temporal and eternal worlds is suggested when Florizel mentions "the shapes of beasts upon [gods]." The gods' atemporal world is reconciled with the temporal world by their participation in the

latter:

The gods themselves  
 (Humbling their deities to love) have taken  
 The shapes of beasts upon them. Jupiter  
 Became a bull and bellow'd; the green Neptune  
 A ram and bleated; and the fire-rob'd god,  
 Golden Apollo, a poor humble swain,  
 As I seem now. (IV.iv.25-31)

The image of gods incarnate in animal forms symbolizes the reconciliation not only of the temporal and eternal worlds but also of appearance and reality. This image can also be enlarged to the interpretation that the eternity of gods is recognized only by the temporal world and ensured only in procreation through their sexual love with the females with whom they fall in love. In addition, the gods' incarnation, especially in animals, implies that animal nature symbolizing passion itself is manifested as the very gods' nature, and that even the vital creativity of gods derives not from mathematical intellection but from sexual love and passion. Sexual love and desire are the vital works of the gods that are symbols of the ultimate reality, and thus they are natural and good. Perdita is frank and open about her sexual desires: "Not like a corse; or if, not to be buried, / But quick and in mine arms" (IV.iv.130-32). She follows her inner spontaneity and speaks as she feels. Her virtue, as in the world of the Tao, lies not in morality but

in the inward quality of obedience to the natural in simplicity and spontaneity. Like Perdita, Florizel is also simple-minded, determined not by external forces but by the inner dictates of his nature:

It cannot fail, but by  
The violation of my faith, and then  
Let nature crush the sides o'th' earth together,  
And mar the seeds within! (IV.iv.476-79)

He is, unlike Polixenes and Leontes, willing to be "heir to [his] affection" by dedicating himself to his passions. He is aware that his faith is the essential fertility of the earth, of which his own sexual love is a part. It is true that faith is one of the human attributes that can resist the destructive testing of time. Yet one's faith loses its base unless it is accompanied by his deep awareness of natural continuity and order. Florizel's faith in Perdita, in a strict sense, reflects his awareness of natural continuity, fertility and order. Just as the movement of the Tao follows the Yin-Yang principle and the continuity of reproduction comes from the interaction of Yin and Yang, natural order and fertility in Shakespeare are ensured by sexual love and spontaneous affection, which play a vital role in the vision of human life. On this level, by having firm faith in and by standing by Perdita, a symbol of natural order, Florizel ensures nature's continuity from generation to generation.

Here, procreation through man's sexual love presents a key that unlocks man's ontological problem of immortality, which is his deepest desire. Once Shakespeare in this play refuses to posit the absolute world of God independent of time, he cannot help solving the problem of immortality within time as the Taoists do. He, like the Taoists, thinks that the very continuity of man's finitude ensures his immortality. In the Sonnets, procreation is presented as one of the defenses of love against time, but in this play procreation is to ensure man's immortality. In this light, the family in Shakespeare's Romances stands for a temporal institution by which man transcends his temporal limitations and insures his immortality. "Within the timebound yet timeless unity of the family, age and youth, maturity and innocence, past, present, and future can be reconciled in a complex organic pattern that makes for the transformation of time's passing without escaping time's demands" (Waller 161). Leontes' most poignant and unceasing grief for the past sixteen years has been that the future does not exist to him. He has lost hope for his immortality by losing its means, his family:

The wrong I did myself; which was so much,  
That heirless it had made my kingdom, and  
Destroy'd the sweet'st companion that e'er man  
Bred his hopes out of. (V.i.9-12)

Hermione is mourned not merely for her own sweetness' sake.

In a deeper sense, she is mourned as "the sweet'st companion that e'er man / Bred his hopes [for his permanence] out of." Leontes has robbed himself of the means of insuring permanence: his wife and issue. In this regard, Leontes' reunion with Hermione and Perdita implies the union with his resurrection, which is the continuity of his life by his issue. He now secures his permanence. Not only is Perdita returned, but she is in love with Florizel and is herself the potential mother of future generations. Leontes' line of life is stretching into the future.

The return of Perdita implies to Sicilia the restoration of cyclic time and order from the usurpation of linear time. Her return also suggests that the natural order is restored in the form of regeneration and resurrection. The moment Leontes sees Florizel for the first time, he is overwhelmed by the wonder of "great nature" (II.ii.62) that produces the copy of a man:

Your mother was most true to wedlock, Prince,  
 For she did print your royal father off,  
 Conceiving you. Were I but twenty-one,  
 Your father's image is so hit in you  
 (His very air) that I should call you brother.  
 (V.i.124-27)

This speech echoes Paulina's appeal to Leontes' at the climax of the tragedy, enumerating proofs of Perdita's being the "copy of the father [Leontes]" (II.iii.99). Regeneration



is the mysterious work of the "good goddess Nature" that creates an organic body in the copy of another. In terms of Tao, regeneration represents the organic life-producing work of Tao whose principle is predominantly symbolized by the female. Furthermore, as Paulina says, the "good goddess of Nature" not only gives organic order to man's outer world but "hast / The ordering of mind too" (II.iii.104-45). When Leontes' heart swells with wonder at the regeneration and says, "welcome hither, / As is the spring to th' earth" (V.i.149-50), the restoration of his inner world comes to correspond with that of his outer world, Sicilia. His inner world has built one cycle of return; it comes out of and goes into nothing - what Feste in Twelfth Night most felicitously called "a good voyage of nothing" (II.iv.77). Leontes sincerely hopes that "The blessed gods / Purge all infection from [Sicilia's] air whilst [Florizel and Perdita] / Do climate [Sicilia]" (V.i.167-69).

With Perdita's return, the stagnant Sicilia meets Spring and begins to function. That is to say that natural order is not a linear and masculine principle, but a cyclic and female principle, and that the soft and female eventually prevail over the strong and masculine. At this point, I argue that Shakespeare, like Lao tzu, has a functionalistic cosmology in which "weakness is the function of Tao [natural order]" (TTC 30). The natural order is restored precisely by the sacred weakness of Mamilius,

Perdita, Paulina, Hermione, and Camillo. All powers of the strong in society derive from artificial distinctions and discriminations. When the distinction, as we have seen in Leontes' distorted rationalization, becomes exclusive, desire for power lifts its head and is frequently uncontrollable. When it is not too strong or when it is more or less negative, one becomes conscious of the presence of comments or criticism. Polixenes, preoccupied with the artificial class-feeling, threatens the cyclic order of nature by obstructing the natural union of Perdita and Florizel. The "good goddess Nature" has no partiality. Prince and princess are equal to shepherds; they are equal in their common humanity and in the shared love of the "great nature:"

The self-same sun that shines upon his court  
Hides not his visage from our cottage, but  
Looks on alike. (IV.iv.444-46)

When man, like Perdita, recognizes nature's impartiality and acts in accordance with her, he will be happy. Within the "great nature," all things are good in their natural form, and all human endeavors to change them are bad, and must be abolished. Only then can natural order be restored. When Shakespeare uses the expression "take it up" repeatedly to refer to Perdita, he stresses that the true happiness of man and society resides in the simplicity of natural goodness and in harmony with the natural order symbolized by

Perdita. She is lifted three times in this play. First of all, Antigonus takes her up to abandon her. He goes against nature by abandoning Perdita, a symbol of natural order, so that he condemns himself to death. Secondly, Perdita is taken up and brought up by shepherds. This signifies that the shepherd and his son live in accordance with natural order, and thereby become the two kings' family. Finally, Paulina "lift[s] the princess from the earth"(V.ii.72) when she comes back. Like Hermione, Paulina's reunion with Perdita lies in her firm confidence in the Delpic Oracle which asserts the unfailing natural order.

Although Leontes eventually is reunited with Perdita, it does not mean that he completely joins the natural order. Insomuch as he bases his thinking on the Christian dualism which separates the temporal world (appearance) from the atemporal world (reality), he cannot participate in the cyclic order of nature. Not until he recognizes the inseparability of the temporal and atemporal worlds can natural order be restored, as in his reunion with Hermione. The "statue" scene is the final test of Leontes' power to perceive things and penetrate to the interfusion of appearance and reality. The statue seems to suggest the difference between appearance and reality in that it is not what it seems. But, in a strict sense, it suggests that appearance is reality; for its outward appearance is Hermione and it is indeed what it seems. Shakespeare does

not make the statue-Hermione come to life until Leontes conforms the statue to truly living Hermione and believes in it.

It is quite understandable that in order for the statue to come to life, Leontes must believe that it is alive. Yet it inevitably raises a question: How can Leontes believe so ? The answer is found in Leontes' saying, "Does not the stone rebuke me / For being more stone than it" (V.iii.37-8)? This presents two distinctive approaches to reality: the scientific way and the antiscientific way. I would call the latter the aesthetic or Taoistic way. By abiding by an intellectual analysis of his wife, Leontes brought forth his alienation not only from nature but from himself, for he divided himself into dualistic observer and observed, object and subject, self and nonself. His scientific attitude inevitably reduced Hermione and himself to lifeless separate entities without organic relationship. Thus Hermione had been treated as if she were stone. Furthermore, while he was treating his wife as a stone, he himself became "more stone than it [Hermione]" by losing organic interrelatedness.

From a Christian point of view, the stony should be eliminated from Leontes' heart so that he can believe that the statue is alive. Paulina is, as her name suggests, parallel to "Paul, a servant of Christ Jesus and an apostle chosen and called by God to preach his Good News" (Rom. 1:1). In the Bible, Paul stresses man's absolute faith

through which he can be put right with God. That is, in order to be saved, not only should people confess that Christ Jesus is Lord, but also they should "believe that God raised Jesus from death" (Rom. 10:9). Similarly, this divine-human relationship is applied to the conjugal relationship in The Winter's Tale. As a matter of fact, in the Romances conjugal relationship is identified with divine-human relationship, for the union of male and female in the phenomenal world of the Romances is, as we will see in detail in the wedding masque of The Tempest, comprehended as the organic meeting of heaven and earth, of reality and appearance, of god and man. Thus before she makes Hermione come down from the pedestal, Paulina awakens Leontes' absolute "faith" that conjugal love should be. In a biblical sense, Paulina has helped Leontes to repent sincerely for sixteen years, so that God "[has] removed / The stony from [Leontes'] heart[s]" (Paradise Lost XI.3-4). Once the stony is removed and his faith is awakened, a complete change of his inner world takes place, and he can believe that the statue is truly living Hermione.

On the other hand, when Leontes realizes that the stone rebukes him for being "more stone than it," Shakespeare also presents an aesthetic or Taoistic way to reality. In an aesthetic sense, he becomes the stone itself and rebukes himself. Like the Taoistic way which is to enter right into the object itself and see it from the inside, by becoming

the statue itself Leontes becomes one with Hermione and hears her voice from the inside. Once he identifies himself with the statue-Hermione, she is no longer separated from his existence. When Paulina is about to draw the curtain, saying, "My lord's almost so far transported that / He'll think anon it lives" (V.iii.68-9), he asks her to "make [him] to think so twenty years together" (V.iii.71). So far as he is alive, Hermione is also alive and "There is an air come from her" (V.iii.79). While Leontes' scientific sight in the first three acts petrifies or makes into an object that which it perceives, the aesthetic or Taoistic sight brings what seems inanimate to life. The aesthetic sight which is to lose oneself in the object and become one with it, provides "the blissful ecstasy [of oneness] that wells from the innermost depths of man, indeed of nature," at the collapse of subject and object (Nietzsche, The Birth 36). Actually, Leontes experiences the "pleasure of madness" that "No settled senses of the world can match" (V.iii.72-3). Once conforming the outward appearance to the living reality Hermione, he no longer makes causal chains or logical sequence out of what he sees. He sees completely things as they are, for appearances are the revelations of the living reality:

What you can make her do,  
I am content to look on; what to speak,  
I am content to hear; for 'tis as easy

To make her speak as move. (V.iii.92-5)

This is in contrast with his distorted rationalization in the first three Acts where everything he observed was placed in a logical sequences of cause and effect. He is, now, "content" to take things as they come, and thus attains a true relationship with time which is to be at harmony with the present moment. From now on, he is "a child o'th'time" (Antony and Cleopatra II.vii.98) and can enjoy the eternal present. He is eventually reunified with Hermione by awakening his "faith" in the identification of appearance and reality, temporal and atemporal worlds. In other words, by conforming appearance to reality, he eventually resides in "truth" which not only brings what is inanimate to life but also provides "the intuition of permanence" that brings peace (Whitehead 369). As Whitehead puts it, "Truth is the conformation of Appearance to Reality" (309), and "the essential truth that Peace demands is the conformation of Appearance to Reality" (377). Leontes' aesthetic sight which brings him to the identification of appearance and reality, places him in the great affirmation of all phenomena and in pure receptivity in perception. It is "only as an aesthetic phenomenon that existence and the world are eternally justified" (Nietzsche, The Birth 52).

When Hermione is awakened and comes down from the pedestal, time and the timeless interact, and appearance and reality are on this occasion perfectly identified. At

this moment, no word can express this identification: our mind is simply and abruptly enlightened. There is only wonder and rejoicing. As in T.S. Eliot's "still point of the turning world" where "past and future are gathered" (qtd. in Rosenthal 903), we feel at Hermione's first step that there is no contradiction between movement and standstill and that eternity is reconciled with time. When he wonders at her movement, saying "If this be magic, let it be an art / Lawful as eating" (109-110), Leontes sees the timeless in the flux of time.

The statue, a symbol of Shakespeare's eternal art, signifies more than merely absolute rest from change. It symbolizes the eternity in change. There is neither absolute standstill nor absolute rest in the phenomenal world. The opposite of change is neither rest nor standstill. They are aspects of change and the opposite of change is also movement. Eternity can be grasped in change alone. In this light, the statue, a symbol of eternity, is a shape of unchanging change: "Hermione was not so much wrinkled, nothing / So aged as this seems" (V.iii.28-9). The unchanging change is the reality of the stream of time, and participation in the time is to enjoy the timeless in time. It is, of course, not merely joy. It is something deeper - a mingled feeling of joy and sorrow:

Go together,

You precious winners all; your exultation



Partake to everyone. I, an old turtle,  
 Will wing me to some wither'd bough and there  
 My mate (that's never to be found again)  
 Lament till I am lost. (V.iii.132-35)

Paulina is presenting the mingled feeling of the eternal pattern of natural order in which the old must pass away before the new grows.

Shakespeare, however, goes further. Leontes remarries Paulina to Camillo. Their union enables them to become the two kings' parents, for both kings "respect [Camillo] as a father" (I.ii.459). Natural order in this play, as in Cymbeline and The Tempest, eventually ties characters into one family. In other words, within the restored natural order, every character becomes "a member of higher community" (Nietzsche, The Birth 37) where no distinction is drawn:

the King's son took me by the hand,  
 and call'd my brother; and then the two kings  
 call'd my father brother; and then the Prince, my  
 brother and the Princess, my sister, call'd my  
 father father; and so we wept. (V.ii.132-36)

The ultimate knowledge we attain in Shakespeare's world of Romances is that people are completely one family. Although we are in the endless process of becoming, the natural order provides "the metaphysical comfort" that "life is at the bottom of things, despite all the changes of appearances,

indestructibly powerful and pleasurable" (Nietzsche, The Birth 59). In Shakespeare's total vision of time and order, the "best images and parables" of this play "speak of time and becoming; and they [are] a eulogy and a justification of all transitoriness" (Nietzsche, Thus Spoke 111).

#### Chapter 4. The Tempest

The movement of The Tempest is, as in A Midsummer Night's Dream and King Lear, from organized and civilized society to a condition much closer to raw nature. Such movement presents a characteristic pattern in Shakespeare's plays, both comedies and tragedies. Moreover, at the end of this journey there is always some kind of return to the city, to the court, and to old relationships, but the nature of this return inevitably differs widely among the plays. Despite the differences, this cycle of return implies the pattern of the recovery of order. Shakespeare penetrates into the cyclic movement of human nature and order, and dramatizes it marvellously in the geographical movements of characters. This principle of return is the most fundamental of the laws that govern the changes in the spheres of nature and man, for "return is the movement of the Tao" (TTC 40). "Tao moves cyclically without coming to an end" (TTC 25), and to go further and further means to revert again. Since Tao moves by return, a movement returning to itself, the return to the original state is the destiny of all things and the fulfillment of existence.<sup>1</sup>

In the Romances, which provide a vision created artistically after a long experience in writing comedy and tragedy, the cycle of return conveys more than the geographical movement to the normal world after the

achievement of the comic resolution in what Frye called the "green world." The cyclic movement of return in the Romances is presented as the principle not only of one's outer world, but also of his inner world. The change of the outer worlds of *Cymbeline*, *Leontes* and *Prospero* coincides with the flow of their nature which is characterized by return. Shakespeare, like Taoists, sees the human as an microcosmic expression of the macrocosm and comprehends the cyclic order of nature as the principle dominating the two worlds simultaneously. This chapter is designed to illuminate Shakespeare's comprehensive vision of life conceived in The Tempest, which is a poetic intuition of the cyclic order of return in man's inner and outer worlds.

First of all, Shakespeare's emphasis on the returning phase of order is reflected in the structure of the play. Unlike Cymbeline and The Winter's Tale, which are composed of two distinctive parts of tragedy and comedy, this play has no such symmetrical structure. The tragic world which is the background of this romance is suggested symbolically in the opening scene of shipwreck, and its details are narrated by *Prospero* in the next scene. As a matter of fact, the long expository second scene shows how "the dark backward and abysm of time" (I.ii.50) is preserved in *Prospero's* mind. Just as "memory is another ghost which haunts Hamlet and prompts his revenge" (Black 143), memory is the tragic ghost which has haunted *Prospero* for twelve years. The two

scenes are so effective that the play needs no tragic part to describe the destruction of order. Thus, Shakespeare is able to devote the rest of the play wholly to the returning phase of order. This structure of the play emphasizes that from paradise to paradise lost takes no time at all, while from paradise lost to paradise regained takes a long time.

The opening scene presents not only a sinking ship but a dissolving society. In the sinking of the ship, a traditional metaphor for society, all the social structures in Milan and Naples are broken down. In this scene, order is dissolving into chaos. However, it should be noted that this scene also suggests a new order which comes out of chaos. Gonzalo, who, as his speeches and actions reveal later, always sees the silver lining, persists in repeating an ironic joke which is virtually prophetic. Thinking that "he [Boatswain] hath no drowning mark upon him; his complexion is perfect gallows" (I.i.27-8), Gonzalo is sure that the ship party cannot be destined to drown. Especially, when he claims, "Make the rope of his destiny our cable, for our own doth little advantage" (I.i.29-30), the rope, a symbol of rescue, foreshadows the ultimate safety of the ship and its party.

The prerequisite for a new order is destruction of the old order. For some critics the opening tempest may hint at a religious theme, but in the ever-changing phenomenal world

of the Romances which do not posit the absolute world of God, life renews itself within the order of nature. The unceasing cycle of construction and destruction builds the eternal pattern of natural order, which mirrors, in its winter and spring, its storms and sunshines, the dialectic of human life. All things proceed to destruction and all things proceed to construction. Nature is, as Suzuki points out, "not chaotic, because anything chaotic cannot exist all by itself" (14). The consequence of man's attitude toward chaos is significant: human culture has stressed the importance of reason as a primary means of promoting access to the world, and the concept of creativity has been employed more often as a means of accounting for the rational structure of the world. Yet creativity is the self-creative activity of finite events in the process of becoming; everything in the world creates itself without the direction of any creator. To borrow Chuang tzu's expression, "All things create themselves from their own inward reflection and none can tell how they come to do so" (qtd.in Chang, Creativity 66).

In a universe comprised by self-actualizing moments of existence, order will be a function of the decisions of the primary units of becoming. If there are no necessary laws to guide the self-actualizing processes, then there is no reason to believe that any single order should be absolute, final, or permanent. The universe becomes a vast matrix

containing various realized orders. This seems more like disorder than order. The cosmos becomes, like chaos, the sum of all orders. As we see in the storms and their consequences in Twelfth Night and The Winter's Tale, an apparent tomb becomes a womb; somewhere or "somewhen," every possible order is existent. In this Taoistic vision, "becoming," cosmos, chaos and Tao are synonymous, for Tao as Becoming-itself is the sum of all orders and the cosmos is, in its broadest sense, Becoming-itself, too. In terms of this cosmic becoming, destruction is construction, for the beginning is organically connected with an end. This "end" is of the same nature as the "chaos" preceding creation, and hence the end is indispensable for every new beginning (Eliade 48). In fact, this play starts with an ending: the end of twelve years of exile for Prospero and Miranda; Antonio's last day as duke; Ariel and Caliban's last day in bondage; Ferdinand and Miranda's last day as single. All this ending is marked by the storm. The storm causes chaos, the destruction of old order out of which a new order comes. That is, the storm causes upside-downness, a principle of Shakespeare's art. When the Boatswain replies to Gonzalo, "What cares these roarers for the name of king?" (I.i.14), this displacement of political and social order by respect for the higher order of "divine Nature" (Cymbeline IV.ii.169) raises a philosophical question which underlies the whole play: How truly does humanity's artificial world

reflect the natural order? The Boatswain, who dominates the opening sea-and-storm scene, "leaves us with a strong sense of the superiority of personal character to social rank" (Frye, Introduction 14). A man's interior quality determines his worth.

After the shipwreck, Ariel divides the characters into three main groups: Ferdinand; the court party; Stephano and Trinculo. After taking away all rules and constraints, Prospero spreads them around the island to see what they do and to see what fantasies they act out. This is a kind of clinical situation in which certain persons are placed in specific circumstances which allow them to act out fantasies. Just as the tempest in the opening scene is the externalized storm of Prospero's inner "beating mind" (IV.i.163), the court party's verbal fencing about the way the island looks illustrates that they perceive the world around them as a reflection of their inner selves, their own spiritual states. The island looks completely different to different people:

Gonzalo: Here is everything advantageous to life.

Antonio: True, save means to live.

Sebastian: Of that there's none, or little.

Gonzalo: How lush and lusty the grass looks! How  
green!

Antonio: The ground indeed is tawny.

Sebastian: With an eye of green in't.



Antonio: He misses not much.

Sebastian: No; he doth but mistake the truth  
totally. (II.i.47-56)

Gonzalo sees a lush and green world because his nature is optimistic and generous, whereas Antonio sees a tawny world because his nature is arid and corrupted. Just as Duncan and Banquo in their description of the scenery of Macbeth's castle just before entering it, reflect who they are, the court party on Prospero's island are identifying who they are. The same is true of the feast, "an image created within each man by his own soul and spirit" (Henze 428-29). Gonzalo hears the harmonious music at the beginning of the scene and says, "Marvellous sweet music" (III.iii.19), but the other accursed ones have only witnessed the disharmonious interruption: "O, it is monstrous, monstrous! / Methought the billows spoke and told me of it" (III.iii.95-6). This relativity of man's subjective recognition presents a very significant fact that reality depends on one's power of perception and what one says is a reflection of himself. This is also what the Bible teaches: "A good person brings good out of the treasure of good things in his heart; a bad person brings bad out of his treasure of bad things. For the mouth speaks what the heart is full of" (Luke 6:45). Stimulated to exhibit his own ideal of society, Gonzalo dreams of a Utopian world which "excel[s] the golden age" (II.i.164). The important point here is that his utopian

"commonwealth" is built upon his firm faith in natural order. In his building of the ideal commonwealth, Gonzalo refuses all kinds of artificialities and wants to perform all things by contraries:

I'th'commonwealth I would, by contraries,  
Execute all things; for no kind of traffic  
Would I admit; no name of magistrate;  
Letters should not be known; riches, poverty,  
And use of service, none; contract, succession,  
Bourn, bound of land, tilth, vineyard, none;  
No use of metal, corn, or wine, or oil;  
No occupation; all men idle, all;  
And women too, but innocent and pure;  
No sovereignty. (II.i.143-52)

As Sebastian's biting sarcasm hits the mark, some critics may argue that there is the contradiction in Gonzalo's vision of the ideal commonwealth: "Yet he [Gonzalo] would be king on't" (II.i.161). As a matter of fact, "culture is 'natural' to human beings," and "however many civilized lendings [they] cast off, [they] will never strip down to the bare forked creature man" (Eagleton 90). In this sense, the only character in The Tempest permitted to enter the paradise of Gonzalo's eclogues is Ariel who is not human. Yet the important point in Gonzalo's vision is that it, like Lao tzu's "Doctrine of Non-Action," reflects his counter-culturalism which is a fundamental challenge to the

artificiality of human civilization. Gonzalo shows his fundamental skepticism about man's superficial notion that the development of human civilization itself corresponds with the increase of human happiness. Human civilization, built upon logos and individuation, inevitably results in the masculine "sovereignty" and hierarchical roles like "magistrate," and keeps man away from the natural order or Tao symbolized by the female, and eventually does not lead him to happiness. Gonzalo's vision and Lao tzu's "Doctrine of Non-Action" are precisely the critical philosophy of society, which aims at solving social inequality such as that between man and woman: "all men idle, all; / And women too." In other words, their vision aims at minimizing the contradiction of human civilization which comes from man's discriminative perception. When Gonzalo states that "Letters should not be known," the important point is that man's discriminative consciousness does not bring about happiness, as we see clearly in the painful consequence of Prospero's effort to teach Caliban language:

You taught me language, and my profit on't

Is, I know how to curse. The red-plague rid you

For learning me your language! (I.iii.363-5)

Caliban's cry implies that he was happier before. What language has given him is what it gives everybody: consciousness, recognition of the disparity between the actual and the ideal, between what he is and what he should

be. Once that consciousness has been gained, there is no way back; it cannot be lost again. He is unable to be again what he was, when what he was did not worry him. In this regard, it is taken for granted that Gonzalo would turn away from artificial discrimination and "by contraries, / Execute all things." Clearly, he has a firm faith that as long as man lives in complete harmony with nature, "All things in common nature should produce / Without sweat or endeavor" and "Nature should bring forth, / Of it own kind, all foison, all abundance, / To feed my innocent people" (II.i.155-160). This is a eulogy on the "good goddess Nature" (The Winter's Tale II.iii.103), who underlies the Romances.

On the other hand, Antonio and Sebastian go against natural order. Through Ariel, Prospero has sent Alonso and the courtiers to sleep, thus giving Antonio and Sebastian the opportunity to be tested. Prospero, like the duke in Measure for Measure, deliberately tests the nature and strength of human villainy. They attempt none other than to murder the sleeping Alonso. Their souls are completely contaminated and corrupted by the artificial civility. Their attempt to kill Alonso for the title of king is quite a ridiculous scheme, for to be king has to do with place and moreover Naples is not there. They fail in their probation. Twelve years have worked no change on Antonio and Sebastian who are ambitious, vicious and treacherous. They present the indestructibility of evil by revealing that the repetition

of an evil action is the inevitable result of the corruption of human nature.

Antonio and Sebastian's attempt to murder Alonso and to seize Naples is an analogue to the Caliban-Stefano-Trinculo plot to murder Prospero and to seize the island. This analogue draws our special attention to the resemblance of Caliban to Antonio. Caliban's character is natural in the sense that it does not partake of grace, civility and art. In this respect, Caliban's guilt, which parodies Antonio's, proceeds from an unsophisticated but inherent corruption, while "the source of Antonio's evil is a sophisticated but equally inherent corruption" (Hunter 231). It is undeniable that Caliban exists at the simplest level of sensual pain and pleasure, fit for lechery. Yet it also should be noted that Caliban has his own dignity and "a beast's innocence and pathos, too" (Knight 211). Perhaps Prospero's coldness towards Caliban lies in the falseness of the division he makes between soul and body, for man must be both. In fact, Caliban provides the physical delight and the sensuous response to the joy of being alive, and Shakespeare gives him some of the most beautiful poetry of the play to speak:

Be not afeard, the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt  
not.

Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometime voices,

That, if I then had waked after long sleep,  
 Will make me sleep again, and then in dreaming,  
 The clouds methought would open, and show riches  
 Ready to drop upon me, that, when I wak'd  
 I cried to dream again. (III.ii.133-41)

This speech suggests Caliban's humanity and sensitivity. He shows a remarkable instinct for aesthetic and religious worship, however primitive it may be. Furthermore, he eventually shows an indication of regenerative process: "I'll be wise hereafter, / And seek for grace" (V.i.295-96).

Here, it is necessary to pay attention to why Shakespeare has taken pains to make Caliban as memorable and vivid as any character in this play. Caliban embodies earth and water which are lower elements of man, while Ariel embodies air and fire, the higher elements of man. Ariel and Caliban make up elements of man, as do the good angel and bad angel in Dr. Faustus. Prospero acknowledges that Caliban is part of himself and vice versa: "this thing of darkness / I acknowledge mine" (V.i.275). Prospero's struggle between his higher and lower elements is projected into the island. This suggests that human nature contains good and evil at the same time. In other words, this is the contradiction of human existence :that while man is good and beautiful, he is, at the same time, ugly and evil. Human life is based upon the contradiction between good and evil or between beauty and ugliness. This contradiction is the quintessence

of human existence. Since man can realize the value of existence only through the contradiction, the vitality of human life derives from the contradiction. Since this contradiction is the condition of life, man can never arrive at perfection where human life would stop. Therefore, the contradiction is the eternity of human existence and the reason why man must live.

Furthermore, good and evil have the same root; they are the same thing at the bottom. "Good wombs," as Miranda says, "have borne bad sons" (I.ii.119). Good and evil are merely appearances in different shapes from one origin. Like the Yin and the Yang, they go together in dialectical covariance - interpenetrating, interdependent and interacting. Any manifestation of evil contains good within itself and vice versa. This brings us to understand that human nature is basically formative because it is built upon the contradiction between good and evil which have the same root. The order of life is based upon the conflict and harmony between the opposites. Good and evil are contained in the cyclic movement of human nature, not as conflicting opposites leading to misery and destruction, but as complementary vital ones supporting human life and creating new order. This explains why in this play evil cannot be finally and completely destroyed, but can only be forgiven for existing. Actually, Prospero in this play does not turn base metal to gold. Alonso and Gonzalo are changed, but

Sebastian and Antonio are unchanged. All Prospero's experiments in the island have only confirmed who people are, not really changed them. Prospero's purpose is, in a deep sense, to make his enemies think of what they are. Shakespeare provides us with a fresh awareness of human actuality by showing us who we are. Unlike Ariel, "Caliban is a human being", and thus "whatever he does, Prospero feels responsible for him" (Frye, Introduction 15).

The cyclic movement of good and evil controls not only man's inner world but his outer world. The hatred and evil of the old generation which are the ultimate sources of the tempest in the play, are transformed by the mysterious power of "great nature" into the love and good of the new generation, Ferdinand and Miranda: "Was Milan thrust from Milan that his issue / should become kings of Naples? O, rejoice / Beyond a common joy" (V.i.206-8). Human life is based upon the cyclic movement of good and evil, and there is, in a strict sense, neither absolute good nor absolute evil in human life. Every sin already carries grace within it; that is, to borrow an expression from Milton, "good of evil shall produce,/ And evil turn to good, more wonderful / Than that by which creation first brought forth / Light out of darkness" (Paradise Lost XII.470-73). This is the mystery and wonder of life, which is the essence of living. It is clear that Antonio is the most wicked character of the play; the influence he wields over Sebastian is almost comparable



to that of Iago over Othello. We may on this basis surmise that he will plot again; but it is vain to predict what he will do after he leaves the stage. Natural order is a self-actualizing process beyond human ratiocination, and nobody can really know whether Antonio will or will not plot again. What we can say in our long perspective of natural order is that just as Alonso and Antonio's evil plot of banishing Prospero from Milan eventually brings forth the great "[rejoicing] Beyond a common joy" twelve years later, Antonio and Sebastian's evil may be converted to good in an unpredictable way by the mysterious power of nature. It is, of course, worth noting that the mysterious power of "great nature" in this play is identified with the generative power of love, for the central force which stills the "wild waves" is the very existence of Miranda and her love for Ferdinand, as is suggested quite well in Ariel's song:

Come unto these yellow sands,  
     And then take hands:  
 Curtsied when you have, and kiss'd,  
     The wild waves whist:  
 Foot it featly here and there,  
 And, sweet sprites, [the burden bear].  
 Hark, hark! (I.ii.375-81)

This song is addressed to Ferdinand. Miranda, the partner whose hands he will take, is on stage, but, having been enchanted by Prospero, is as yet unseeing and unseen.

Miranda's character contains a side that symbolizes fertility, but that side is not as conspicuous in her as it is in Perdita in The Winter's Tale. She symbolizes new birth and the order of nature rather than fertility. Like Perdita who enables Hermione to wait for their union for sixteen years, Miranda "wast that did preserve [Prospero]" (I.ii.153). Her very existence acts as the leaven of reformation and regeneration for the desperate Prospero. Her "smile" even in the roaring sea suggests the indestructibility of life and the possibility of new natural order arising out of chaos, which is in good parallel with Gonzalo's optimistic and prophetic joke in the opening tempest. Just as Perdita in The Winter's Tale is free from bear and storm, Miranda is free from the roaring sea. Her safe survival implies that natural order symbolized by her is the underlying harmony and unity, and that the cyclic order of nature maintains its own principle under any circumstances.

In handling the theme of regeneration, Shakespeare makes Prospero "the agent of his own regeneration, the parent and tutor of Miranda" (Tillyard 50). Through Miranda and through his own works, he not only achieves his regeneration but changes the minds of his enemies, though not completely. This naturally draws our attention to the problem about which Shakespeare's scholars have not arrived at any consistent conclusion: When does Prospero achieve

regeneration by moving from vengeance to mercy? Most critics agree that Prospero's purpose of revenge is converted to a plan for reformation. The problem is where does the conversion take place, and by what motive. It is, in my opinion, when Prospero finds Miranda and Ferdinand exchanging eyes of love at first sight. It is true that Prospero has stage-managed this love match. Yet their love itself belongs to a natural power beyond Prospero's magic. Their love in "either's pow'rs" is precisely a wonder not only to themselves but to Prospero. His sense of this wonder is the rejuvenation of his soul:

So glad of this as they I cannot be,  
 Who are surpris'd [withal]; but my rejoicing  
 At nothing can be more. (III.i.92-4)

In terms of natural order, the union of Miranda and Ferdinand is more than merely the marriage of male and female. Universally in the human world, both the East and the West, heaven has been regarded as male and earth as female. In this structure of thinking, the union of male and female is, as we see in the wedding masque, conceived to be the organic meeting of heaven and earth, the ultimate power of incessant becoming and fertility:

Juno: Honor, riches, marriage-blessing,  
 Long continuance, and increasing,  
 . . .  
 Ceres: Earth's increase, foison plenty,

Barns and garnerers never empty;  
 Vines with clust'ring bunches growing,  
 Plants with goodly burden bowing;  
 Spring come to you at the farthest  
 In the very end of harvest!  
 Scarcity and want shall shun you,  
 Ceres' blessing so is on you. (IV.i.110-17)

If we consider that heaven in the Western tradition of dualism has been equated with noumena (reality), while earth has been identified with phenomena (appearance), the wedding masque presents not merely the union of male and female, but the union of heaven and earth, of reality and appearance, of god and man, of eternity and time. Shakespeare in the Romances, like the Taoists, seems to acknowledge that the world is an organic whole and that its vital creativity derives from the interacting and creative feeling between heaven (male) and earth (female). As Chou puts it, the Yin (Earth; female) and the Yang (Heaven; male) "by their interaction operate to produce all things, and these in their turn produce and reproduce, so that transformation and change continue without end" (qtd. in Kim 201). In this light, the music of the wedding masque symbolizes a cosmic music of perpetual becoming, which cannot be expressed in words. Everything that is expressed in words is one-sided, only half the truth; it lacks totality, completeness and unity. As a matter of fact, "Ever

since the early Greek philosophers creation had been figured as an act of music" (Tillyard, Elizabethan 101), but for Shakespeare the world was itself in a state of music.

Prospero's union of Miranda and Ferdinand, as the wedding masque suggests, reflects his deep awareness of natural fertility, continuity and order. Unlike Alonso who forced Claribel to marry the king of Tunis, Prospero realizes that natural order and fertility are ensured by the union of male and female through spontaneous affection. In other words, he recognizes that the recovery of order in disordered Naples and Milan "depends upon the continuation of his lineage through the marriage of Miranda and Ferdinand" (Hartwig 154). At the end of the play, Alonso and Prospero are old and worn men. A young and happier generation is needed to secure the new state. Ferdinand and Miranda not only sustain Prospero in creating a new order that has evolved out of destruction, but also vouch for its continuation. Most of all, their union ensures their parents' permanence. In a strict sense, Alonso has suffered the same poignant grief as Leontes has. Both of them lose hope for immortality by losing their issue. Yet, just as Perdita's return and her love for Florizel ensure Leontes' continuity of life, Ferdinand, Alonso's "Perdita," is found at the end and his union with Miranda secures Alonso's immortality. Alonso's life is, like that of Leontes, stretching into the future.

Prospero's virtue blooms in his behavior pattern of forgiving and controlling evil. Yet it is noticeable that his humanity is earned through learning and awareness. Learning is very important in the play. Learning is a great aid to virtue, the road by which Prospero controls evil and achieves humanity. "The highest perfections of humanity are the results of careful training and culture, the arts of men" (Sears 333). As a matter of fact, Prospero was originally "transported / And rapt in secret studies" (I.ii.75-6) and prized his library "above [his] dukedom" (I.ii.167). His neglect of world affairs, as he himself recognizes later, hatched Antonio and Alonso's evil: "I thus neglecting worldly ends . . . in my false brother / Awaked an evil nature" (I.ii.89-93). This reflects Shakespeare's radical pragmatic attitude towards knowledge and life. Shakespeare refuses knowledge for knowledge's sake. He stresses knowledge for practice in actual life. Knowledge for knowledge's sake assumes its own certainty and absoluteness, which are not accepted in Shakespeare's thought. All knowledge cannot be dissociated from social practice, and knowledge cannot be absolute, only appropriated through act. Noble ideals should be put into action. Human beings exist not merely to know, but to act, feel, enjoy, weep, love and curse. Man "[cannot] reason except from a basis of sense" (Spencer 265).

Prospero eventually learns that to hate the wicked is

against reason: "Yet with my nobler reason 'gainst my fury / Do I take part. The rarer action is / In virtue than in vengeance" (V.i.26-8). Although Prospero's art may remind us of Providence in the sense that it is a supernatural and all-embracing power based on some hidden good will, a god does not interfere in this play, as elsewhere in the Romances. Prospero's art is the very action of human intelligence achieved through learning and awareness. Prospero's art brings him to feel empathy even towards his enemies as human beings of the same kind. The spirit Ariel embodying the higher element of Prospero helps him realize this:

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

Like the apotheosized men in Sonnet 94, Prospero, though having "pow'r to hurt" and to "do the thing [he] most [does] show" (Sonnet 94), does not take advantage (Black 148). Although Antonio's evil nature has not changed and Sebastian is no more trustworthy, Prospero can control them through the power of his knowledge of their evil.

In pardoning all of his enemies, Prospero presents the culmination of mercy and forgiveness by showing to Alonso Ferdinand and Miranda playing chess. This scene presents the

magnificence of humanity, for Prospero completely forgives Alonso's past sin which is associated with original sin. The resurrection of Ferdinand and Miranda is parallel to the resurrection of Imogen, Perdita, Hermione, and Claudio in Measure for Measure. Like Angelo, Alonso becomes liberated from his heavy sense of past sin by discovering that the death of Prospero and Miranda has not occurred. Furthermore, Prospero gives Alonso Miranda, the most important thing he has. Shakespeare makes us realize that the more we give, the more we get; Prospero gives his daughter to his enemy and in return he gets Ferdinand. Hardest of all, Prospero forgets their past sin itself. After having forgiven the villains, he shows that he puts off the memory of injury: "Let us not burden our remembrance with / A heaviness that's gone" (V.i.198-91). By throwing off the weight of memory, Prospero eventually exorcises the ghost of the past (Black 149). This renunciation of the memory of the villains' past sin encompasses Shakespeare's larger vision of humanity.

It is undeniable that Prospero achieves great humanity through learning and awareness. Yet this naturally raises a question: What is the vision of life which brings forth such great humanity? I find the answer in his reply to Ferdinand and Miranda just after the sudden disappearance of the wedding masque. Prospero's beautiful vision of the wedding masque, which is abruptly interrupted by his recalling of the "foul conspiracy" of Caliban and his confederates,



resembles Gonzalo's vision of the ideal commonwealth that is also interrupted by Antonio's and Sebastian's bitter sarcasm. In order to show that even the regenerative force of love is not exempt from the attentions of evil, the masque of celebration is suddenly interrupted by Prospero's recalling of Caliban's murder plot, and the vision vanishes in response to Prospero's anger. Yet the well-known speech of the play in which Prospero seeks to assure the dismayed lovers represents his aesthetic vision of life, which enables him to see life as it is and to achieve great humanity:

These our actors,  
 (As I foretold you) were all spirits, and  
 Are melted into air, into thin air,  
 And like the baseless fabric of this vision,  
 The cloud-capp'd tow'rs, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea, all which it inherit, shall dissolve,  
 And like this insubstantial pageant faded  
 Leave not a rack behind. We are such stuff  
 As dreams are made on; and our little life  
 Is rounded with a sleep. (IV.i.148-58)

Just as Taoists comprehend "Ch'i" ("wandering air") as the reality of the universe, Prospero grasps "thin air" as the ultimate reality of the phenomenal world. Ch'i exists eternally, only changing its form. Everything sublunary

including man is constituted in the process of agglomeration and dispersion of "thin air" (Ch'i). Man and the universe are not separated as dualistic subject and object. Man himself is merely a temporary shape in the unceasing process of agglomeration and dispersion of "Ch'i" ("thin air" ). Everything existent from the human body to heaven is one space-time continuum from which nothing can be separated. At this point, it is likely that Prospero refuses to acknowledge the absolute world of God independent of the phenomenal world and accepts all phenomena as the appearances of reality. As a matter of fact, the identification of the world of reality with the world of appearance brings one to attain the great affirmation of all phenomena, however ugly and painful they might be, in which value and existence are identified. Something like the following four phrases of the Chinese Zen master Ch'ing-yuan Wei-hsin eventually might have occurred to Prospero:

Mountains are mountains, and waters are waters.

Mountains are not mountains, and waters are not waters.

Mountains are waters, and waters are mountains.

Mountains are mountains, and waters are waters.

When man comes to have consciousness, the consciousness is gained not by his own spontaneity but by established convention and habit. At this stage of "naive realism," the mountains and waters appear to him naive ones as they are.

But when man comes to meet an "aporia," mountains become not mountains, and waters, not waters. From this, start human tragic inquiries, which lead man to problematic situations and difficulties. Since he does not acknowledge the absolute world of God who will solve man's difficult dilemmas, he has to overcome them with mountains and waters themselves. In other words, he transcends his problems by arriving at the undifferentiated state where mountains become waters and vice versa. Yet he eventually has to return from the undifferentiated state to reality where mountains are again mountains and waters are again waters. He ultimately arrives at the great affirmation of realities, as is true of Prospero. When Prospero "abjures" his magic power and returns to the human level again, it signifies that he returns from the contempt of this world to the appreciation of this world, from Heavenly Paradise to Earthly Paradise. His "vision of the brave new world becomes the world itself" (Frye, A Natural 159).

Prospero's return to Earthly Paradise is eventually the affirmation and reconciliation with the natural order or Tao which is the underlying harmony in all phenomena: "Though the seas threaten, they are merciful" (V.i.178). Everything is natural and in order. In terms of Tao or natural order symbolized by Miranda, mankind and world are, as she herself exclaims, wonderful: "O, wonder! . . . How beauteous mankind is! O brave new world! /That has such people in't" (V.i.182-

85)! Just as the great epiphany in The Comedy of Errors is that Antipholous of Syracuse is, though thinking that he is lost and alienated, at home with his family all the time, the great epiphany in The Tempest is that our world itself is the "brave new world" and paradise where even "Tempests are kind and salt waves fresh in love" (Twelfth Night III.iv.384). We just do not know it. Prospero's long spiritual odyssey through many difficulties is ultimately to find the "brave new world" he has never left.

In this aesthetic insight into the natural order and the reality of the universe, Prospero's individual self is now enlarged to the cosmic self, for he knows that everything existent builds one space-time continuum. In other words, he arrives at self-awareness by projecting himself into nonbeing ("thin air") which collapses the dualistic discrimination between self and nonself. The awareness of the identification and interfusion of subject and object unlocks the mystery of the Tao (Chang 20) and brings one to self-knowledge (Suzuki 25). He is now a cosmic man who attains and practises Tao. He is now able to regard the world and all beings with love, admiration and respect. Actually, he forgives everything and ties everybody into one family, as is a peculiar characteristic in the Romances. In terms of one space-time continuum (Tao), the universe comes into being by the simultaneous participation of all elements involved in it. The many becomes one. The act of self-

creativity of the universe is an act of concrescence, an act of becoming one. Thus people cannot be separated since none has any meaning except in relationship with others. Actually, as the opening tempest suggests, even some innocent people are made to suffer along with the guilty. In this vision of cosmic oneness, Prospero's forgiveness of his enemies is to forgive himself and return to himself. In fact, there is no dualistic division of Prospero and his enemies in their wrongs and sins, and their rectifications start from Prospero's self-reflection because he himself has given them the cause. Others' change, as Shakespeare teaches us in Measure for Measure, always starts with the change in myself.

After Prospero completely recovers order through forgiveness and reconciliation, he shows his insight into the eternal pattern of natural order:

And in the morn

I'll bring you to your ship, and so to Naples,

Where I have hope to see the nuptial

Of these our dear-beloved solemnized;

And thence retire me to my Milan, where

Every third thought shall be my grave. (V.i.306-

311)

To wish to die after seeing the nuptials of a daughter who has been brought up amid tragedy is a commonplace but inevitable truth that father must discover at last. Now he

completely puts himself in the arms of great nature by making every third thought be his grave. His sentiment testifies to his abiding devotion to the cyclic order of nature and his unity with the cosmic totality of Tao.

Shakespeare must have tried to give a perfect expression to the permanent pattern of life, as is, I think, symbolized in Prospero's tracing of a magic circle with his staff. Actually, Shakespeare comes full circle from his first comedy The Comedy of Errors to the last play The Tempest: at the beginning of The Comedy of Errors, Egeon loses his property and family, and "In quest of [his mother and brother]," Antipholous of Syracuse "lose[s] [himself]" (I.ii.40), but at the end of The Tempest, Ferdinand "found a wife where he himself lost; Prospero his dukedom / In a poor isle; and all of [the court party] [themselves] / When no man was his own" (V.i.211-15). That is, the plays of Shakespeare go full circle from the desperate sense of loss to the great rejoicing of finding "beyond a common joy" (The Tempest V.i. 208). It is, in a word, the return to natural order and Tao which is a finding of one's true self and Earthly Paradise. Ironically, even Shakespeare's life itself went full circle in that he died on his birthday.

### Conclusion

As a conclusion, I shall consider how appropriate it is to see Shakespeare in the light of the Taoist philosophy, of which he apparently had no conscious knowledge. Shakespeare's basic philosophical concepts of nature and its order as reflected in his Romances are quite similar to the Taoist philosophy, regardless of what sources they may have been derived from, or how they may be synthesized into Shakespeare's own thought. The application of the Taoist philosophy helps to elucidate various themes found throughout the Romances.

First, the basic notion of Tao is of considerable help in understanding the general theme which the three plays have in common: the establishment of a value for life. In Lao tzu's philosophy and Shakespeare's Romances, reality appears in its appearance, and reality and appearance are essentially one. Furthermore, the ultimate reality, Tao, is comprehended as nonbeing. In this view of the world, there cannot be any absolute truth, and life goes beyond good and evil, right and wrong. As Whitehead teaches, "Truth is a qualification which applies to Appearance. Reality is just itself, and it is nonsense to ask whether it be true or false. Truth is the conformation of Appearance to Reality" (241). This conformation is an important principle by which not only the Taoist but also Shakespeare's characters such

as Posthumus, Leontes and Prospero can see life as it is and attach meaning and value to passing life. Most particularly, Imogen, the embodiment of the values of life, awakens us to see life for what it is and to go on living, taking things as they come so that we may experience our lives as significant in themselves. As a matter of fact, the tragic part of the Romances is the artificial world dominated by discrimination and ratiocination, while the comic part is the undifferentiated natural world where nature and man, subject and object, self and nonself, are harmonized as one. Posthumus and Leontes, who alienate themselves from nature and even from themselves by abiding by intellectual discrimination during the tragic part of the plays, undergo a painful rite of passage through which they stop making logical sequence out of what they see and eventually put themselves in the great affirmation of all phenomena. If life can be truly seen for what it is, it can be valued for what it is. It is this strong and clear-sighted affirmation of the value of life that is one of the great achievements of the Romances.

This establishment of a value for life is consistent with the full awareness of man's mortality, for man's deepest desire is to secure his immortality. In the philosophy of Tao, the ultimate reality Tao is the source of change and the world is the place of Tao's creative transformation. Thus there exists no separate world of the



timeless; the Taoists have no need for transcending time. The Tao, which is the totality of time, is not to be transcended but is to be identified with or to be participated in. In Lao tzu's thought, the transcending of time means to identify oneself with the Tao which is the source of change. When one identifies himself with the Tao, he is immortal as long as Tao is everlasting. In the same way, Shakespeare grasps time as the ultimate reality in the phenomenal world and achieves a reconciliation of time and the timeless, of the changing and the constant. He, like the Taoist, seeks the transcendence of time within the changing of time and attains within time the solution of death. Within Tao, the totality of time, time comes out of and goes into "here and now." There exists only eternal present and the concept of fixed time, such as past and future, loses its base. Thus the desirable attitude in life is to fulfil the immediate moment perfectly as Perdita does in The Winter's Tale.

Shakespeare thinks that the passing of time is not linear and one-sided but rhythmical like the wave of the sea. In other words, human life is part of "natural order," the ceaseless creative process of birth, growth, death and regeneration. In the eternal pattern of the "natural order," the individual dies, but life itself never dies. Life is like a great stream of water: the water continually flows and yet it is always there; it is always the same and yet

every moment it is new. The perception of this great cycle, the knowledge that one is part of the "natural order" or the Tao greater than oneself, makes the joy of being alive a real joy, even though one cannot retain or possess it permanently. The force of love is the regenerative force of life itself, as the pastoral scene makes clear. Shakespeare, like Lao tzu, envisages the continuity of man's finitude through sexual love to ensure his immortality. In The Winter's Tale, Leontes eventually secures his permanence, for his line of life is stretching into the future through the union of Perdita and Florizel. It is through an awareness of this force of procreative love that death can be seen as not destroying all purpose in existence. Thus, family in the Romances signifies a temporal institution by which man overcomes his temporal limitation and ensures his infinitude.

According to the Taoist philosophy, one's union with Tao is not only to secure immortality, but also to attain self-awareness. Man and the Tao are not dualistic subject and object; rather man is part of the unity of the Tao. Thus when one experiences Tao, the source of all being, he is himself enlightened and awakened. Moreover, since Tao as the ultimate reality is nonbeing, self-awareness is to arrive at the nonbeing which can only be realized by collapsing all discrimination. This awareness of nothing as the ultimate reality is, as I stated, an important pattern

of self-knowledge in the Romances. Posthumus, Leontes and Prospero find and gain themselves by recognizing that the world is constituted upon nothing. Especially, the noticeable thing in Shakespeare's concept of nothing in relation with Tao is that his nothing is eventually presented as "thin air," which is almost equivalent to Lao tzu's "Ch'i," one of the most important terms in the Taoist lore. In the concept of "Ch'i" or "thin air," everything, including man, is constituted in the process of agglomeration and dispersion of "Ch'i" ("thin air"), and man himself is merely a temporary shape in that unceasing process of "Ch'i." Man and the universe are not separated as dualistic subject and object; everything existent builds one space-time continuum. In other words, within Tao, the "undifferentiated aesthetic continuum" (Northrop 342), everything is one and all people are, in the truest sense, one family. This is what the resolution of each play emphasizes: man has a place in the larger and higher community of man. This cosmic vision of "oneness" is the essence of both Shakespeare's and Lao tzu's idea of nature.

The awareness of cosmic "oneness," which is consistent with that of "nothing" as the ultimate reality, enlarges the individual mind to the cosmic mind, and eventually brings one to "Earthly Paradise." The affirmation of the whole by self-denial liberates one from the prison of solitary and partial identity, and puts him in pure receptivity in

perception, so that the existence of the world is justified and the vision of paradise, as we have seen, becomes the world itself. It is by this spirit of self-denial that Cymbeline, Leontes and Prospero ultimately achieve unity with the natural order and find a new world. The discovery of a new world by self-denial is Shakespeare's theme of "becoming" in the phenomenal world of the Romances.

## Notes

## Chapter 1.

<sup>1</sup> As to Taoism, there is a distinction between Taoism as a philosophy and Taoism as a religion. Taoism as a philosophy teaches the doctrine of following nature, while Taoism as a religion teaches the doctrine of working against nature. For instance, in the Taoist philosophy, life followed by death is the course of nature, and man should follow this natural course calmly. Yet the Taoist religion teaches the principle and technique of how to avoid death, which is expressly working against nature. The focus of my thesis is on Taoism as a philosophy, and thus the Taoist philosophy or the philosophy of Tao is substituted for Taoism as a philosophy in this thesis.

<sup>2</sup> In his book Adventures of Ideas, Whitehead asserts that Platonic dualism is the fallacy of the bifurcation of nature, and that "truth is the conformation of Appearance to Reality" (310).

<sup>3</sup> TTC is an abbreviation of Lao tzu's Tao Te Ching, and all references to the book are cited by chapter.

<sup>4</sup> John Locke expresses this idea explicitly in his book An Essay Concerning Human Understanding. "The next thing to be considered is, How general words come to be made. For since all things that exist are only particulars, how come we by general Terms, or where find we those general natures they are supposed to stand for? Words become general by

being made the signs of general Ideas: and Ideas become general, by separating from them the circumstances of Time or Place, or any other Ideas that may determine them to this or that Particular existence. By this way of abstraction they are made capable of representing more individuals than one; each of which having in it a conformity to that abstract Ideas, is (as we call it) of that sort" (Locke 190-91).

<sup>5</sup> Henri Bergson (1859-1941) divides human knowledge into symbolic knowledge and intuitive knowledge. According to him, the former translates the real reality by symbol or concept, and thus just petrifies it. That is, the symbolic knowledge just provides a motionless view of the moving reality. Therefore, the function of metaphysics lies in spontaneous commanding of intuition, which is to grasp intuitively the object in entirety, not through symbols. Bergson's view comes quite near to Lao tzu's philosophy which refuses to conceptualize reality and to space time. Bergson's view of human knowledge is clearly illustrated in his book, Introduction to Metaphysics.

<sup>6</sup> "One of the most important terms in the Taoist lore is Ch'i. The word has been variously translated as "passion nature," "material principle," "constitutive ethers," "force, energy, breath, power," "ether or force," "the great breath of the universe," et cetera.

The essence was originally given prominence by Lao tzu

(604-511 B.C.). Various nuances were emphasized by different subsequent authors. Chang tsai (1020-1077) regarded it as a vital force, which is forever changing, like Chuang tzu's (399-295 B.C.) "wandering air." It pervades the Great Void and is perpetually ceaseless. Its change follows the Yin-Yang principle in the emergence of constantly new forms" (Siu 257).

<sup>7</sup> For the philosophical and religious systematization of a "Feminine" perspective in terms of Lao tzu's Tao Te Ching, see Wawrytko 49-134 and Sharma 161-181.

## Chapter 2.

<sup>1</sup> All quotations from the plays are from The Riverside Shakespeare. Ed. G. Blakemore Evans. (Boston: Houghton, 1974).

## Chapter 3.

<sup>1</sup> In The Mutabilitie Cantos, Spenser makes it clear that mutability and time are agents of permanence and that they are subordinate to the sustaining power of divinity.

<sup>2</sup> Edmund Spenser's Garden of Adonis episode in The Fairie Queene (Book III. Canto vi. 37-38) is quite relevant to this concept of Ch'i:

37

All things from thence doe their first being  
fetch,  
And borrow matter, whereof they are made,  
Which when as forme and feature it does ketch,

Becomes a bodie, and doth then invade  
 The state of life, out of the griesly shade.  
 That substance is eterne, and bideth so,  
 Ne when the life decayes, and forme does fade,  
 Doth it consume, and into nothing go,  
 But chaunged is, and often altred to and fro.

38

The substance is not chaunged, nor altered  
 But th'only forme and outward fashion;

. . . .

<sup>3</sup> Carl G. Jung, quoted in Young-Oak Kim's commentary on The Story of Baek-Doo Mountain. By Jae-Soo Yoo. (Seoul: Tong Na-Moo, 1988) 6.

#### Chapter 4.

<sup>1</sup> For a further understanding of the therapeutic concept of the "return to the origin" in Taoism, see Eliade 83-84.



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