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Caliban: Shakespeare's Wildman

by

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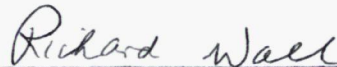
The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Caliban: Shakespeare's Wildman" submitted by Christine McAstocker in partial fulfillment of the requirements for the degree of Master of Arts.



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ABSTRACT

This thesis treats Caliban, the "salvage and deformed slave" of Shakespeare's The Tempest as a manifestation of the wildman tradition, as expressed in such works as Valentine and Orson and Mucedorus, and as influenced by the discovery of the natives of the New World. The first chapter outlines the history of the wildman tradition in Greek and Judaic cultures and examines various expressions of the tradition in works roughly contemporary with The Tempest. This is followed by an discussion of the wildman figures in Spenser's The Faerie Queene. Spenser's work employs many of the different types of wildmen discussed in the first chapter. The third chapter examines the literature of the discovery of the New World in order to assess the influence of the image of the New World native on contemporary thought. This information is applied, in the fourth chapter, to a reading of the character of Caliban and his role in The Tempest. The final chapter applies the theories of Jungian and Freudian psychoanalysis to the character of Caliban in order to assess the role that this character plays in the modern imagination.

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I would like to dedicate this thesis to the memory of my father, Thomas McAstocker, whose intelligence and confidence will always be an inspiration to me.

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INTRODUCTION

A freckled whelp hag-born...(Tempest.I.ii.283)

Thus we are introduced to Caliban, the "monster" of Shakespeare's play The Tempest. This introduction is indirect as the audience does not see Caliban until later in the scene. Apart from the plot device, the indirect introduction is indicative of his role in the drama. The other characters' initial discussion of Caliban belies the constant presence of this character in the minds of the other inhabitants of the island. Even when he is not directly affecting the progress of the play, the spirit of Caliban is present and influencing the course of development. Caliban provides the atmosphere for the play, the obstacle, the darkness which must be overcome.

The Tempest, like many of Shakespeare's plays, has lent itself to a variety of interpretations and adaptations throughout history. From Dryden's eighteenth-century adaptation to the 1950's science fiction adaptation Forbidden Planet to the recent film by John Cassavettes, The Tempest has proved its timelessness and its adaptability. That the play can be adapted and found meaningful even to this day attests to the universality of its themes and characters.

Part of the reason for the power inherent in the play lies in the sources for the characters of Caliban and the

other people on the island. No direct source can be found for Caliban, or, indeed, for many parts of The Tempest. The nature of the play and of its characters suggests a work closer to the subconscious than others in the canon.

This study will attempt to analyze the various characters throughout history that have influenced the development of the character of Caliban. This will include a discussion of the literary character of the wildman, found in art and thought throughout history. Examples will be taken from various works contemporary with The Tempest culminating in a chapter on Spenser's The Faerie Queene. The third chapter will examine the literature of the discovery of the New World in an attempt to assess the influence of the image of the savage on contemporary thought. This information will be applied, in the fourth chapter, to a reading of the character of Caliban and his role in The Tempest. The final chapter will apply the theories of psychoanalysis to the character of Caliban in an attempt to assess the role that this character plays in the modern imagination.

CHAPTER ONE

The wildman is a character who is immediately recognizable in most cultures and in most periods of history. He is an image that has been retained in the imagination of mankind, appearing in art, literature and folklore, those things that form the very basis of a culture. He has found expression in heraldry, fairy tale and in the literary arts. It is my contention that this image forms the base on which any discussion of the character of Caliban must rest. In order to provide a point of focus for the following discussion of Caliban, this chapter will outline the history of the wildman character, the nature of the image and the various expressions of the image, particularly in the literature of sixteenth- and seventeenth-century England.

Caliban is a complicated character - more complicated, perhaps than he appears at the outset. On the surface, the role played by Caliban in The Tempest appears simple; he complicates the action and blocks the progress to the conclusion. On closer examination, however, it is apparent that Caliban is more than just a monster to be conquered. His story provides a parallel to Prospero's. He also acts as a counterpoint to the magician; the earthy, mis-shapen and violent Caliban seems to be the complete opposite of the intellectual, unemotional and restrained Prospero.

Their goals, however, are the same. Both are seeking revenge for the usurpation of their rightful places. This fact gives rise to a number of questions involving the nature of both civilized and uncivilized man and the propriety of Prospero's quest for revenge.

The wildman provides a perfect vehicle for the exposition of the uncivilized element inherent both in civilization and beyond its borders. Neither entirely animal nor completely man, the wildman is a creature that bridges the two orders. He exists beyond the borders of the civilized but, because he is at least partially human, he can be brought into the realm of civilization. Caliban's roots are to be found in this character.

The first, and most obvious characteristic pointing to Caliban's connection with the wildman is his appearance. The wildman is described by Bernheimer as follows:

it is a hairy man, curiously compounded of human and animal traits, without, however, sinking to the level of an ape. It exhibits upon its naked human anatomy a growth of fur, leaving bare only its face, feet and hands...Frequently the creature is shown wielding a heavy club or mace, or the trunk of a tree...(Wild Men in the Middle Ages 1)

Caliban, described in the dramatis personae as a "salvage and deformed slave" and so often referred to in animal terms, is obviously a representative of this literary

image. Due, perhaps, to the identification of Caliban as a wildman, he was often represented with long, shaggy hair (Kermode, note 34 Tmp.II.ii). By the time Shakespeare had come to use the image of the wildman it had become fairly traditional. Many contemporary plays (several of which will be discussed later in the chapter) used the salvage man or wildman as a stock character. Like the senex character, the wildman was often used as an obstacle to the happy outcome of a comedy or merely as stage dressing as his presence became almost a required element of pastoral. In Shakespeare's hands, however, a stock character can take on unprecedented depth. Caliban is one of these characters. Shakespeare's monster is the product of a long process of encrustation of meaning. The full force of this character can only be understood if the long process of evolution of his ancestors is unravelled. This will be the task of the following chapter.

The wildman is ubiquitous; there are few cultures or periods of history in which he has not existed. He appears in a variety of guises but his function within the various cultures is similar. This suggests that the wildman is not simply a product of inter-cultural contact; rather, he appears to fulfill a need within the imagination of man for the expression of unrestraint, of life beyond the borders.

The wildman's habitat, both literally and

figuratively, is usually some place beyond the reaches of civilization, be it in the dark forests that covered parts of Europe until well into this century, or in the uninhabited desert areas of the Middle East, or, in our time, beyond this planet in space. (A current television show, "Beauty and the Beast", which uses a wildman from fairy tale, suggests that such a place exists beyond the sewer system of New York). Within us he occupies that place that is our own frontier, that part of ourselves that is our unknown fears and desires.

The paradox of fear and desire is an important component of the wildman figure. As a creature living beyond the pale, the wildman is beyond the control of civilization. He is free of responsibility and free from all laws, save that of nature. To one viewing him from inside the wall where duty and responsibility govern one's activities, the wildman appears as an object of desire; he is an example of a life without restraint. When moved his actions are extreme. If angry or moved to revenge he can wreak havoc, even making towns sink into the earth (Bernheimer 23). If he desires a woman he takes her. Bernheimer sees this attraction to the wildman figure as follows:

It appears that the notion of the wild man must respond and be due to a persistent psychological urge. We may define this urge as the need to give external expression and symbolically valid

form to the impulses of reckless physical self-assertion which are hidden in all of us, but are normally kept under control (3).

The repression of these "impulses of reckless...self-assertion" is necessary, from a sociological perspective, to the functioning of an orderly society, but from the stand point of an individual, societal necessities often seem no more than restrictions on personal freedom. A character who is constrained only by his own needs and desires could be viewed as a truly free man. Where the civilized man is weak and repressed, the wildman is strong; where civilized man is constrained by duty and law, the wildman recognizes only his own desires. But while the borders of civilization confine they also liberate and the man living within the walls of the city is freed from the difficulties of a wild existence. Life within the borders of civilization is not simply a struggle for survival. A man in the city is free to pursue the finer things in life as his basic needs, for food and safety, are taken care of by his society.

Some societies have recognized the appeal that a wild existence has to men who live within the framework of civilization and have managed to allow expression of these wild impulses within the strictures of the societal demands. One such society is that of ancient Greece. The pantheon of the Greeks included creatures such as the satyrs and sileni and the Centaurs, creatures comprised of

the features of both man and animal, and gods such as Dionysus who represented the uncontrolled aspect of mankind. These beings, while they are not the wildmen that came to prominence in the Middle Ages, provide important information concerning the medieval wildman's background. In addition, the Renaissance rediscovery of the classics may have contributed to the meaning and features of the indigenous wildmen as represented in literature of the period.

The Greeks recognized that man was composed of two natures, the animal or natural, and the human or civilized. Creatures like the satyrs represented the dual nature of man (Kirk The Nature of the Greek Myths 200 - 209) . Their dwellings were in the mountains and hills, areas beyond the reach of civilization and imbued with a mystery that comes from the unknown. Their physical features were a combination of man and animal; the head and torso were that of a man, the hindquarters were that of a goat or horse. They were often represented wielding tree limbs or twigs, denoting their origins as fertility deities. They were notorious for their insatiable lust, further indication of their origins as demons of vegetation (Bernheimer 93). They liked to make wine and drink it and they loved music. That they were representatives of the irrational, uncivilized side of man's nature is evident in that our word "panic" comes from the most famous of these satyrs, the god Pan.

The female counterparts of the satyrs and silenoi were the Bacchae or Maenads, devotees of Dionysus. They are described by Dionysus himself in Euripides's play The Bacchantes:

First of this Hellene land I have filled Thebes with the cries of exultant women; I have fitted the fawn-skin to their bodies and have put into their hands the militant thyrsus, entwined with ivy. For my mother's own sisters...said that Dionysus was no son of Zeus...These same sisters, therefore, I have driven in mad frenzy from their homes; they are living in the mountain, out of their minds. I have made them wear the habit of my orgies...together they sit beneath the silver firs, on the open rocks (23-38)

Essential characteristics of the Bacchantes's worship of the god are the rending apart of an animal and the eating of the raw flesh. The followers become possessed by the god and engage in frenzied sexual behaviour. These characteristics are reminiscent of the later European wildman. The Bacchant revels, women clad in animal skins and wielding clubs wreaking havoc throughout the countryside, call to mind the Wild Horde, a band of wildman who charged through the Alpine forests destroying everything in their path (Bernheimer 24).

Euripides's play, which is almost a religious tract, is viewed by some as a documentation of the encroachment of

the Dionysiac religion on the Apollonian beliefs current in Greece at the time. Morford and Lenardon, in their work Classical Mythology, interpret the move toward the Dionysiac religion, as represented in The Bacchantes as follows:

The basic impulses toward both the bestial and the sublime are terrifyingly and wondrously interrelated. Dionysus is after all the god of mob fury and religious ecstasy and anything in between. Was the celebration of his worship a cry for release from the restraints of civilized society and a return to the mystic purity and abounding freedom of nature, or was it merely a deceptive excuse for self-indulgence in an orgy of undisciplined passion?(188).

Within the framework of this thesis, the answer to the above question is a moot point. Either motivation bespeaks a need within a highly civilized culture for expression of the natural side of man. The destruction of Pentheus, the spokesman for the rational, Apollonian religion, by a mob of Bacchantes indicates the danger inherent in denial of the irrational, bestial side of man's nature.

The mere presence of beings such as the satyrs and the Bacchantes, beings that combine characteristics of human and animal, indicates an awareness of that need and an attempt to express it within the structures of society. Implicit in this is an attempt to reconcile the two natures of man,

the rational and the irrational, the civilized and the uncivilized, without loss of either. Pentheus's refusal to recognize the divinity of Dionysus expresses a rigidity of thought and a repressive attitude toward man's other side. The anarchy that Pentheus expects from Dionysian worship could actually be a result of not allowing a sanctioned outlet for the kind of passionate expression that is typical of the Bacchantes. As Freud has shown, things that are repressed tend to find expression in ways that can be dangerous and even deadly.

An expression of the danger of this dark side of man's nature is to be found in the story of the Minotaur. Born of a woman, Pasiphae, and a bull, the Minotaur is half man and half bull. He is unlike the other half-man, half-animal beings such as the fauns, satyrs and sileni, however, because in him the parts are reversed. His head is that of a bull and his hindquarters those of a man. He is described by Ovid as a "sulky, heavy creature" (Metamorphoses trans. Gregory 219) unlike the light spirited, lusty satyrs and their kind. The satyrs are representative of unrestrained passions particularly in the area of love. They express the erotic while the Minotaur represents thanatotic fantasies or, as Freud called it, the death instinct (White "Forms of Wildness" 25).

To hide this aberration Minos, the husband of Pasiphae:

...planned to house the creature in a maze,

An harbour with blind walls beyond the palace;
 He turned to Daedalus, an architect,
 Who was well known for artful craft and wit,
 To make a labyrinth that tricked the eye.
 Quite as Meander flows through Phrygian pastures,
 Twisting its streams to sea or fountainhead,
 The dubious waters turning left or right,
 So Daedalus designed his winding maze;
 And as one entered it, only a wary mind
 Could find an exit to the world
 again--(Metamorphoses trans. Gregory 219-220)

The labyrinth is interpreted by Frye as an archetype of the wilderness, the winding path through the fallen world of sin and death (Anatomy of Criticism 190). Images of the labyrinth are found throughout the history of myth in most western cultures. Examples of this archetype are familiar and widespread such as the quest, found in Arthurian literature and in Spenser's The Faerie Queene especially Redcrosse's quest in Book I. Christ's harrowing of hell and journeys by other heroes into the underworld are further examples of the labyrinth archetype (Anatomy 190). In the Old Testament, Moses's leading the Israelites through the desert is another instance of this wilderness archetype.

What these representations of the wilderness have in common is that all are places beyond the known world. They are terrifying places and those men that survive them are

heroes. The terrifying aspect of these wild areas is enhanced by their denizens, creatures that represent the dark side of mankind. They do not respond to the rules of civilized society and to overcome these manifestations the hero must rely on his ability to control and use the irrational aspects of his own character. In the Greek example, Theseus must face the labyrinth and its keeper, the Minotaur. In doing so he is facing the irrational, the thanatotic side of man's psyche. He must overcome both the fear of death and the irrational wish for death in order to triumph. He does this by relying on his intellect. He is the only man of "wary mind" to find a way out of the labyrinth.

The Hellenic concept of wildness is an important ingredient in the history of the wildman as he came to the Middle Ages. But the history of any entity in Christian Europe is not solely an inheritance from the Greeks. The heritage of Christianity involves the Judaic tradition as well. The Old Testament attitude toward wildness and the wilderness are different from the Hellenic concept and this difference adds deeper meaning to the wildman as he came to medieval Europe.

Wildness, in Hebrew thought, carries a connotation very different in scope from that in Greek and Christian thought. In Judaism the tendency is to view external attributes as manifestations of a spiritual condition (White 11). Whereas in Christian thought "wild" is used to

describe things not human, like animals, or uncivilized, like the New World natives, in Hebrew thought "wild" specifies a particular relationship with God (White 13). Animals are not wild; they are merely not human. Even the Gentiles, who do not enjoy the special relationship with God that the descendants of Abraham do, are not wild, they are "natural" men. Both the Chosen and the natural man are potentially redeemable. It is in this that truly "wild" men differ.

The important distinction in the Old Testament is between those who enjoy God's blessing and those who have turned away from that blessing. The wildman is the man who is apart from God. There is no escape from this condition of wildness. "The wilderness is the chaos lying at the heart of darkness, a void into which the soul is sent in its degradation, a barren place from which few if any return" (White 13). The wilderness is not to be confused with the countryside from which prophets like Amos often emerged, or to which prophets like Jeremiah often withdrew. The countryside is still a place of blessedness. The wilderness, on the other hand, is the place of accursedness "where God's destructive power manifests itself most dramatically" (White 14). Isaiah, in describing the effects of Jahveh's wrath, describes the wilderness as follows:

And the streams thereof shall be turned into pitch, and the dust thereof into brimstone, and the land thereof shall become burning pitch. It

shall not be quenched night nor day; the smoke thereof shall go up forever: from generation to generation it shall lie waste; none shall pass through it for ever and ever (Isaiah 34: 9-10 King James Version).

In this desert "the satyr shall cry to his fellow" (Isaiah 34: 14). "Satyr" was the King James translation of the word se'irim which seems to describe the hairy demons of Judaic folklore. The history of the translations of this word is germane to this discussion as it shows how the different attributes of the various wildmen become connected. (The following discussion is based on Bernheimer's discussion in Wildmen in the Middle Ages 96-97).

The word se'irim was originally translated by Jerome into Latin as pilosi meaning "hairy ones". Jerome explains his conception of the se'irim in the following commentary on Isaiah:

When in the following [Isaiah] it is said that "the hairy ones will dance here" we must understand this to mean either incubi or satyrs or a certain kind of wild man whom some call "fatui ficarii" and regard as of the nature of demons (trans from Latin by Bernheimer 97).

Fatui ficarii were satyrs known for their insatiable lust and were closely akin to incubi, the Christians' demons of

lust.

These beings, satyrs, incubi and se'irim, were all representatives, within their respective cultures, of a side of man that was threatening and dangerous. All these creatures lived in the wilderness, that area beyond the ordered, civilized boundaries that limited the ordinary man. The translators, working from their own backgrounds, used the names of their own particular demons in the attempt to translate meaningfully the older words. This had the effect of conflating the attributes of the different wildmen. This process continued as the Bible was translated in to the Germanic languages. Wycliffe used the term "wodewose" to translate Jerome's pilosus. The wodewose was a character from local folklore who lived in the forest and had many of the attributes that modern readers recognize as being those of the wildman. Bernheimer believes that this process of conflation of ideas has led to what he calls the confusion, but what I prefer to call the depth, in the character of the wildman.

In all cultures there are expressions of those things that are not fully understood. The unknown is frightening: consequently those beings that represent that uncertainty for a society are threatening. The history of the word se'irim given above exemplifies this phenomenon. Jerome did not have an exact term to describe the accursed inhabitants of the wilderness but he had what was the equivalent for his society. His use of the words satyr and

incubus to describe the se'irim indicates the concerns of his society. The se'irim lived in the accursed area and were thus cursed by God. This represented a great fear for the Jews as their status and their sense of community depended on their special relationship with God. To Jerome, and therefore to Christians, the fear was represented by the satyrs and incubi, who, as was discussed earlier, represented sexual licence and a lack of self-control, or, in other words, the irrational side of man. When Wycliffe used the word "wodewose" to name the pilosi, he was using a term that embodied for him and his readers the same fears. Like the se'irim, the satyrs and the incubi, the wodewose was a creature of the unknown.

Though the fears of the Israelites, the Greeks and the medieval Europeans were not expressed in exactly the same terms, the basis for the fear is universal and eternal. The fear of what we do not know, expressed as a fear of death or as a fear of loss of self or a fear of change of customary life, has been a part of man's psyche since the dawn of recorded time.

To embody these fears and to enable himself to deal with them on something other than an abstract level man often creates beings that represent these abstract concepts. These beings have one thing in common: they all retain something of a human characteristic. The satyrs and the Minotaur, the incubi and se'irim, are all beings that are at least partially man. This allows them a relevance

beyond the abstract fear of the external unknown. Their basic humanity suggests that they may also be projections of ourselves and the things that we fear in our internal world. It is possible that these creatures represented the potential for the kind of destructive or uncontrolled behaviour that would lose him the important things in life.

Complicating this scenario is another basic human desire, the desire to know. As mentioned earlier in the chapter, the wildman is a paradoxical creature. The same is true of his antecedents, who, living outside of the bounds of civilized life, were free of the restraints necessary to a civilized life. They are also beings who know about and have certain powers in the world outside the wall. They live free of fear because, from the perspective of a civilized man, they have nothing to lose.

Each of these beings, used, as they were, interchangeably, contributed to the concept of the wildman as he came down to the Middle Ages. The gradual accretion of meaning from this process of association gave the wildman, as he was used as a literary and artistic figure, a profound meaning.

It is unlikely that the common man's beliefs about his local wildman were much affected by the interpretation placed on him by the writers of the Middle Ages. To the educated mind, however, the parallels were drawn and as the wildman came to be used as a symbol in the literary and visual arts these connections were retained and exploited.

The deepening of the significance of the wildman character did not stop with the translation of classical writings. As the local wildman became a more universal symbol he gathered about him meanings that added to his utility as a symbol. One such characteristic is the later link of the wildman with the insane. This may have been a natural link as the insane, in the Middle Ages, were generally turned out of the city into the forest, literally into the wilderness, to fend for themselves as the wildman did. The literary connections between wildness and insanity emphasized the potential for wildness that exists in every man. One famous wildman was Merlin the wizard:

The madness and prophecy of the Welsh prophet Lailoken became associated with Merlin through Geoffrey of Monmouth's "Vita Merlini." Upon seeing his brothers die in battle, Merlin goes mad and enters the forest, living there as a wild man, prophesying and talking to the animals, until in periods of lucidity he would come out (Dooley 19).

Magicians, like Merlin, are surrounded by mystery and occupy positions that are on the fringe of society. They are powerful and seemingly all-knowing. They can be seen as dangerous because they are not restrained by the same rules that apply to ordinary men. Linking this knowledge with insanity and wildness is a reasonable step given the wildman's similar position in the psyche of mankind.

This madness of the prophet was picked up by romancers and interpreted as love madness that turns men wild. Several Arthurian heroes were afflicted with this, among them Ivain, Tristan and Lancelot. Lancelot, upon discovering that the woman he had slept with was not Guenever, ran off in a frenzy. He is described by Malory as "Sir Lancelot that suffered and endured many sharp showers, that ever ran wild wood from place to place, and lived by fruit and such as he might get, and drank water two year" (Le Morte D'Arthur.XII.i). This convention was exploited in the courtly tradition. The lover, driven mad with desire for his lady, could only be tamed by her love. The wildman represented the physical side of desire that was brought under control by civility. This aspect of the wildman mythology existed in some areas until recent times. It was ritually represented by the capture of the wildman by a maiden who bound him with a ribbon and led him into town. There is a casket, described by Bernheimer, that seems to represent this concept. On it, the young lover, wild with passion, attempts to lay hands on his lady. She resists him and flees into the arms of a young knight. The knight pursues the wildman, who retreats. He reappears in the last panel, however, playing chess with his lady while a character wielding a club stands off in the distance (Bernheimer, 124 and fig. 32). Bernheimer interprets this second character as a companion of the wild knight. While this is one explanation another is equally plausible. The

young man playing chess with the lady could be a representation of the civil forms of love while the wild character turned away from the action may be a figure of the erotic aspect of love. This tableau will have a bearing on the later interpretation of the Ferdinand, Miranda, Caliban triangle. For now, however, it is an example of the various representations of the wildman, particularly his erotic aspect, in the art and literature of the Middle Ages and Renaissance.

The memorable wildmen of literature are often of this mad lover type. Spenser's characters Timias and Calidore are excellent examples of this use of the convention. Ariosto's Orlando is a further example. This type of wildman psychologically complements the increasing refinement and restraint of court. The insanity motif allows the knight to strip himself of the bounds of civility and express the depth of his passion as an unrestrained wildman (Dooley 32).

These mad heroes or wildmen seem to bear little relationship to their pagan ancestor, the wildman of the woods. In fact, the pagan demon of peasant belief played a minor role in the literature of the time. There are some works with creatures very close to the original wildman. Where these creatures do appear they are often only obstacles in the path of the hero. This is true in Mucedorus where the wildman, Bremo, abducts Amadine and momentarily prevents the escape of the hero with his lady.

The editors of the collection Elizabethan and Stuart Plays claim that the wildman Bremono "represents the ogre of folk tale rather than the savage of pastoral..." (525). Certainly this appears so in his first appearance:

With restless rage I wander through these woods;
 No creature here but feareth Bremono's force;
 Man, woman, child, beast, and bird,
 And everything that doth approach my sight,
 Are forced to fall if Bremono once do frown.
 Come cudgel, come, my partner in my spoils,
 For here I see this day it will not be;
 But, when it falls that I encounter any,
 One pat sufficeth for to work my will.

(vii.24-32)

In this speech Bremono exhibits all of the characteristics of the traditional pagan wildman: he wields a club; he roams restlessly about the woods terrorizing every living thing. In later passages we find he is a cannibal and, also, an abductor of women. He falls out of character, however, when he encounters the beauty and purity of Amadine. Instead of raping her or devouring her he falls in love with her and woos her with lovely verses. This is a part of the later tradition. The pagan wildman would have devoured or raped Amadine in spite of her beauty and goodness. But in the face of the purity of his victim, Bremono restrains the erotic impulses that were so much a part of his ancestor's make up. In this way the taming of

the wildman acts as a testament to the purity of the loved one and the strength of love, much as it did in the wild knight convention.

When Mucedorus encounters Bremono, there is a discussion that serves to illustrate another influence on the wildman. Mucedorus says to Bremono:

In time of yore, when men like brutish beasts
Did lead their lives in loathsome cells and woods
And wholly gave themselves to witless will,
A rude, unruly rout, then man to man
Became a present prey; then might prevailed;
The weakest went to walls.

Right was unknown, for wrong was all in all.

(xv.71-77)

This calls to mind the classical writers (Protagoras and Cicero to name two) who believed that man had risen gradually from a state of animal existence to civility. This belief was gradually replacing the Judeo-Christian belief in man's essential difference from and ascendancy over the animals. Bremono, who by implication is a character stalled in an earlier state of evolution, illustrates the effect of a lack of civilizing influence (namely courtly life). In later terms Bremono is an example of nature without nurture. In the scheme of development of civilized man Bremono is a child. "There is in any case nothing of the sinful or wicked about him" (Pinciss 73) and, although the use of the wildman figure has reverberations beyond the

plot, within the plot Bremono functions merely as an obstacle to a happy ending.

Bremono, who without benefit of nurture remains a relic of an earlier stage of mankind's development, finds a parallel in the story of Valentine and Orson. In this story twin sons of noble blood are raised apart, one at court and one in the woods with a bear as his nurse. The bear twin, Orson, grows to manhood as a wildman who rampages in the woods and terrifies the inhabitants. The other twin, Valentine, undertakes to free the country of this terror and meets Orson in the woods near Orleans. Their meeting is described as follows:

...Valentine for fere of the nyght mounted upon a tree and there abode. And whan it was daye he loked aboute hym, and sawe his broder Orson that ranne throughe the forest as a wylde beest, the whiche auysed the hors of Valentine, and drewe towarde hym And whan he sawe hym so fayre and so pleasaunt, he combed hym a paas weth his roughe handes, in makynge him chere (Valentine and Orson tr. Henry Watson xii).

Valentine is able to overcome Orson not by superior strength, for the wildman is physically stronger than his civilized brother, but by his gentle words. Orson's noble nature allows him to respond to feelings and behaviours that are beyond the purely bestial. Because of this he submits to Valentine and becomes gradually acculturated.

By the end of the story Orson's power of speech has been restored and he becomes a civilized knight. Orson's aphasia is a trait common to many wildmen. Speech represents the means by which civilization is made possible. It also represents civility itself in that it allows for rational discourse rather than recourse only to the physical. The importance of speech comes to the fore in the case of Spenser's Salvage Man whose lack of the ability to speak hinders his interactions with the other characters. The Salvage Man will be discussed in the next chapter.

The noble child, lost in the woods and raised by animals, is a common character in pastoral. It is an example of the third type of wildman as identified by Dooley and Pinciss. He retains many of the characteristics of his ancestors--strength, nudity, aphasia and domination over the animal kingdom; but he also retains a sensitivity that was foreign to his ancestors. It is this sensitivity, exemplified in the above quotation, that allows Orson to respond to Valentine's reasoning and it is here that Bremono differs from Orson for Bremono does not heed Mucedorus's plea for reason. Bremono is closer to the beast while Orson is a human being. It was not uncommon, in fact, for certain noble houses to claim a wild animal as their ancestor. For example, the Devonshire family of Sucpitches maintained that their ancestor had been found in the Prussian woods sucking a wild dog (Thomas 134). Being raised in the woods

could be regarded as an advantage in one who aspired to the highest honour of chivalry (Bernheimer 19). This was because these wildmen were never regarded as anything but men. They were never degraded to the level of the beast. A childhood in the woods might leave a man in the form of a beast but the soul, the reasoning faculty, remained intact: the form did not reflect the substance.

A soul or a reasoning faculty is what was believed to set man apart from the animals. Orson is an unnatural man because he lives without using this inherent capability. His response to Valentine shows that this capability is latent in him. Under the tutelage of Valentine the capability is more fully realized until he reaches his full humanity. This theme is treated in a rather different way by Spenser in the character of Sir Satyrane and this will be discussed more completely in Chapter Two.

In this chapter I have explored the history of the wildman in various cultures and have tried to unravel some of the different strands of thought concerning the nature of a wild humanity. This has involved an exploration of the various theories of man's relationship with the natural world and how these attitudes shaped the character of the wildman in a given culture. The ultimate goal of this background study was to determine the various threads of thought that combined to form the wildman of the Medieval and Renaissance periods. This "family tree" has helped to

explain the dual nature of the wildman as a symbol of fear and of desire. It is best summed up by White:

The Wild Man myth is what the imagination conceives life would be like if men gave direct expression to libidinal impulses, both in terms of the pleasures that such a liberation might afford and in terms of the pain that might result from it (31)

In the following chapter I will look at Spenser's use of the wild man motif in The Faerie Queene and how Spenser exploited the duality of the wildman's character in his depictions of various forms of wild humanity.

CHAPTER TWO

As indicated in the last chapter, the wildman has been an eternal symbol in the mind of man. He is an image of the basic animality of mankind; what in the psychoanalytical language of Freud became the id. This chapter will examine the use of this symbol in Edmund Spenser's The Faerie Queene, specifically in the first and sixth books. The reason I have chosen The Faerie Queene is not only that it represents an antecedent to the work of Shakespeare but also because it contains many and varied examples of the wildman character.

There is certain justification in choosing to concentrate on the first and last books of Spenser's work. The Faerie Queene moves from the most personal of quests, the quest for holiness, to the intensely social quest for courtesy. In spite of their seeming difference, both books examine man's role in the structure of society. Book I involves Redcrosse's coming to terms with himself as a member of the community of God; the concern of Book VI is the earthly community of man.

Movement through The Faerie Queene also implies a laying of foundation; that progress to the socially interactive later books involves all that has been resolved in the preceding books. This requires that holiness be seen not as a goal in itself, but as a prerequisite for

achieving the goal of human virtue. The Christian man, although given a glimpse of heaven, must live his life in the physical world. It is this paradox, man as a creature of nature and a man as a creature of God, that informs much of The Faerie Queene. Redcrosse's quest is obviously so concerned. It lays the foundation for the discussion of man's existence in the physical world as explored in the succeeding chapters.

It is this dual existence that must concern us in a study of wildmen. Cheney, in Spenser's Image of Nature sees the wildman as an expression of a consistent thematic image; the intermediate stage of man between God and the beasts (11). To understand fully this statement, however, one must define the two realms of existence as they were understood by Renaissance thinkers. These, of course, are the realms of nature and grace.

As Woodhouse has pointed out in his article "Nature and Grace in The Faerie Queene" the two orders of nature and grace were "universally accepted as a frame of reference whether they were specifically named or not" (195). To the natural order belonged the physical world and man himself as a part of that world. In truth, it cannot be called the realm of beasts because man was distinct from animal by virtue of his reason. The rules of the natural order were expressed as the law of nature and natural ethics and as natural, as opposed to revealed, religion. This order was apprehended in experience and interpreted by

reason. The order of grace, on the other hand, encompassed man in his role as supernatural being. Its laws were the revealed will of God, received and interpreted by faith.

The relationship of the orders of nature and grace was treated by various authors in a multitude of permutations. Most tended to see the two orders as separate and irreconcilable, an approach which Woodhouse calls "the principle of segregation"(196). Spenser and other humanist writers diverged in their interpretation, seeing man as a unified creature in whom both orders existed simultaneously. Grace was rooted in nature and could perfect nature.

Book I treats the two realms of nature and grace directly. Redcrosse's quest is to come to terms with his existence in both realms. In the succeeding books it is only the natural world that is engaged, although the nature-and-grace synthesis exists as a frame of reference. The tension that drives the following books is the dichotomy of nature and art. Art functions, in the natural order, much as grace does in the supernatural, although, art, as a human and not divine concept, is capable of perversion. I will discuss the ideas of art and nature more completely in relation to the sixth book. For our present purposes it need only be noted that the definition of "natural" in both Book I and Book VI implies a lack of something. It is not a moral judgement: being a wildman does not brand a character as good or evil. The only

generalization that can be made is that wildmen in The Faerie Queene represent natural man.

Nature itself does not escape paradox. Spenser shows nature in both her guises, positive and negative. Book I and Book VI share landscapes. Especially important to this study are the forests of both books. The Wood of Error can be seen as roughly corresponding to the woodlands of Book VI. This concept needs some clarification as the landscape of Book VI is, without a doubt, pastoral and that of Book I is not. However, Book VI expands the pastoral landscape beyond the mere contrast of city and country. In Spenser and in Shakespeare the pastoral interlude is just that. The rural areas act as a buffer zone between the city and its true opposite, the wilderness. It is in the representations of wilderness that a common ground exists between Book I and Book VI. In both books the wilderness is the threat and the symbol of failure. It is also the field for much of the action in the two books.

Although this study is not dealing with the Elizabethan concept of wilderness per se, an understanding of the concept is necessary to grasp the nature of the wilderness' most evident inhabitant, the wildman. There is an interesting dichotomy in the Elizabethan feeling for nature. The Edenic myth involved a belief in the natural life as the original condition of mankind. Adam and Eve lived a blissful life in a garden but it was into the wilderness that they were cast as a punishment for their

sins. The wilderness, to the Elizabethan mind, was undisciplined nature. It was full of hardship and peril and man's duty was to subdue it (Nash chapter 1). It is easy to make the connection between wilderness and man's natural state. It was reason and discipline that set man apart from the animals. The garden, cultivated and disciplined, epitomized the functioning of man's reason (or art) on an imperfect nature.

Given the above it can be seen that the role of wildmen in The Faerie Queene is complex. In their function as representatives of the natural order they are cast into roles that are good or evil, human or bestial. Their meaning is contextual but they retain their basic paradox as human animals. As man occupies the midpoint between God and the animals, so, in the natural world, the wildman stands between man and the animals. He serves both as a positive potential, man imperfectly raised above the beasts, but he also represents a negative potential, man degraded to the level of the animals. It is with one of the negative wildmen, Orgoglio, that I will begin my discussion of Book I.

Book I of The Faerie Queene is an exceptional piece of work. This book, more so than any of the others, is an internal quest and as a result the evils that Red Crosse encounters have a deep resonance. On reading this first

book one gets the sense that the gates of the id have been thrown open and all manner of bogies allowed to escape. These bogies are ancient ones, symbols whose meanings are deep and eternal. Giants, dragons and evil magicians are images whose existence began with mankind and have remained in our cultural lexicon to present times. It is very Christian in its content but it is representative of the eternal quest of man in seeking a reconciliation between his physical and spiritual beings.

Red Crosse's quest for Christian holiness involves a search for the spiritual life. At the House of Holiness he is given a view of his ultimate goal, the New Jerusalem, but he is not allowed to proceed to it even though it is his destiny. He must pursue his spirituality in the realm of the physical. Spirituality in and of itself is not the ultimate goal for Red Crosse. He must first come to terms with the physical side of existence. The solution is in a balance of the physical and spiritual, but, balance is a delicate thing to maintain and there is always the threat of going too far to one side. Red Crosse must be ever vigilant against encroachment of the physical.

This is where the wildmen come into play. They are creatures of nature and, therefore, representatives of the physical side of life. Though they are natural they are not animals. Many of them are at least partially human and therefore have the potential to become balanced. This is particularly true of the wildmen in Book VI. We will come

to those characters later in the chapter. The wildman of Book I is a different creature. He is a physical manifestation of nature and, therefore, a representative of undisciplined nature.

Orgoglio is related to those primeval wildmen of the Alps who are intimately connected with the earth. His name, Orgoglio, comes from "orgè" meaning earth. (It is important to note that this is also the root of Red Crosse's name, George.) He is described as a "monstrous masse of earthly slime" the height of "three the tallest sonnes of mortall seed." Along with his gigantic stature, he shares with his Alpine cousins a connection with storms and natural disasters. Because of his size he himself can cause environmental phenomena as illustrated in the following passage:

Till at the last he heard a dreadfull sownd,
Which through the wood loud bellowing, did
rebownd,
That all the earth for terrour seemd to shake,
And trees did tremble.(I.vii.7)

This accords with the wildman folklore of areas of the Tyrol where the wildman's role is bound up with the forest and nature and where he is considered a demon of storm and fury (Bernheimer 24). Orgoglio's conception bespeaks even greater ties with natural phenomena as Heninger points out in his article "The Orgoglio Episode in 'The Faerie Queene'". Heninger quotes a letter sent by Gabriel Harvey

to Spenser in which the cause of earthquakes is explained:

The Materiall Cause of Earthquakes... is no doubt
great aboundance of wynde, or stoare of grosse
and drye vapors, and spirites, fast shut vp, & as
a man would say, emprysoned in the Caves, and
Dungeons of the Earth (172).

This certainly accords with Spenser's description of
Orgoglio's birth:

The greatest Earth his vncouth mother was,
And blustering Aeolus his boasted sire,
Who with his breath, which through the world doth
pas,
Her hollow womb did secretly inspire,
And fild her hidden caues with stormie yre,
That she conceiu'd; (I.vii.9.1-6)

Heninger believes that Orgoglio's connection with
earthquakes is, in fact, historical allegory referring to
the earthquake of 1580 and pursues this allegorical thread
to read Orgoglio as a natural disaster sent as a result of
God's displeasure with Red Crosse's morally lax behaviour
(173). Certainly this is a valid, if somewhat narrow,
interpretation of the role of Orgoglio.

Approaching Orgoglio as a wildman offers a wider
perspective on his function in the first book. As a
wildman Orgoglio is a product of nature. And in the same
way he is an embodiment of nature, both the natural world
and the natural, physical aspect of man. He comes on Red

Crosse as the hero is engaged in the most physical and least spiritual activity of his career; his dalliance with Duessa. That the nature of Red Crosse's relationship with Duessa is, at this point of the narrative, sexual seems beyond doubt. Red Crosse is "poured out in looseness on the grassy ground, / Both careless of his health, and of his fame" as he pays "goodly court" to Duessa (I.vii.7). And later when Despair tries to convince Red Crosse to commit suicide he charges that Red Crosse "in all abuse...thy selfe defilde" (I.ix.46) with Duessa.

It is into this scene of lust that Orgoglio intrudes, wielding his oak, the phallic significance of which is obvious. Orgoglio is himself an embodiment of lust, for the wildman's sexuality, like most other facets of his personality, is impulsive and uncontrolled. He is lust unrestrained by reason, or, physicality without spirituality. In this role Orgoglio is less the agent of God's wrath than he is the threat of untempered physicality; he is less a natural disaster than the danger of nature out of control.

Orgoglio is more than just a manifestation of the physical. His giant stature marks him as a specific type of wildman and places him with the giants of classical mythology and the race of giants of the Old Testament. These two races of giants were often equated in the Renaissance mind. In both cases the sin of these giants was that of pride. Both had attempted to reach the heights

of heaven and to challenge God. The giants of classical mythology had attempted to pile mountains atop one another in order to reach Olympus. The race of giants in the Old Testament were believed to have built the Tower of Babel for the same purpose. Their association with Orgoglio is borne out by the description of his height which "seemd to threat the skye" (I.vii.8) and the origin of his name which comes from orgueil meaning pride. In addition, Orgoglio is described as being "growen great through arrogant delight/ Of the high descent, whereof he was yborne,/ And through presumption of his matchlesse might" (I.vii.10). Orgoglio is clearly an embodiment of pride, especially pride in one's natural origins.

Orgoglio's connection with Red Crosse is not, therefore, simply a manifestation of the animal in man or of the baser natural instincts. The giant represents nature and the natural in a larger sense as well. Red Crosse, before he begins his dalliance with Duessa, commits a far greater sin than simple carnality. He first casts off his armour, the armour of the Christian man. In doing so he casts off his role as supernatural being and, therefore, his reliance on God. He exalts the natural man over the man of grace and assumes that he can make it alone. This is the pride of self-reliance and the denial of the necessity of reliance on God. Red Crosse realizes his sin when the giant attacks but cannot get his armour back on in time to defend himself. At this point he is

lost and cannot save himself. He is rescued from "a deepe descent, as dark as hell" (I.viii.39) only by Arthur, the representative of God's grace.

Orgoglio is a creature of the wilderness, or, rather, a manifestation of that wilderness that exists, on a narrative level, beyond civilization and its controlling influence (which definition I would extend to include the cultivated, pastoral landscape) and on a psychological level, beyond the bounds of reason. He is also a representative of the effects of the repudiation of the realm of grace; in other words, of man as a natural being only. To a lesser extent this is true of all of the wildmen in The Faerie Queene. All represent man in his natural state.

The wildman's connection with the natural order and with the inadequacy of that order is made explicit through his relationship to the forests. The word "salvage", so often used to describe the wildman, derives from silva, a word meaning "woods". This connection with trees and forests is telling for often the woods are a symbol of failure. Orgoglio wields an uprooted tree as a club. Red Crosse is lost in the Wood of Errour: Fradubio and Fraelissa are turned into trees. These are examples of the inadequacy of self-reliance. Red Crosse, without his armour, is an easy victim for Orgoglio. All of the knight's reason, which is an attribute of the natural man, is not enough to set him on the path out of the Wood of

Errour. His reliance on what he sees rather than what he knows by faith separates him from Una. Fradubio's is the same sin. He believes the false show of Duessa and breaks faith with Fraelissa and with himself. For this he is turned into a tree, a spell from which only bathing in the living well, in other words, a reaffirmation of faith, will redeem him. All of these episodes point to the failure of experience and reason and the need for reliance on grace. Reason can mislead but faith cannot.

That natural man alone is not enough is illustrated in a less drastic way by the story of Sir Satyrane. He is an example of another type of wildman, the child lost in the woods and raised by beasts. Like Orson's, his time in the woods has made him strong and his time at court has molded him into an outstanding knight. His father was a satyr and he retains his connections with his past in his name. It was his past that drew him to the woods where he found Una held captive by the satyrs.

Satyrane is related to the satyrs by virtue of his origins but he has progressed beyond them by virtue of his humanity. The satyrs are true wildmen. They live in a bestial state. That they are ignorant but not evil is borne out by the fact that in Una they recognize something worth worshipping. Sir Satyrane provides an example of the potential of savage man to progress but this progression is only in the realm of the natural. Satyrane can save Una from the satyrs because he is at a higher level of

development. He is only barely able to save Una from the Sarazin and, while he holds the pagan knight at bay, Una escapes only to be followed by Archimago (I.vi.41-48). So, while Satyrane is able to overcome the satyrs, he is unable to save Una from the greater evil. This is due to his status as natural man. He lacks the grace necessary to completeness. His championing of Una is an extension of the lion defender. Although he is higher on the scale between man and the beasts, he is not entirely "man" and therefore not in the realm of grace.

Sir Satyrane provides an important link between the first and sixth books. In Book I, where the realms of nature and grace are treated directly, he represents the highest level to which natural man can aspire. Book VI, however, operates only in the realm of nature. It details the process of society and civilization and in this context Satyrane provides an example of the working of the process of civility on a noble nature.

The question of man's nature is a central theme in Book VI. Also central to the book is the functioning of art on that nature. "Art and nature" were terms like "nature and grace" that were opposed but related. One was seldom mentioned without reference to the other. The relative value of each concept was treated by nearly every writer of the period in relation to subjects as diverse as gardening and the use of cosmetics to the nature of man and the relative virtues of natural and civilized man. Most

notable among these is Montaigne, whose essay "Of Cannibals" takes a definite stance for the value of the natural man over the man corrupted by art or civilization. Opposed to this view is that taken by Shakespeare in The Winter's Tale in which art is seen as a force of nature that can improve on that nature (IV.iv.86-96). This is the stance that Spenser takes in Book VI. In this book all possible permutations of nature and art are explored. There is art which is good and art which is evil. Art can be improving or artificial. The same is true of nature. To say that art can improve on nature is not to imply that Spenser was an early exponent of class equality. As in Shakespeare, there are, in The Faerie Queene, those natures on which nurture will not stick. Noble blood will tell.

Sir Satyrane's story provides an example of the working of a positive art on a noble nature. While he provides, in Book I, an example of an incomplete man, in Book VI he represents the pinnacle of development of the natural man.

Sir Satyrane, as indicated by his name is connected with the satyrs. Both are types of wildmen with roots in classical mythology. In fact, Satyrane's father was a satyr. There, however, is where the similarity between the two wildmen ends. Satyrane's mother was a noble lady and he had spent time at court acquiring knightly virtues. His roots in the wild are not a detriment, rather, they seem to give him an advantage. Indeed, it is not uncommon in

courtly literature to find knights whose origins were like Satyrane's. Merlin, although not a knight, was a person of great importance in the Arthurian legends. He was said to be the son of a satyr and a lady and, like Satyrane, periodically returned to the forest. Orson, too, was raised in the forest and became a very strong knight once he was civilized. The satyrs remind us, however, that the natural is only one element in the making of a great knight. The satyrs are natural men but it is unlikely that any of them will reach the stature of Satyrane for they lack the basic nobility of the knight and also the civilizing effect of art.

The satyrs symbolize not only Satyrane's origins but perhaps the natural origins of mankind in general. In this way one can view Book VI as discussing the question of progress. Looking ahead was important to the Renaissance. Journeys and new discoveries were the very essence of the period. But for human beings it is difficult when tackling new and unknown things to think of them in terms of anything but the known. The Elizabethans thought of newly discovered lands in terms of a simple primitivism or a recurrence of a past time before man had been corrupted. Often the new lands were given names that had their origins in classical literature (Giamatti 72). Spenser, like many other writers of his time, developed a perspective of the new that was neither a reliance on nor total rejection of the past. Rather, for Spenser, progress involved a

building on the past. In The Faerie Queene this comes to mean an acknowledgement and building on our heritage as less than civilized human beings. Therefore, in the scene with Una and the satyrs, the satyrs are unable, by reason of their too strong reliance on the past, to be anything but bestial. Sir Satyrane, on the other hand, has progressed from the wild state to a degree of civilization and humanity beyond that of the average man. However, it is important to note that Satyrane is in the woods and therefore able to save Una because he is seeking "his kindred, and the lignage right,/ From whence he tooke his well deserued name" (I.vi.20). To put it in modern colloquial terms, he is getting in touch with his roots. This theme can be seen operating throughout the six books and, I would postulate, through the structure of The Faerie Queene.

To begin this discussion of Book VI, I would like to quote from A. Bartlett Giamatti's article "Primitivism and the Process of Civility in Spenser's 'Faerie Queene'". Though Giamatti is referring to the orphans in the work his thesis illuminates the process of much of the sixth book:

...for Spenser, civility is a process of passing through the primitive in order to engage it and thus consciously to overcome it. The primitive order does not give rise to civility; it only provides the backdrop against which civility

defines itself (77).

Calidore's quest is essentially the exposition of this process.

The wildmen in Book VI provide a unique ground for the related concepts of the primitive and the civil. They exemplify varying degrees of the natural and the courteous in interaction. They provide examples of good nature and bad, of positive art and of negative.

The Salvage Man is one of the more prominent forest characters in this book. He is a truly natural character living in harmony with his surroundings. He is a gentle product of nature without benefit of nurture. His gentleness and civility are not the result of contact with the court, rather they are an example of his "noble blood". The narrator explains in the Proem to canto V:

That plainely may in this wyld man be red,
 Who though he were still in his desert wood,
 Mongst saluage beasts, both rudely borne and
 bred,
 Ne euer saw faire guize, ne learned good,
 Yet shewd some token of his gentle blood,
 By gentle vsage of that wretched Dame.

For certes he was borne of noble blood (VI.v.2)

The Salvage Man is a classic example of a wildman. He is mute and gentle; he knows the forest and is capable of exploiting its potential, as when he heals Calepine's wounds with herbal remedies. When provoked to anger,

however, he is capable of an animal-like aggression. He fights, at first, without weapons and manages to defeat his foe. He is like Orson in his ferocity. Unlike Orson, however, he responds to his own sense of virtue: it is not necessary to tame the Salvage Man as Orson had to be tamed; he responds to a feeling of compassion.

The Salvage Man is a creature of nature. His appearance in Book VI affirms the value of the pastoral idea of the value of nature especially in its healing aspect. However, it also emphasizes the impotence of nature alone as a civilizing force. The Salvage Man, with all of his knowledge of nature, is unable to cure Serena's wounds. The Hermit, who does cure both Serena and Timias, is a knight who has retired from court. The nature of the pair's wounds is such that simple medicine will not help. "Counsell" is also needed and this the Salvage Man is not capable of giving. Only the Hermit can "doe, as well as say" (VI.vi.6).

The Salvage Man is inherently good, inherently noble, but he represents only a potential as yet not directed or modified by civility. Calepine's armour sits awkwardly on him. The sight of Serena and the Salvage Man is described as follows:

So forth they traueled an vneuen payre,
That mote to all men seeme an vncouth sight;
A saluage man matcht with a Ladie fayre,
That rather seem'd the conquest of his might,

Gotten by spoyle, then purchaced aright (VI.v.9). This is what Arthur believes when he sees the pair. He attacks the Salvage Man who, being without the capacity of language, cannot explain himself. Compare this scene to the similar scene in which Calidore comes upon Tristram, who seems to be a woodsman and who has just killed a knight. Certainly, Tristram does not look like a wildman, but he does not look like someone who should kill a knight either. But Tristram is able to explain himself (VI.ii.3-12). The Salvage Man's muteness, in this context, represents a lack of civility. In Valentine and Orson the culmination of Orson's reentry into society is the restoration of his ability to speak. Speech is the tool which man uses to interact rationally with other human beings. It is symbolic of both the process and end product of civility.

The Salvage Man is not totally unable to communicate. He uses gestures to express himself. This indicates, perhaps, that he has the potential to become "courteous". The question of potential is important in this book. Often the potential is in the breeding, as with Tristram whose noble blood shows even through his woodsman's garb. But it is in the story of the bear baby that this concept of potential is fully exploited.

The story of a baby being stolen and/or raised by a bear is something of a standard in wildman lore. The best known example is, of course, Valentine and Orson. Bears,

themselves, have a place in wildman lore as well. Bernheimer has noted that in the folklore of some areas the wildman has become a bear (53). In areas where bears are common they sometimes fill the same role as wildmen. Reared up on their hind legs bears look like hairy men and the threat posed by these "men of nature" is similar to that posed by the wildman.

In Spenser's narrative nothing is known of the origin of the baby in the bear's jaws. He is truly a child of nature. That he is unharmed by his ordeal is in keeping with the notion that a beginning in nature is not a detriment and may be an advantage. (Recall the story of the Sucpitches family who claimed descent from a she-wolf). Calepine sees unlimited potential for the child:

And certes it hath oftentimes bene seene,
That of the like, whose lineage was vnknowne,
More braue and noble knights haue raysed beene,
As their victorious deedes haue often shoven,
Being with fame through may Nations blowen,
Then those, which haue bene dandled in the lap
(VI.iv.36).

With his origins in nature and his upbringing in the court of Matilde and Sir Bruin, this child is another example of the working of one force on another; of the molding of nature by art. Calepine uses the word "enchace" to describe the process of molding this child. Implying, as it does, the work of an artist on a natural product

(metal) it is the perfect word for this process.

As important as the child's origins is the fact that he is given to the wife of Sir Bruin. As shown in the case of Satyrane it is not just the origins that are important: one must not lose touch with those roots. The bear baby will always, symbolically at least, be aware that he is the child of a bear.

The Salvage Man and the bear baby are characters of the middle ground. They occupy the area between the city and the wilderness. They, in exhibiting an attempt at balance between the two opposites, provide a contrast for examples from either side.

Serena wanders into "wylde deserts" and encounters a "saluage nation" (VI.viii.35) that is the sinister equivalent of Una's satyrs. Like Una's satyrs, this salvage nation is rooted firmly in the wilderness. They are nature unredeemed and unredeemable. That they are a nation implies that there is something more than the simple, solitary ways of the herdsman. They are organized in a natural way, like a pack of animals. They prey on their neighbours, having no trade of their own, and practise a demonic religion that includes human sacrifice and cannibalism. These creatures can be compared to the satyrs of Book I who, although natural, were not evil. Serena's savages, however, have moved beyond the natural and become perverted. This can be seen as the working of bad civilization or bad art. The problem of evil

civilization was one that confronted the missionaries to the new world. Some of the Indians were believed to be worshippers of Satan. Eden writes "the Spaniards, as the ministers of grace and liberty, brought unto these new Gentiles the victory of Christ's death, whereby they, being subdued with the worldly sword, are now made free from the bondage of Satan's tyranny" (quoted in Porter 27). Without the proper direction natural men could turn to an evil process of civilization but the risk was not only to natural man. Book VI provides examples of knights who fall into evil ways. Crudor is a knight, as are Sir Turpine and the fellow that Tristram kills. All are most "unknightly knights" who constantly offend civility and show a brutish side.

One must assume that, because these characters are knights, they must have some breeding. But like the nation of savages they have turned to an evil art. Breeding, therefore, is not a guarantee against evil. As Miranda says, "Good wombs have borne bad sons" (Tmp I.ii.120). Although it is less likely that a nobly born man will turn evil, it is not unknown.

As in the first book, the right path seems to lie in the synthesis of opposing concepts. Man must live in two spheres simultaneously. The natural, in both books, is an element of man's existence but it is not the only element. The man without grace, in Book I, or art, in Book VI is inadequate to meet the demands of the quest. Red Crosse,

without his armour, and the Salvage man, without benefit of civilization, are incomplete. The quest, in these terms, becomes a search for that synthesis that is necessary to virtue.

The wildman is a versatile figure. Spenser has used him to represent success and failure, good and evil and all shadings in between. From Orgoglio to Sir Satyrane, the wildman, with his inherent duality, has served as a valuable symbol for the attempt at synthesis of two opposing forces. His role as natural being covers one side of man's existence but the variety of wildmen figures and the various origins ascribed to them allows for a wide treatment of the question of man's progress toward civilization.

CHAPTER THREE

In any discussion of The Tempest one must not only take into account the European element but also the element of the New World and the impact of its discovery on the Elizabethan mind.

The Elizabethan period was one of exploration and discovery on all fronts. Man was challenging frontiers on the open sea, in his own country and also within himself. In many ways this can be seen as an extension of the chivalric ideal. Both the knight and the voyager were setting forth on quests into the unknown. The New World wilderness with its wild inhabitants and other perils can be seen as roughly equivalent to the wilderness of courtly romance with its attendant dangers. Implicit in this comparison is an identification of the similarity of themes of courtly romance and what can be called New World literature. Both the quest and the voyage involve a removal from civilization and a journey into the unknown. On the journey strange creatures are encountered that raise basic questions about the nature of man and the nature of one's self. The wildman often fills this role in the chivalric tales but, in the New World literature, the place of the European savage man is often filled by the Indian.

It is primarily for this reason that a discussion of the discovery literature is germane to a study of the

character of Caliban. As I will discuss in the next chapter, Caliban is a character born at the point of connection between the old world and the new. While the European wildman provides the basis for an interpretation of his character, it must be read in the context of the New World discoveries. For Caliban, though conceived in the old world, was born on and is the sole inhabitant of a land that, to Prospero, is newly discovered.

I do not intend that this chapter be a rehashing of the debate over Shakespeare's sources for The Tempest. I tend to agree with Frank Kermode in his introduction to the Arden edition of The Tempest that "there is nothing in The Tempest fundamental to its structure of ideas which could not have existed had America remained undiscovered and the Bermuda voyage never taken place" (xxv). The value of the discovery of America to a discussion of the play is less as a direct source and more as a psychological setting for the exploration of the enduring question of the nature of man. The discoveries were a part of the intellectual furniture of the era in which Shakespeare was writing and as such an exploration of the voyages, their background and the various accounts of them is valuable in setting up a psychological background to the play.

I will be concentrating on the reports by the early Spanish and Portugese explorers as they were the first Europeans to have contact with the New World and its inhabitants. As this will be a discussion of the impact of

those discoveries on Elizabethan England, I will limit my discussion to those works which had been translated into English by that time.

The initial reaction to the New World discoveries was to place it in the Golden Age mythology. As mentioned earlier, Ovid was also a recent discovery. Metamorphoses had been translated into English in the 1480's and again in the 1560's by Arthur Golding (whose translation Shakespeare used). Ovid's description of the Age of Gold was to play an important role in later descriptions of the new lands:

Then sprang up first the golden age, which of it selfe
maintainde,

The truth and right of every thing unforst and
unconstrainde.

There was no feare of punishment, there was no
threatning lawe

In brazen tables nayled up, to keepe the folke in awe.
There was no man would crouch or creepe to Judge with
cap in hand,

They lived safe without a Judge in every Realme and
lande.

The loftie Pynetree was not hewen from mountaines
where it stood,

In seeking straunge and forren landes to rove upon the
flood.

Men knewe none other countries yet, with walles and
ditches deepe.

No horne nor trumpet was in use, no sword nor helmet
worne.

The worlde was suche, that souldiers helpe might easly
be foreborne.

The fertile earth as yet was free, untoucht of spade
or plough,

And yet it yeelded of it selfe of every things inough.

And men themselves contented well with plaine and
simple foode,

That on the earth by natures gift without their
travell stooode,

Did live by Raspis, heppes and hawes, by cornelles,
plummes and cherries,

By sloes and apples, nuttes and peares, and lothsome
bramble berries,

And by acornes dropt on ground from Joves brode tree
in fielde.

The Springtime lasted all the yeare, and Zephyr with
his milde

And gentle blast did cherish things that grew of owne
accorde.

The ground untilde, all kinde of fruits did
plenteously avorde.

No mucke nor tillage was bestowde on leane and barren
land,

To make the corne of better head and ranker for too
stand.

Then streames ran milke, then streames ran wine, and
yellow honny flowde

From ech greene tree whereon the rayes of firie Phebus
glowde. (Metamorphoses tr. Golding I.103-128)

Although the concept of The Tempest as a New World play will be discussed fully in the next chapter it is important at this point to note that it is in the terms of Ovid's golden age that Gonzalo, who, in the play becomes an explorer by accident, responds to his New World. He sees, in the island, the potential for a new golden age and in this he is like the other explorers of the time.

But Ovid's Age of Gold was only one of the many myths of antiquity that were used as a framework for an explanation of the new lands. The discussion of many mythical lands was brought to bear on the discovery of the new lands. Among them were Plato's Atlantis, the Fortunate Islands, and the Isles of the Blessed.¹ An example of the use of these myths can be found in the Historia General de las Indias by Francisco Lopez de Gomara. This extract was included by Richard Eden in his 1555 translations The Decades of the newe worlde or west India:

There is now no cause why we should any longer
doubt or dispute of the island Atlantide,
forasmuch as the discovering and conquest of the
west Indies do plainly declare what Plato hath

written of the said lands (quoted in Porter 44).

Of course writings such as this were not left undisputed. Discoveries of lands described by ancient writers, if the explorers were to be believed, were taking place all the time and every time a new land was discovered its identification with one of the ancient "golden lands" was hotly disputed. Often the dispute was not if the new land was one of the ancient lands but which one it was. The debaters often had their pet notions as to which island was which and would defend their opinions to the bitter end.

The classical Golden Age mythology certainly struck a chord with explorers and philosophers of the time. It may be partly because the simple primitivism of the ancient writers called to mind the Christian belief in the return to the prelapsarian state. Some explorers went so far as to claim that they had found the location of the Garden of Eden or the Earthly Paradise. Traditionally, Paradise was thought to be somewhere in the East. "The qualities associated were an extremely high mountain, noble trees, a fountain of living water or one or more rivers, an abundance of all things delightful..." (Cawley 20). In the Middle Ages it was often illustrated on maps and often its location in the East led cartographers to place East at the top of the map.

Our most famous explorer, Christopher Columbus, believed that he had found the location of Paradise when he

discovered Venezuela in 1498. The entry in his journal reads "I believe that the earthly paradise lies here, which no one can enter except by God's leave" (quoted in Porter 43). Columbus had set out to find a western route to the East. He believed that what he had discovered, when he found Venezuela, was the western edge of the Indies or what we now call Asia. On this point and on the location of the Earthly Paradise, he had many opponents; but, as in the case of the classical "golden worlds" the dispute centered on the validity of the claim for the present discovery, not on the existence of the Earthly Paradise.

Most of the claims for identification of the new lands as a lost golden world were made by men who had only cursory experience of the areas they had discovered. Often these mariners only touched the shore and made a brief foray inland. Their conclusions were based on an assessment of the climate, the geography and their brief encounters with the natives (if, indeed, there had been any natives to encounter). Columbus' claims for Venezuela were made shortly upon landing on her shores. They were also based on the expectations of the mariners. The "golden worlds" were believed to exist and it was, in their opinion, only a matter of time before they were found.

The matter of expectations arises most definitely when the matter of the natives of these new lands is discussed. The new world natives were not the first non-Europeans encountered. By the time of the first voyages to the West,

parts of Africa had been explored and trade with the Indies had already been established. It was with the intent to find a western route to the Indies that Columbus had set sail. It was not in complete innocence that the explorers encountered the new world natives. One is intrigued, therefore, with the sense of surprise that is communicated by these voyagers on their discovery that the natives are quite attractive and human-looking. An example of the reaction of the explorers to the natives can be found in the account of Arthur Barlowe's voyage to Virginia which was sent to Sir Walter Raleigh and reprinted in Principall Navigations:

The next day there came unto us divers boates, and in one of them the Kings brother, accompanied with fortie or fiftie men, very handsome, and goodly people, and in their behaviour as mannerly, and civill, as any of Europe (Principall Navigations 729).

Part of the reason for their surprise is the legacy of Mandeville, an English physician of the fourteenth century, whose Travels, published in English in the late fifteenth century (Letts xxx)², described a variety of strange and wonderful creatures living in largely unexplored areas. These were the creatures of the East who had no heads, no mouths, one giant foot, tails, etc. They were monsters and freaks with habits, such as cannibalism, that were distasteful, to say the least, to civilized men. However,

as exploration of these creatures' habitats was undertaken reality displaced legend.

The discovery of the New World, however, involved travelling into yet another unknown and, possibly, dangerous area of the earth. As late as the fifteenth century, maps were being printed that showed the earth divided into five zones according to the theories of Macrobius (5th century). Macrobius' theory of the climates of the earth postulated that certain zones were uninhabitable and certain areas unreachable due to the extreme heat of the torrid zone. That this theory persisted into the Renaissance is evidenced by the authors who felt that they had to refute it (Cawley 79-80). The antipodes, those areas that lay beneath the continent which included Europe and Asia, were considered to be one of those unreachable lands.

Theories on the nature of the antipodal regions had been put forth by such writers as Aristotle, who believed them to be completely uninhabitable; Macrobius himself, who believed them to be both uninhabitable and unreachable and others who believed that while the antipodes might be habitable they were either a topsy-turvy world (because of their location beneath the European continent) or peopled by monsters such as those that Mandeville described. In spite of the fact that many voyagers had made journeys below the equator and, to the explorers at least, the torrid zone was seen for the myth it was. That the idea of

the torrid zone and the monsters that lived in the antipodal region was still popular is indicated by the refutations some writers felt it necessary to make. One such is found in a letter, included by Eden in the Decades:

...I have with all diligence made inquisition to knowe the trewth aswell by relation of the Capitayne of that shyppes [Magellan] as also by conference with every of the maryners that returned with hym. All which gave the selfe same information both to the Thempperours majestie and dyvers other: And this with such faythfulnesse and sinceritie, that not only they are judged of all men to have declared the trewth inall thynges, but have thereby also gyven us certeyne knowlege that all that hath hytherto byn sayde or written of owlde autours as touchynge these thynges, are false and fabulous. For who wyll beleve that men are found with only one legge, with such feete shadowe covereth theyre bodyes; men of a cubite heyght, and other such lyke; beinge rather monsters then men (216).

While the existence of the barrier of the torrid zone may have only been a vestige of popular mythology, the effect of the barrier was to create a frontier, a border whose limits had yet to be breached. Columbus may not have feared sailing off the end of the world (as the spherical shape of the earth had been fairly well established by that

time) but he was sailing off the edge of the known world and probing frontiers that were shrouded in mystery and fantastic legend. This may account for the surprised tone that is communicated when Columbus wrote a description of the Indians in his journals. Perhaps he had expected to find headless men or some kind of monster. Instead he found people. He described these people in the following terms: "they are well formed"; "they show greater love for all others than for themselves"; [they are] "of excellent and acute understanding" (Columbus Letter p 5-6).

The heritage of Mandeville did not disappear, however, even on close contact with the Indian tribes. For the Indians were much like Europeans in their psychological make-up as well. They often reported that, living beyond the borders of their communities, there were fierce cannibals and terrifying peoples. Even the Indians had their wildmen.

This is not to say that some of the Indian tribes were not cannibals. When the Europeans themselves encountered cannibalistic tribes their response was to hark back to the mythology of the wildman. An example of this reaction can be found in the Decades of Peter Martyr as translated by Richard Eden. The following quotation, from the third book of the third decade, describes the Indians of the interior of the newly discovered land, "the fierce Canibales or Caribes":

For these wylde hunters of men byve them selves

to none other kynde of exercyse but onely to manuntyng and tyllage after theyr manner. At the comynge therfore of owre men into them regions, they loke as surely to have them faule into their snares as if they were hartes or wylde bores: and with no lesse confydence licke their lippes secreately in hope of their praye....It is noo marvvayle therefore yf the large tracte of these regions have byn hytherto unknowen (Folio 104).

As in medieval discussions of the nature of wildmen, the discovery of the natives of the New World provoked much discussion on the nature of the savage. As Sister Corona Sharp has noted in her essay "Caliban: The Primitive Man's Evolution", a consensus on the nature of the New World savage was never reached. Opinions remained in conflict during the period in question.

The question of the Indians' humanity was important economically, as the Spanish and Portugese wished to exploit the resources of their newly acquired territory. If the natives were animals, they could be disposed of in any way seen fit. If they were human, the degree of their humanity would have to be assessed: Were they born slaves, an inferior type of humanity? The natives had been discussed in this Aristotelian framework since early in the sixteenth century (Porter 170). This question has impact for the discussion of the character of Caliban in the next

chapter.

The nature of the Indians' humanity was not only an important economic issue, it was also important to the missionary element. Indeed, the capacity of the Indian to apprehend the Gospel may have been of more importance to many of the leading figures in the sixteenth century. This was certainly true of Las Casas who did not accept the theory that the Indians were natural slaves. He dismissed the notion of "natural slaves" when he wrote:

Mankind is one, and all men are alike in that which concerns their creation and all natural things, and no one is born enlightened. From this it follows that all of us must be guided and aided at first by those who were born before us. And the savage peoples of the earth may be compared to uncultivated soil that readily brings forth weeds and useless thorns, but has within itself such natural virtue that by labour and cultivation it may be made to yield sound and beneficial fruits (Apologetica Historia quoted in Porter 170).

Papal policy took the same stand, that the Indians were capable of receiving the gospel and were not brutes but "truly men" (Porter 170).

The Papal Bull Sublimis Deus of 1537 also made clear the Church's stand on the right of possession. The Indians are by no means to be deprived of their liberty,

or the possession of their property, even though they be outside the faith of Jesus Christ, and they may and should, freely and legitimately, enjoy their liberty and the possession of their property; nor should they in any way be enslaved (quoted in Porter 170).

Spain and Portugal held South America by the permission of the Church and the Church, in an attempt to protect the Indians, set forth their rights in the above quoted Bull. Spanish and Portugese policy was made with reference to that document. But as in any major project when the policy makers are far removed from the site of the exploit, policy and practise often diverged. In practise the natives were regarded as slaves. In the worst cases, as outlined in a document written by Las Casas and known in England as Spanish Cruelties, they were hunted like wild beasts with dogs specially trained to scent them and tear them apart (F4).

English explorers and colonizers, coming into the new world with the experiences of the Spaniards to build on, tended to view the Indians in a different light. The treatise "Of the Voyage to Guiana", attributed to Raleigh, outlines the duties of the English people in the new world. Primary among these duties is "to take the yoake of servitude from that distressed people, as free by nature as any Christian" (139). This is not to be taken as an indication that the English did not believe in slavery:

They had been involved in the slave trade in West Africa since the 1560's (Jordan 58). But, the Indian was not like the Negro, who was often considered to be an inferior man or, by some, an offspring of the ape (Jordan 30).³

Spanish Cruelties and other works on the enterprise in South America were very popular in England. This was due, in part, to the longstanding dislike the English had for the Spanish but equally as important, these books provided information to the English explorers on the nature of the land and the nature of the people that inhabited that land. The English had made some voyages into the west but by the late sixteenth century had not colonized. They fished off of the Grand Banks and returned home with their catch. The lure of the riches of the New World was strong. In 1584 Richard Hakluyt presented a document known as the Discourse of Western Planting to his queen. The intention of the document was to encourage Elizabeth and the government to "take a hand in the western voyage, and the planting there". A great inducement to settlement there was the behaviour of the Spanish toward the Indian. It was believed that the Indian, having been so brutally treated by the Spanish, would readily side with the English, who would approach them with the promise of liberty. As Richard Hakluyt put it in his Discourse:

The Spaniardes have exercised moste outrageous and more then Turkishe cruelties in all the west Indies, whereby they are every where there become

moste odious unto them, whoo would joyne with us
or any other moste willinglye, to shake of their
intollerable yoke (In Original Writings 2: 257).

The motivation behind this was to engage Spain in war in the Indies and expel them and, thus, bring the colonies under the English crown. According to Of the Voyage for Guiana, the Spaniards were "'usurpers' and possessed their territories by 'violent intrusion'" (142-3). If the plans suggested by both Raleigh and Hakluyt were any indication, the English would do it differently. Their intent was to free the Indians, who they considered meek and gentle, from Spanish domination, give them back their land, teach them how to make and use weapons and gently instruct them in the Christian way of life. This plan was not implemented as the English found easier ways to gain a foothold in the new hemisphere.

On June 17, 1579, Francis Drake, during his voyage around the world, made landfall somewhere on the coast of California. The natives greeted him as a god and willingly ceded their lands to him. Much the same reception was given to the other voyagers who landed in North America. The natives were interested in the Europeans and made them welcome. Often they were revered, if not as gods then as the spirits of the dead or something beyond mortal. Their clothing and their advanced technology inspired awe in the natives, who wished to please them and stay in their favour.

The English voyagers had the experiences of the Spanish to build on and were anxious that North American colonies be built on less violent beginnings. A verse, written by William Strachey and placed at the beginning of his Historie of Travel into Virginia Britania, sums up the hopes that the English had for relations with the Indians:

Wild as they are, accept them, so were we,
To make them ciuill, will our honour bee,
And if good workes be the effectes of mindes
That like good Angells be, let our designs
As we are Angli, make us Angells too

No better work can Church or statesman doe (6).

The English hoped to "induce" the natives to civility by their example. They would teach them how to cultivate their land more effectively and live side by side with them. They would not simply take the Indians' land: rather "every foote of Land which we shall take vnto our vse, we will bargayne and buy of them for copper, hatchetts, and such like commodityes" (Strachey 26). If the Indians proved treacherous or dangerous then the colonists would have to defend themselves, but violence should be a last resort. Had this policy come from men with no experience of the new lands, it could be dismissed as a utopian dream, but William Strachey and the other colonists (who had actually conducted themselves according to these principles) had journeyed to North America. And it is important to note that Strachey's comments were written

after the incident of the "Lost Colony" whose disappearance was believed to be the result of Indian treachery.⁴ Even when the ideal of peaceful cohabitation with the natives died in the face of the reality of the cultural clash, the colonizers, instead of attacking and destroying neighbouring Indian tribes, went home or moved the colony.

In spite of the hardships of colonial life, "the belief in the infinite good things of the New World was one of the most persistent notions of the age" (Wright 9). Propagandists and investors promoted this belief and the country was ripe for it. The colonies were viewed as a land of gold by many dissatisfied people. Unemployment was high due, it was believed, to overpopulation. The colonies were seen as a potential solution to this problem. As well, religious sects, persecuted in England, were searching for a haven. North America was promising not only because of its promise of liberty but also because of the possibility of missionary work among the natives. To the bored, disaffected and dissatisfied North America must have looked like a promised land, a place for a new beginning. Many returned to England daunted by the hardships of the colonial life. The tenor of the writings about the new colonies, in the beginning of the seventeenth century, reflected both the optimism and the disappointment.

For the writers and thinkers of the Elizabethan period the New World was that Golden Land. The discovery of America and its natives provided a wealth of inspiration.

The Utopian theme ran strong. America presented a blank slate, a land with no government and, apparently, no civilization. It was a perfect scenario for a discussion of man divorced from the constraints of European civilization. The American natives, too, provided a great deal of fodder for the literati. The wildman was becoming a stock character, often more laughable than threatening. To replace him was a savage red-man. He had many of the same traits as a wildman: he lurked in the woods, carried off babies and women, and ate his victims. But he was also a man who lived by the law of nature, uncorrupted by the artificiality of European civilization. He could be regarded as a new Adam and held up as an example to all. All of these scenarios were popular at the beginning of the seventeenth century. The effect of the new discoveries was wide ranging and fruitful. That The Tempest was written in this fertile atmosphere of exploration and discovery is obvious for Shakespeare, in one play, has incorporated much of contemporary thought about the New World. He included not only the dreams but the realities as well as I hope to show in the next chapter.

NOTES

1. For a complete discussion of the mythological lands brought into the discussion of the New World discovery see Cawley, Unpathed Waters especially chapter 1 "The Heritage of the Middle Ages".

2. Malcolm Letts, translator of Mandeville's Travels (Hakluyt Society, Series II, vol. 101 and 102) speculates on the popularity of the work in English: "It is an abbreviated text and was very popular in the fifteenth and sixteenth centuries. It was printed by Wynkyn de Worde in 1499 with illustrations. The book must have been read and re-read until the copies fell to pieces and were thrown away....The defective text was reprinted by East in 1568." In his note, Letts explains that there was an edition available in 1583 at the price of 6d. (Introduction xxx).

3. For a discussion of English attitudes toward the Africans see White over Black: American Attitudes Toward the Negro 1550-1812 by Winthrop D. Jordan. Chapter Two contains brief, but interesting, information on the perceived differences between the Indian and the Negro.

4. The Lost Colony was a group of settlers set at Roanoke on July 22, 1587 by John White. They were left with an Indian named Manteo. White went back to England to procure supplies for the colony but was detained and did not return until three years later. He found the area of the colony deserted and the letters C R O A T O A N carved in a post. The agreed on distress signal, a cross, was not there. White believed that that meant the colony had moved to Croatan, the birthplace of Manteo. The disappearance of the colony led to rumors that they had been slaughtered by Indians for, although searches were undertaken for a long time, no trace of the colonists was found. (Porter 249-254)

CHAPTER FOUR

We have arrived, by a fairly circuitous route, at the central matter in this discussion. The previous chapters have provided the background necessary for an examination of The Tempest and, more specifically, an examination of the character of Caliban. The variety of sources discussed is an indication of the complexity both of the play and of the character. It is my intention, in this chapter, to explore the themes in this play by approaching them through the character of Caliban.

As Corona Sharp has noted, "Caliban is perhaps the most disputed character in the Shakespearean canon" (267). Interpretations range from the positive, natural man interpretation to the extremely negative view that Caliban is a representative of essential evil. These conflicting views could be due to the variety of viewpoints in the play or to the conflicting viewpoints, held by Shakespeare's contemporaries, about the antecedents of the character of Caliban, namely the Indian (as suggested by Sister Sharp 267) and the wildman. It is this complexity that will be explored in the following chapter, beginning with a discussion of Caliban as New World native.

Caliban as Indian is perhaps the most common analysis of the character. It is very easy to see in The Tempest a parable of the European conquest of the New World.

Prospero, a civilized European, is sent from his homeland and arrives in a new land which is inhabited by strange, uncivilized beings. Like many of the English planters he tries to integrate these people into his colony by trading his advanced technology for native knowledge of the area. The two races live together comfortably for a while until the planter's tolerance is stretched beyond its limit by some action by the native. At this point, in history as in the play, the native is regarded as treacherous and deceitful by the planter and the European is seen as a usurper by the native. Tensions mount and the planter is compelled to protect himself either by restricting his own freedom or that of the native.

Following this sketch it is obvious that both Caliban and Ariel can be cast in the role of native. Caliban says, of Prospero's early attempts at friendship with the native islander:

When thou cam'st first,
 Thou strok'st me, and made much of me; wouldst
 give me
 Water with berries in't;...
 and then I lov'd thee,
 And show'd thee all the qualities o'th'isle
 (I.ii.334-339)

Caliban rebels against the overlordship of Prospero, while Ariel is willing to remain a loyal servant, counting on Prospero's promise of freedom as a reward. There are other

incidents in the plot of The Tempest that reinforce this notion of Prospero as planter. For example, in releasing Ariel from the cloven pine Prospero is, in effect, releasing Ariel from enslavement to the evil power of Sycorax.

The spirit trapped in a tree is an epic convention that is used by Spenser in The Faerie Queene. In Book I Fradubio is changed into a tree by Duessa, who represents not only earthly pleasure but also, in her guise as the Whore of Babylon, misguided belief. Fradubio's sin is that he has turned from intuitive truth and relied on perceived truth; he has turned from the spiritual to the natural. His only hope for redemption is to be "bathed in a living well" (FO I.ii.43), a reaffirmation of baptism and, consequently, a reaffirmation of belief in the supremacy of God.

Ariel, too, is a spirit trapped in a tree. He was placed there by an evil witch and released by a good wizard. Given this it is possible to read Prospero's freeing of Ariel as a allegory of the European's evangelizing of the New World natives. Ariel, as native, is trapped in evil. His enslavement to his evil god is only ended by the power of the good Christian planter who, because the native is willing to believe the planter and obey him, is able to enlighten the native and set him on the path to freedom in the right belief. Caliban provides an opposed example to Prospero's success with Ariel. While

Ariel is compliant Caliban is resistant to Prospero's attempts to "save" him. This was true of many of the native tribes of America.

An allegorical reading of Prospero's freeing of Ariel is justified by the religious basis for many of the New World expeditions. Ultimate authority for Spain's possession of the newly discovered lands came from the Pope with the understanding, on paper at least, that the primary function of the conquest was to bring Christianity to the natives. It was believed by some that the religion of the natives was demonic; that their gods were manifestations of the devil. In converting them to Christianity many missionaries believed that they were freeing the Indians from their enslavement to evil. I will return to the discussion of native religions later in this chapter in my discussion of Caliban, but for now suffice it to say that in releasing Ariel from the evil bonds of Sycorax, Prospero was accomplishing what some newcomers to the Americas viewed as their primary purpose, the freeing of the Indians from demonic religion.

A byproduct of the evangelizing process, whether intentional or accidental, was that the natives were taught the language of the conquering Europeans. Indian languages were accounted by many of the colonizers to be a meaningless babble. This was not true of everyone who came to the new world. In fact, some attempts were made by academics and missionaries to record the languages of the

Indians and occasionally a linguist was sent to study, record and even learn some of the native languages. But to the common planter the diversity of native tongues (which meant that in some areas the Indian tribes could not even communicate with one another) and the lack of resemblance to any European language caused them to label the native languages as gibberish. So, whether to make them more useful as servants or to save their souls, the natives were taught the language of the newcomers.

As a newcomer, instructing Caliban in her own tongue, Miranda has placed herself and her father in the role of planter. She says to Caliban "When thou didst not, savage,/ Know thine own meaning, but wouldst gabble like/ A thing most brutish, I endow'd thy purposes/ With words that made them known(I.ii.356-9). The irony is not lost on Caliban when he turns his new found language on his teacher: "You taught me language; and my profit on't/ Is, I know how to curse. The red plague rid you/ For learning me your language!" (I.ii.365-7) But Prospero's language is the single weapon available to him. After his failed attempt to people the "isle with Calibans" he can only rail and hurl insults at this "usurper". Prospero's language is also the medium by which Caliban is able to inspire Stephano and Trinculo to undertake the overthrow of Prospero. In this Caliban's natural savagery is linked with European corruption.

A further plot device suggests that Shakespeare had

the New World discoveries in mind when he wrote The Tempest. The anti-masque of the dogs in act iv and Prospero's comment "Let them be hunted soundly" (IV.i.262) brings to mind a passage in Spanish Attrocities in which Las Casas reported that Spanish overseers enjoyed hunting the South American natives with dogs. It is important to note that, once again, it is not just Caliban who is treated as a savage, but Stephano and Trinculo as well.

Caliban manifests other behaviours that associate him with the Indians discovered by Elizabethan explorers. It was common among the voyagers to invite a representative of the natives onto their ships and share wine and meat with them (for example see Barlow's A New Land Like Unto that of the Golden Age 105). Barlow reports that the Indians liked the food and drink "very well". Caliban likes Stephano's "celestial liquor" very well and becomes drunk on it. Stephano, himself, is described as a "drunken butler" and in this sense drunkenness is definitely a vice that is associated with the civilized savages rather than being, as it became later, a native vice. There are no reports that I am aware of of Indian drunkenness at this time.

Caliban becomes eloquent in his drunkenness. He first asks Stephano to be his god and his master. He says, "I'll kiss thy foot; I'll swear myself thy subject" (II.ii.152). This is reminiscent of the account of Drake's landing in California:

...they made signes to our Generall to sit downe,

to whom the king and diuers others made seuerall orations or rather supplication, that he would take their prouince and kingdom into his hand, and become their king, making signes that they would resigne unto him their right and title of the whole land, and become his subiects (Hakluyt, Appendix V in Drake, The World Encompassed 224).

Legend has it that when Columbus landed in South America some of the Indian tribes worshipped him as a god. Caliban refers to Stephano as "a brave god" because his appearance on the island is as mysterious to Caliban as the European's arrival was to the Indians. Add to this Stephano's "celestial liquor" (as noted by Knight, American natives had often used different intoxicants as part of their religious ceremonies 209) and Caliban's reasoning is understandable.

Whether Caliban views Stephano as a god or as his king, he believes that Stephano is strong enough to overcome Prospero. His fear dissipated and his tongue loosened by drink, Caliban graphically expresses his designs:

...there thou mayst brain him,
Having first seiz'd his books; or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife (III.ii.86-9).

It is interesting that Caliban is directing Stephano's actions for, in the New World, it was usually the Europeans

who used the existing hostility between tribes to further their own designs. They would support one side in a war and supply them with arms. When their tribe was victorious, the Europeans would have, theoretically, the gratitude of the winners and a foothold in the area.

Some of the natives' war practices were viewed by the Europeans as being savage in the extreme; but, they were content to allow them these practices as long as they were directed toward the other tribes. Unfortunately this was not always the case and a formerly friendly tribe could turn on their allies with the same viciousness that they turned on their enemies.

Caliban's affinity with the Indians not only encompasses the negative aspects of his character. At the very base of his being Caliban is a "natural man". Though the language he uses is not his own, he is eloquent. He occasionally speaks in verse, unlike Stephano and Trinculo who speak entirely in prose, and some of the most beautiful lyrics of the play are uttered by the "monster".

Caliban is intimately connected to the earth. He is a part of the nature surrounding him. His knowledge of that nature is profound as evidenced by his ability to help Prospero and Miranda when they first arrived on the island. This parallels the experiences of the first colonists to North America. The natives of the area would often aid the settlers in becoming adjusted to the area. This was often done as a barter arrangement. The Indians would trade

their knowledge for the Europeans' knowledge or technology. The mandate of the early Virginia settlements was to learn about the native crops and then help the Indians with their European methods of cultivation to make the land more prosperous for both parties. Once Caliban had helped Prospero and Miranda, he realized the value of his expertise and attempted to barter his knowledge of the island for Stephano's participation in his murder plot. He promises "I'll show thee every fertile inch o'th'island" (II.ii.148). This, too, was an aspect of the Europeans' deals with the Indians. European firearms and war advice were often traded for Indian aid.

Knight has pointed out that the Indians' "naturalness" extends beyond their knowledge of the wilderness. Basing his argument on modern writings by and about North American natives, he shows how native cultures are tied to the earth and nature and how their very existence originates with and depends on a multitude of nature gods and the familial relationships they enjoy with them. Their feelings for nature are reverent and they view themselves as a part of nature.

It is difficult to gauge how much of this understanding of native culture was established at the time of the first colonies. The Indians' religion was seen as pagan, even demonic, by the missionaries sent to convert them, but some Europeans recognized that the Indians' pantheon was governed by one dominant god who was the

source of all life. For example, Hariot wrote, "They beleieve that there are many Gods, which they call Mantoac, but of different sorts and degrees, one onely chiefe and great God, which hath bene from all eternitie" (In Principall Navigations 760).

Caliban's connection with nature expresses itself in his appreciation of nature and his sense of awe about the beauties of the island:

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 wak'd after long sleep,
 Will make me sleep again: and then, in dreaming,
 The clouds methought would open, and show riches
 Ready to drop upon me; that, when I wak'd,

I cried to dream again (III.ii.132-141).

The view that Caliban has of the island can be compared to the Europeans' view. Stephano's response to this wonderful passage is "This will prove a brave kingdom to me, where I shall have my music for nothing" (III.ii.142-3). There is nothing of Caliban's appreciation of the island's natural delights and none of the awe at the mystery of it all. Even Gonzalo's idealistic speech envisions the future of the island as a commonwealth. It would provide a bountiful home for a

naturally governed society but the wonder at the magic is missing.

The natural aspect of Caliban's character strongly suggests that his origins are not solely in the Indians of the New World. The "one-ness" with nature is a strong characteristic of the European wildman. Caliban's crying to dream again is slightly reminiscent of the wildman, described by Bernheimer, who so loves the stormy weather that he is morose during periods of sunlight (24), perhaps because the storm, as in The Tempest, is a manifestation of the magic of the nature of which he is a part.

As Kermode has noted, the Indian, as he became familiar, tended to replace the traditional wildman in pageants and masques (The Tempest 62,n.34). In the case of The Tempest however, the Indian aspects of Caliban's character seem to be a modification or a further interpretation of the wildman rather than a replacement. As important as the New World element is in the interpretation of Caliban, the setting of the play is not in the New World. Shakespeare has very definitely placed the island in the Old world, somewhere between Milan and Tunis. The Old World setting, in connection with the references to the New World ("the still-vex'd Bermoothes"), brings into play elements of both worlds.

The Old World element that has particular bearing on

the discussion of Caliban is the folklore and mythology surrounding the wildman. Caliban has many characteristics that indicate his connections with the wildman. As mentioned in the first chapter, the wildman's appearance is his most obvious attribute. He often appears as a combination of human and animal or as a deformed human being. Caliban, himself, is described in many ways by many of the characters of the play. He is often described in animal terms; for example "strange fish", "moon-calf" and "puppy-headed monster". He is "a salvage and deformed slave" (Dramatis Personae), but he retains some human characteristics. Trinculo says of him "Legg'd like a man! and his fins like arms!" (II.ii.34-5) He is neither animal nor human but retains characteristics of both. Kermode has suggested that the actor's costume may have been that of a traditional salvage man or, as described in the Variorum, a large bear skin, or the skin of some other animal. Often his character is represented with long shaggy hair (Tempest p62-3, n.34.). So, while retaining something of a human form, Caliban also has animal attributes that mark him as a creature of both realms.

Caliban's deformity, which is never specified in the play, is usually interpreted as an expression of his origins. As the son of a witch and a demon he is evil from the moment of conception and his outward appearance is a manifestation of that evil. This is yet another characteristic of the wildman as discussed in chapter one.

One only has to recall that Merlin, whose periods of wildman frenzy were legendary, was the son of a gentlewoman and either a satyr or an incubus. Sir Satyrane, the wildman knight of The Faerie Queene, was the product of a similar union.

It was not unusual for a wildman to be regarded as a demon himself. As was noted in chapter one the wildman may have been, at one time, a fertility deity. As Christianity spread and belief in these pagan deities was suppressed they were demoted from god to demon.

As he came to be used in literature the wildman lost his status both as a god and as a demon. He did, however, retain a hint of his origins as a fertility deity in his lustiness. This is the characteristic of the wildman that was brought into the courtly love tradition and into the pastoral savages such as Bremo. Caliban's attack on Miranda can be seen as an action arising from this tradition. Caliban's lust for Miranda serves two functions in the play. The first is, of course, to suggest his savageness and lack of civility. The second function is to point up the purity and nobility of Ferdinand's love for Miranda in true courtly fashion. Ferdinand, heir to Naples, willingly carries logs for Prospero; but Caliban, an uncouth wildman, must be forced. This calls to mind one of the many rituals surrounding the wildman in areas where they remained a part of the culture long after belief in them had ceased. In this particular Austrian ritual a wild

family was captured in the woods and brought into civilization for a wedding ceremony known as "pulling the log". They would literally pull a log behind them through the village to the place of the solemnization of their relationship (Bernheimer 173). This represents a societal recognition of a relationship that has, until the ceremony, been primarily sexual (the couple's child is often present at the ceremony). It represents a taming of the sexual and the placing of it under the proper sanctions. In terms of the play, it is not necessary for Ferdinand to be captured as he willingly "pulls the log" for Miranda. Caliban, the wildman, must be forced, metaphorically captured and bound, as his desires are not for the comforts of marriage but only for its sexual pleasure.

Forests and trees play a large role in the mythology of the wildman. Wildmen often brandish uprooted trees as symbols of their power, particularly their sexual power. The log bearing episode in The Tempest is, perhaps, an extension of that tradition. Caliban, unwilling to bear the burden, curses and abuses his master for giving him the task. Ferdinand, on the other hand, calmly and willingly performs his duties saying "The mistress which I serve quickens what's dead/ And makes my labours pleasures" (III.i.6-7). If we read the logs as phallic symbols, the contrast between Caliban and Ferdinand as suitors of Miranda becomes even clearer. Caliban is unwilling to sublimate his sexual desire. He wants consummation without

the burden of legal or moral sanction. Ferdinand, however, is willing to sublimate his physical desire, to bear the burden of unfulfilled lust, for the ultimate goal of a lasting relationship with the object of his desire.

An extension of this use of Caliban as a foil for Ferdinand's courting of Miranda is in V i where Ferdinand and Miranda are discovered playing chess. This tableau is reminiscent of the casket, described in chapter one, that shows a couple playing chess while a wildman stands off in the distance. In chivalric tradition chess is an expression of civilized and romantic love while the wildman in the background is a representative of the wild, erotic side of love. And while Caliban is not actually standing behind Ferdinand and Miranda, his deeds are foremost in everyone's mind and he will be on the scene shortly.

The discovery of Ferdinand and Miranda playing chess is glossed by most critics (if it is mentioned at all) as an indication of the noble quality of Ferdinand's courting of Miranda. For example, Kermode, in his note to the episode in the Arden edition, says, "We must suppose that Ferdinand and Miranda are discovered in a situation which suggests the context of high-born and romantic love" (V.i.n.171). It would be a mistake, given the sexual references surrounding both Caliban and Ferdinand earlier in the play, to assume that the chess game is an expression only of the intellectual and romantic qualities of love. Chess is a game that has often been used for its sexual

quality. An example of this is found in Middleton's Women Beware Women where a chess game parallels a seduction. Chess provides a metaphor for the struggle between the sexes. In her article "Black and White and Red All Over", Linda Woodbridge connects the colour imagery of black, white and red to a semiotic code that was visible throughout history and represents an encoding of fertility ritual. In the section on chess she suggests that the game represents the wooer winning the battle of the sexes in order to establish a new generation. In this way the chess game provides a metaphor for life struggling against death (277). It is a game charged with sexuality but played within the restraint of the rules. In these terms the discovery of Ferdinand and Miranda playing at chess is an affirmation of the future. Like the masque it is a suggestion of the continuation of life promised by the approaching marriage of the young couple. The spectre of Caliban in the background has the opposite effect. His sexuality is unrestrained and chaotic. It promises nothing for the future except a generation of Calibans trapped in isolation on the island. In its way it is an affirmation of death and sterility. As with the "pulling of the log" the fertility must be confined within societal formality for it to be a positive force.

The identification of Caliban with the wildmen of the Middle Ages carries with it certain implications that must be explored. Caliban is a specific type of wildman. He is

not the romance orphan lost in the woods who is human but raised with animals. He is a true salvage man with no ties to humanity or civilization. His position in the scheme of things is between man and the animals; he is not merely a different kind of man. He is truly a representative of the natural in man in both its negative and positive aspects. He is uncontrolled but before Prospero came to the island he was free of any constraints. His struggle with Prospero is an attempt to reestablish that freedom.

Prospero, however, is a natural or white magician. His powers include the control of natural phenomena like storms. Caliban, as a natural man, is controlled by Prospero, but he is never redeemed and never really changed. It is significant that while Prospero's mind is on matters other than Caliban, Caliban is moving further and further from his control. This is something of a repetition of the earlier plot that brought Prospero to the island in the first place. Antonio was more successful in his action than Caliban was to be in his. Antonio had found support from the King of Naples, not from a drunken butler and a clown, and hence was more dangerous.

Caliban, with characteristics of both wildman and Indian, functions as an example of natural man. His involvement in the parallel usurpation plot provides a point of contrast between natural and civilized man. Caliban was once free and his desire is to be free again. The men he enlists to help him, however, are savages like

him, albeit civilized ones. They share in many of Caliban's vices and it is in their presence that Caliban is at his most savage. Indeed, Stephano and Trinculo are given many of the attributes that, in Caliban, were given as examples of his kinship with the New World natives. For example, Stephano is a drunkard who wants to seize Prospero's daughter. He is also enamoured of the trinkets he finds in Prospero's cave as the Indians were enamoured of the jewels and baubles that the explorers gave to them. Even Caliban realizes the worthlessness of these trappings to the job at hand. Stephano is lacking, however, in those qualities which redeem the natural man. He has no sense of wonder or awe at the strength of Prospero or his magic, as Caliban does. The question is raised, "Who is the more barbarous; the barbarian or the civilized man?"

There is historical precedent for giving the debate to the civilized man. Settlers of the New World, equipped with advanced technology and, supposedly, superior knowledge, often showed themselves to be more vicious and inhumane than the savages they had come to civilize. It is for this reason that I cannot regard Gonzalo's utopian speech as a positive aspect of the play. The impression this speech leaves is one of idealism, certainly, but not within the realms of possibility. Even as he utters his dream, Gonzalo is interrupted by the "witty" comments of Antonio and Sebastian, representatives of the savage aspects of civilization. The problem with Gonzalo's ideal

commonwealth is that it can only be theoretical. The reality, as indicated by the reactions of Stephano and Trinculo, is that the commonwealth would be populated by people like the butler and clown for whom the island means free music. And here is where we come to the basis of the play.

What The Tempest is exploring at its most basic level is the nature of man. This, probably, can be said of all of Shakespeare's plays. The Tempest, however, does not only question man's nature, it provides answers, or at least recommendations, for improvement. It also holds out some hope for the future of mankind.

This interpretation hinges on a single line of Prospero's: "this thing of darkness I / Acknowledge mine" (V.i.275-6). At the same time as he utters these lines Prospero admonishes Antonio to "know and own" his own savages. Given the importance of the theme of education (for example the education of Caliban and Miranda's learning of the nature of the "brave new world") the words "know" and "acknowledge" carry deep implications. For Prospero the process of the play has been an education as well. In acknowledging Caliban Prospero is admitting to a deep self-knowledge; in effect he is recognizing the Caliban within himself. Prospero recognizes something that the others are only coming to realize, that, whether he is placed in the forests of Europe, the New World or the court, these creatures from beyond the boundaries exist in

every man and in every civilization. It is man's ignorance of these savages that causes his downfall. This was true of Prospero. He was not aware of the plot by Antonio because he chose not to be aware. In his isolation from the reality of the situation he, in fact, created the savage or at least gave it its chance to act. This was true of Prospero's relations with Caliban as well. He was ignorant of the true nature of this savage and so welcomed him into his family. Caliban's reaction was natural but unacceptable and this is where the animosity arose, an animosity that turned dangerous. In recognizing the character of Caliban Prospero recognizes something of the truth about himself. It is through this process of education and self-knowledge and not in the idealistic ideas of Gonzalo that hope for the future exists.

Prospero's self-awareness occurs as a result of his interaction with the people on the island. The learning process extends in more than one direction. Caliban's last lines indicate that he has attained an awareness that was lacking in the earlier scenes of the play. In acknowledging "What a thrice-double ass/ Was I, to take this drunkard for a god,/ And worship this dull fool" (V.i.295-8) he is admitting his folly and exhibiting a responsibility that was previously lacking. He has learned that Prospero is his proper master. The question of nature and grace as it was discussed with reference to Spenser's work is brought into play with Caliban's line "I'll be wise

hereafter,/ And seek for grace" (V.i.294-5). In his role as evangelist, Prospero has succeeded with Caliban; he has made Caliban aware of something beyond the earthly, animal life. Caliban, as natural man, has learned to aspire to grace.

Antonio and Sebastian, however, make no such promise. They remain unrepentant even in the face of the savage's humility. They are men who have fallen from grace into a natural condition. Out of civilization they have sunk to the level of the savages. So while Caliban holds the potential of movement upward Antonio and Sebastian do not promise any change. The assumption that can be drawn from their lack of repentance is a continued movement downward.

Hope for the future is embodied in the relationship of Ferdinand and Miranda. Gonzalo's dream of a natural commonwealth is echoed by the wishes of Ceres and Juno for the young couple. Both speeches stress ease and abundance and security. It is in the marriage of the two young lovers that the reconciliation of man and nature can take place. As indicated in the section on the chess game, Ferdinand is a balanced character. He uses his physical strength (a characteristic associated with the wildman) to attain a more spiritual goal. He heeds Prospero's command to refrain from physical displays of his love and pursues Miranda within the bounds of societal restrictions, even though he is separated from his society. His eye is on the future. He is a positive example of what civilized man can

be. Miranda is untainted by the corruption of the court and is natural in a positive way. They provide the opportunity for a meeting of the civilized and the natural in their best aspects.

The theme of reconciliation with one's "animal nature" will be presented in a different guise in the next chapter in which I will undertake a psychoanalytic reading of the play and the character of Caliban. For the present, suffice it to say that the positive outlook at the end of The Tempest comes from an acknowledgement of the savage in life and in ourselves embodied in Prospero's acceptance of Caliban and in the responsibility that some of the other characters accept for their actions.

In many ways Shakespeare has presented us with a brave, new world. The ending of the play, while being far from an idealistic view of the future, holds out promise both for the new worlds we have discovered (marked by Caliban's changed attitude) and the new worlds we will create (as embodied in the marriage of Ferdinand and Miranda). The answer does not lie in a discovery of a new Eden but in a conquering of our own savages.

CHAPTER FIVE

The last chapter outlined the presentation of Caliban as a thing of nature, either as a savage of the New World or a wildman of the Old. It is my conclusion that Caliban manifests characteristics of both and in doing so points the way to his function as a symbol with deeper reverberations than either in isolation. In this chapter I will provide psychological readings of The Tempest that will explore the nature of this symbol. I will limit my discussion to the play itself as psychological studies on the nature of the wildman and the colonial mentality are beyond the scope of this paper. I will be using the theories of both Freud and Jung. While, from a psychoanalytic perspective, this may seem to be sacrilege, from a literary standpoint it is justified and, indeed, has precedents. In his survey of psychoanalytic literature about The Tempest Norman Holland draws the following conclusion:

It may seem that this handful of readings is scattered like buckshot; actually, they come close enough together (even the Jungians) to define a target. They focus on three points. First, Freudians and Jungians alike seem to agree that the imaginary figures, Ariel, Caliban, and Sycorax, are projections of unconscious aspects

of Prospero's personality, and although they name them differently, the aspects would seem to be the same. Second, all seem to agree that the play deals with the relationship of father to daughter...Third, and most important...all the critics agree that The Tempest is a play about the transformation of a mind...(Psychoanalysis and Shakespeare 274)

So, although the readings are couched in different terminology, the goals are the same. And in all this the ultimate goal is an illumination of the character of Caliban and his function as a symbol in the development of the meaning of the play.

It was Freud who opened the gates of the subconscious and allowed us a glimpse of those things that were our darkness. It is natural, then, that we should begin with a Freudian reading of the play.

On the simplest level the interaction between Prospero and his two "assistants", Ariel and Caliban, can be seen as a manifestation of the relationship between the id, the ego and the superego. Each of these three regions of the mind has a unique character and the relationship between the three provides the basis of mental life (Freud Outline of Psycho-Analysis 145). The id is the oldest of these three agencies. It is the part of the mind that we are born with. "It contains everything that is inherited, that is present at birth, that is laid down in the

constitution--above all, therefore, the instincts, which originate from the somatic organization...(Outline 145). The ego is part of the id that has been modified by contact with the outside world. It seeks to bring the influence of the outside world to bear upon the id and its tendencies. "The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions" (Freud The Ego and the Id 15). The superego or ego ideal is a further development of the ego in response to its contact with authority figures. It is responsible for conscience and self-judgement. As Freud wrote "the ego ideal answers to everything that is expected of the higher nature of man...The self-judgement which declares that the ego falls short of its ideal produces the religious sense of humility to which the believer appeals in his longing" (The Ego and the Id 27). The ego plays a central role as mediator between the id and the superego. The ego is the area that effects movement. "An action by the ego is as it should be if it satisfies simultaneously the demands of the id, of the super-ego and of reality--that is to say, if it is able to reconcile their demands with one another" (Outline 146).

The application of these definitions to the characters in The Tempest casts Prospero in the role of the ego, the mediator between the two other aspects, Ariel, the super ego, and Caliban, the id. Ariel provides evidence of his role as super ego when he says, after viewing the captive

court party; "...if you now beheld them, your affections / Would become tender." (V.i.18-19) His recommendations to Prospero caused the magician to release his "prisoners" just as the ego must satisfy the demands of conscience in order to avoid a sense of guilt. In this interpretation Caliban is, obviously, the id. He is earthy, violent, libidinous and irrational. He comes from the most primitive area of the unconscious; he is that animal in us that must be tamed. Prospero's role in relation to Caliban is to hold in check the unacceptable impulses of this primitive. Caliban, however, is only barely under control and in this makes manifest his role as id. The impulses of the id are strong and the ego must work hard to control it. Freud uses a horse and rider analogy in The Ego and the Id to describe the relationship of these two aspects: The ego

in its relation to the id is like a man on horseback who has to hold in check the superior strength of the horse; with this difference, that the rider tries to do so with his own strength while the ego uses borrowed forces. The analogy may be carried a little further. Often a rider, if he is not to be parted from his horse, is obliged to guide it where it wants to go...(15).

Prospero is not successful in his role as ego until the end of the play. Until that point Prospero maintains control by bullying Ariel and Caliban; in psychoanalytic terms he attempts to repress the tendencies of the id and

super ego. Repression of these tendencies in an attempt to drive them into the unconscious is a dangerous activity as it weakens the ego and leads to illness. The ego loses contact with the other agencies which are then capable of operating outside of its control. This has relevance to The Tempest especially in reference to Caliban. Prospero loses track of Caliban's actions and as a consequence Caliban formulates a plot against the magician's life. This is similar to the id, which, when loosed from the influence of the ego, can drive the ego to follow self-destructive instincts. The ego, the medium through which the unconscious relates to the outside world, remains unaware of the activity of the id. Prospero shows this symptom when he forgets about Caliban during the masque. "The method by which we strengthen the weakened ego has as a starting-point an extending of its self-knowledge....The loss of such knowledge signifies for the ego a surrender of power and influence; it is the first tangible sign that it is being hemmed in and hampered by the demands of the id and super ego" (Outline 177). Prospero starts on the road to health when, with measured judgement, he gives sway to Ariel's promptings for kindness for the shipwrecked court party. This is an indication that he is attempting to assimilate the superego. The id is confronted when he acknowledges "this thing of darkness". "Acknowledging" implies a gaining of knowledge as well as an admission of ownership. A knowledge of the id and an admission of its

relationship to the ego is the first step on the road to completeness. Prospero's renunciation of his magic at the end of the play is a symbolic renunciation of his ego dominance. The way to unity is not easy and Prospero's final speech acknowledges the difficult path he sees ahead of him.

To further illuminate the character of Caliban it is necessary to extend this construct of the tripartite mind to the psyche of Prospero. Caliban causes a violent reaction in Prospero and that suggests that "the monster" represents something beyond what is immediately evident. As Caliban was shown, in the above argument, to represent the id in its theoretical formulation, so he can be seen as a projection of the id of Prospero.

Both Jungian and Freudian critics treat the characters of Ariel and Caliban as projections of Prospero's psyche. This treatment of characters within a literary work as projections of the protagonist is by no means a modern approach. Morality plays, like Everyman, which were, perhaps, the ancestors of modern drama, were comprised of a series of allegorical confrontations with manifestations of the protagonist's self. The purpose of these confrontations was the protagonist's attainment of spiritual well-being and by inference, the spiritual well-being of mankind. In the same way, treating the character of Caliban as a projection, in the psychoanalytic sense, of the personality of Prospero can illuminate the

progress toward Prospero's psychological well-being and the well-being of mankind that is illustrated by The Tempest.

The most apparent aspect of Prospero's personality is the control he exercises over the people of his island and over the environment. Caliban, though under control most of the time, seems to be only barely controlled. This suggests that Caliban represents an aspect of his psyche over which Prospero is in danger of losing dominance. It is normal that Prospero should want all things in his environment under his sway. He had once relinquished power to his brother and had expected his brother to care for him and his kingdom while he retreated into solitude. The result of this regression into childhood was that he was betrayed by his "parent" and cast into true isolation on the island. In order to regain his former role as father he places everyone and everything under his domination. Caliban, however, threatens to break away. Mannoni, in Prospero and Caliban, a psychoanalytic interpretation of colonialism, sees this as a case of the colonist/father disowning a rebellious child. This ties in with the earlier discussion of Caliban as native; but it does not account for the strength of Prospero's reaction to Caliban.

A more likely explanation is that Prospero's role as all-powerful father is a defence mechanism employed by a weakened ego that is attempting to control those things that it should be trying to reconcile; specifically, the demands of the id and the super ego, and reality. He has

little difficulty controlling the super ego as represented by Ariel, and, because he is a magus he can control the external reality, but he runs into problems with the id as represented by Caliban. As seen in the above analogy of the horse and rider, the id a very strong force and control of its urgings sometimes requires the ego to give in to its demands.

Normally defense mechanisms are necessary to protect the ego during development. They can, however, become dangerous. Defense mechanisms can become fixated in the ego and continue long after the need for them has passed. The ego can then respond only with the fixated mechanism in situations which seem even slightly similar to the original event. This weakens the ego and paves the way for an outbreak of neurosis (Freud Analysis Terminable and Interminable 237-8). The original trauma for Prospero was the usurpation of his throne and, with it, his authority. His response to that original situation was to become the ultimate authority on the island. This position becomes increasingly insupportable as time passes. As Prospero expends more and more energy on the maintenance of his defense mechanism, Caliban slips more and more beyond his control. This suggests that Caliban gains strength as Prospero's attention is divided among the various groups on the island. Eventually Prospero loses track of Caliban completely.

This furthers the argument that Caliban is a

projection of Prospero's id. As Prospero's defense mechanism becomes strained by the attention it must pay the various groups on the island Caliban gains strength just as the id does when the ego has exhausted itself. In psychoanalysis these slips of the id manifest themselves as dreams and slips of the tongue. These are considered the key to the unconscious.

The contents of the unconscious id are not necessarily pleasant to the ego. The id, as mentioned before, is the seat of the instincts particularly those of reproduction and death ("Eros" and the "destructive instinct" Outline 148). These two primal instincts are the two strongest traits in Caliban. He desires Miranda and he wants to murder Prospero. If Caliban is a manifestation of Prospero's id, then the presentation of these, the mind's own desires, would cause the ego to react strongly, perhaps too strongly, to the character that manifests them.

Prospero does react violently to Caliban as he sees in him manifestations of his own desires. When Caliban attempts to rape Miranda Prospero is made aware of his own incestuous desires and punishes Caliban accordingly. According to Freud, the incest wish is part of the early development of all men. It is deeply repressed in the healthy adult male, who feels a deep aversion to any manifestations of it (Totem and Taboo 820). In penning Caliban in the rock and forcing him to bear logs, Prospero is attempting to reassert the ego control that has kept

these deeply repressed instincts, as represented by Caliban, in control to this point. He succeeds on this point but as ever, Caliban threatens to break loose.

That Caliban represents some kind of sexuality to Prospero is made evident by the fact that it is during the masque with its reproductive theme that Prospero remembers Caliban and the plot he is hatching. Ferdinand provides an interesting point of contrast to the wild Caliban. Prospero does not seem threatened by this young prince. Unlike Caliban, Ferdinand has been effectively "castrated" as symbolized by his willingness to bear the logs that Caliban had brandished. He responds to the authority that Prospero represents and proves himself willing to be controlled.

The erotic impulse is only one of the instincts that Caliban represents to Prospero. The other instinct contained by the id is the destructive instinct and that trait is evident in the characters of both Prospero and Caliban. The parallel usurpation plot requires that the motives of both characters be considered. Caliban is seeking revenge on Prospero for a perceived wrong. Revenge and blood-lust are primal instincts and to be expected from an id-driven character like Caliban. Prospero, however, sees in Caliban a manifestation of his own blood-lust and drive for revenge.

It is, perhaps, recognition of the similarity of the two situations that causes Prospero to renounce his quest

for revenge and free the court party. It is a sign of his increasing maturity and mental health that he is able to recognize this impulse and respond instead to the promptings of Ariel, the representative of the super ego. Instead of responding to desire, as prompted by the id, he responds to a sense of responsibility both for his own situation and to the other humans on the island with him. In acknowledging Caliban as his own he is acknowledging those desires as a part of his own psychical make up. Prospero remains unflattering toward Caliban but because he has recognized his primal forces does not mean that he must embrace them.

The action that is truly symbolic of the increasing maturity and wholeness of Prospero is his breaking his staff and drowning his book. These were the symbols, if not the actual tools, of his domination. In stripping himself of the trappings of the omnipotent magician/father figure he has become the man Prospero. There is no guarantee that his will be a happy life or an easy one but the hope for the future lies not in the old but in the new. Miranda and Ferdinand seem to have escaped the psychological traps that Prospero and the others have fallen into. Their story provides hope for the future.

In Freudian thought the unconscious is the locus of dark and sometimes horrible drives that must be held in check lest man revert to his original, primitive form. Jung, in exploring the nature of the unconscious, came to

the conclusion that the unconscious contains the key not only to the personality of the individual but of mankind as well. It is in this area, the nature of the unconscious, that the two schools of psychoanalysis diverge. What both methods agree on, however, is that the unconscious must be confronted and not repressed if an individual is to be healthy.

In Jungian terms, the process in which one faces the contents of the unconscious in an attempt to reach self-awareness and unification is called individuation. In Jung's words, the aim of this process is "to divest the self of the false wrappings of the persona on the one hand, and the suggestive power of the primordial images on the other" (Relations Between the Ego and the Unconscious 144). This is essentially the process described in the Freudian reading given above. The difference lies in the nature of the images produced by the unconscious. For Freud, the images are personal, reflecting the history of the individual, whereas for Jung, the images are ancient and collective with meaning beyond the scope of personal history.

As noted by Holland in the opening quotation, the Freudian and Jungian critics both agree that The Tempest traces the development of a personality. Once again, the personality being explored is that of Prospero and, as in the Freudian reading, Caliban plays an important role in the Jungian reading as a projection of that personality's

unconscious. This part of the chapter will trace the process of Prospero's individuation.

The first step in the process of individuation is the confrontation with the dark side of the personality in an attempt to move closer to the unconscious. This dark side of the psyche is called the shadow "which we invariably get rid of by means of projection" (Psychology and Alchemy 29). This confrontation is necessary but usually not voluntary; it is often precipitated by a crisis.

Such a crisis is Prospero's forced exile from his dukedom. The stormy seas on which he and Miranda travelled to reach the island are symbolic of both a great psychological upheaval and a voyage into the unconscious, as "[w]ater is the commonest symbol for the unconscious" (Archetypes of the Collective Unconscious 302). It is from the point of his arrival on the island that Prospero's actualization starts but it is not complete until the end of the play.

Jung saw man as being composed of four elements, which he called the functions of the conscious. They are sensation, feeling, intuition and thinking (Jung, Man and his Symbols 49). These four functions correspond to the older theory of the four elements that make up man found in works by Greek philosophers and in the theory of the humors, the prevailing psychological theory of Shakespeare's time.¹

The Jungian functions of thinking and intuition are

considered the rational functions and are connected, in terms of elemental theory, to Air and Fire respectively. The corresponding humors are blood and choler. The irrational functions, Sensation and Feeling, are connected with Earth and Water. The humors corresponding to these elements are melancholy and phlegm. In humor theory a man's characteristics of physique and conduct come from the predominance of a humor in him. The phlegmatic (Water, therefore related to the Feeling function) are slow moving and given to bodily pleasure. The melancholic (Earth, therefore connected to the Sensation function) are obstinate and suspicious. The sanguine (Air and Thinking) are cheerful and kind. Finally, the choleric are given to treachery, fierce in assault but inconstant in sustaining that assault (Anderson Elizabethan Psychology and Shakespeare's Plays 33-34).

Following this description it is clear that Caliban falls into the Water-Earth area with his slothful habits, his primitive instincts and his obstinacy. Prospero, on the other hand falls into the Air-Fire sector, in humor psychology, as in Jungian, the area of the intellect. (Ariel, who, in the plot, is connected with both Prospero and Caliban, is connected, at various points in the play, with all four sectors, as will be discussed later).

In Jungian thought, as in humor psychology, these functions are generally represented as two sets of polar opposites intuition/sensation and thinking/feeling. (With

the connection between humor theory and Jungian thought established, I will use the Jungian terminology from this point in order to avoid confusion). Thinking and feeling are mutually exclusive functions as they never operate together. Thinking, however, can work in conjunction with either of the auxiliary functions, intuition or sensation. A person is usually superior in one of the two main functions; this is called the superior function. The opposing function, the inferior function, is neglected and left uncultivated (Psychological Types 239).

Prospero, with his love of books and secret studies, is clearly an example of the thinking intuitive type. He is also an example of an introvert. Introversion and extroversion are terms used to describe an individual's general reaction to object. Extroversion denotes "a manifest relatedness of subject to object in the sense of a positive movement of subjective interest towards the object" (Psychological Types 248). In the introvert, "[i]nterest does not move towards the object, but recedes towards the subject" (Psychological Types 262).

In a man like Prospero, with his highly developed intellectual and intuitive functions, the sensation function would be woefully neglected. Jung describes the inferior function of the introverted intuitive type as follows:

The introverted intuitive's chief repression falls upon the sensation of the object. His

unconscious is characterized by this fact. For we find in his unconscious a compensatory extraverted sensation of an archaic character. The unconscious personality may, therefore, best be described as an extraverted sensation-type of a rather low and primitive order. Impulsiveness and unrestraint are the characters of this sensation, combined with an extraordinary dependence upon the sense impression (Psychological Types qtd. in Cobb 46).

It is this part of Prospero's unconscious that Caliban represents. He is the sensation function, not subject to laws of reason. He is primarily sense driven and is closely connected with the earth, the power of which he calls on in his curses. He appreciates nature but his appreciation is non-judgemental: an example of this is the speech beginning "Be not afeard; the isle is full of noises,/ Sounds and sweet airs, that give delight, and hurt not" (III.ii.133-4). This is a speech based on sensual perception. The only judgement given is in terms of a lack of sense perception; they "hurt not". In addition to his primitive appreciation of nature, Caliban is lusty, envious and vicious; his experiences live as sense-experience. In these characteristics he is representative of Prospero's repressed feeling function. He represents much of Prospero's unconscious and may even be the point of escape for other unconscious beings. Caliban must be confronted

and assimilated but it takes great measures to bring Caliban into a more civilized mode of behaviour. Caliban's resistance to change and the reaction he provokes in Prospero lead to the conclusion that Caliban represents Prospero's shadow. Jung describes the encounter with the shadow as follows:

This confrontation is the first test of courage on the inner way, a test sufficient to frighten off most people, for the meeting with ourselves belongs to the more unpleasant things that can be avoided so long as we can project everything negative into the environment....The shadow is a living part of the personality and therefore wants to live with it in some form. It cannot be argued out of existence or rationalized into harmlessness....Strong natures--or should one rather call them weak?--do not like to be reminded of this, but prefer to think of themselves as heroes who are beyond good and evil and to cut the Gordian knot instead of untying it (Archetypes of the Collective Unconscious 304).

This seems a succinct description of the relationship between Prospero and Caliban. Prospero, in attempting to wreak his own vengeance, has taken the place of God, in effect placing himself above good and evil. Confronted with his human nature, in the form of Caliban, Prospero tries to tame it. When that fails, he severs his

connection with the dark "monster" and attempts to disown it. Caliban, however, does not wish to be disowned; he was happy living with Prospero and Miranda. That Caliban is powerful is indicated by the amount of time Prospero must spend trying to control him.

There is reason to suspect that Caliban represents much more of Prospero's unconscious than just the personal, repressed functions. Caliban is the child of Sycorax, the black witch. Witches are a pervasive part of our culture appearing in our fairy tales, in our popular media and in our literatures. Their presence is deeply embedded in our psyches. Sycorax, as an evil witch, provides a contrast for Prospero's white magic but her significance cannot stop there.

The Tempest, as has often been noted, includes only one female character. That is not surprising when the play is considered as we are considering it as a process of individuation of an intellectual type. Intellect is considered to be a masculine characteristic. Prospero, in exalting the thinking function, has neglected the feminine functions. Caliban represents these feminine functions in Prospero's personal unconscious but in the collective unconscious, that part of the unconscious that holds the precipitate of all of human experience, they are represented by the archetypal figure of the Great Mother. The mother archetype represents mother-love, life-giving, sympathy and the wisdom that transcends reason (Jung

Psychological Aspects of the Mother Archetype 333). When repressed, however, the Great Mother turns evil and becomes the witch.

Much has been written on the archetype of the witch. As mentioned before, she is pervasive symbol in our culture. Sycorax is important in this discussion because she is the mother of Caliban and it is my belief that Caliban represents, in some ways, characteristics of Sycorax.

That Sycorax is connected with Prospero is evident from the similarities of their situations. Both were exiled, with child, to the island. Prospero continually threatens both Caliban and Ariel with the same punishments that Sycorax had meted out. They are similar, perhaps even "unconscious twins" as Cobb suggests (73). But what is important to our discussion of Caliban is that Sycorax is an archetype of the Mother.

An archetypal image is a way of personifying collective energy. The witch archetype is a figure of the Mother Goddess that has been neglected and has turned evil. She appears frequently in the mythology and literature of societies where the dominant cast of mind is masculine/scientific and the feminine and natural aspects of life have been neglected. She is a part of the collective unconscious and is, therefore, more than just a personal bogey. In Prospero's case, however, Sycorax represents both a collective archetype and a piece of the

personal unconscious that must be confronted. Prospero has to face Sycorax in order to regain positive contact with the mother, as a negative relationship with the mother is unnatural.

In order for a natural relationship with the Mother to develop, however, Prospero must acknowledge Caliban, the other child of Sycorax. He must see that the connection with Caliban is more than mere proximity.

What Caliban represents is more than just the personal neglected functions. His connection with Sycorax indicates that he is the mirror which strips away the persona not only to reveal the personal unconscious but also the collective unconscious, those primeval tracings from man's prehistory. It is an unpleasant experience to see one's true self, and in twelve years with Caliban, Prospero has not yet come to grips with all that he represents.

The question still remains as to what precipitates Prospero's journey down the path of self awareness. The arrival of the court party brings to the fore the events of twelve years previous, events which Prospero has kept to himself for that whole time. It is obvious that they are painful to him. But when the authors of his downfall arrive on his island what was previously hidden must be revealed. In the process of this revelation certain elements of the unconscious break out and become threatening. In terms of the plot, Caliban's truculence becomes potential revolution when he teams with Stephano

and Trinculo. What was previously under control, limited though it may have been, has now gained wider sway.

Because of the arrival of the court party Prospero is forced to face another, less menacing aspect of his unconscious. That is the figure embodied by Ariel. Ariel, although he is male, changes shape and appears female several times during the course of the play. It is Ariel who cares for the visitors to the island, albeit under Prospero's direction. Prospero's terms of endearment to Ariel sound like a lover's to his beloved. In short, Ariel displays many of the characteristics of the anima. The anima is the feminine aspect of a male personality. It is, perhaps, because of his connections to both the male and female that Ariel is related to all four sectors, Earth, Air, Fire and Water: Ariel appears as St. Elmo's fire (I.i.196-200), a sea nymph (I.ii.318), is referred to as "air" (V.i.21) and was originally found bound in a cloven pine (I.ii.276). However, the relationship of the four aspects is not a balanced one. Ariel is most frequently associated with Air and Fire, as befits the anima of a man like Prospero; but his connection to the Earth and Water sectors, Caliban's sectors, indicates his relationship the unacknowledged side of Prospero's psyche. Within the plot, Ariel was Sycorax's servant. Within the Jungian framework, the anima is originally linked to the mother figure.

Prospero freed Ariel from his imprisonment by the witch, but his relationship with Ariel is marked not by a

sincerity of love but by possessiveness. Prospero praises Ariel for his good work but he also threatens him with the same punishments as Sycorax did. Prospero controls his anima in the same way that he controls the darker aspects of his unconscious. This is, to a point, natural. "A man counts it a virtue to repress his feminine traits as much as possible....The repression of feminine traits and inclinations naturally causes these contrasexual demands to accumulate in the unconscious" (Jung Relations Between the Ego and the Unconscious 159). The turning point in Prospero's relationship with anima is marked when he pays heed to the feelings of Ariel and releases his enemies from their bonds. In doing this Prospero is allowing expression to the contrasexual demands. He is allowing the suppressed feminine functions of the psyche to come to the fore, in effect, admitting his own femininity.

Some critics, Cobb for example, see Miranda as the anima figure. She is connected in some way with the feminine aspect, as she is the only female character in the play. However, it is important to remember that both Miranda and Ferdinand are children. They are of an age to marry and, certainly, can be considered as adults in their own right, but both their fathers are on the island and in the presence of one's parents one is always a child. Children traditionally represent the future. In these terms, what Miranda represents is the eternal feminine, not simply Prospero's projection of that feminine. She exists

as an ideal of the female, natural aspect of man and her partner, Ferdinand, represents the masculine, aggressive side of existence. In allowing Ferdinand and Miranda to marry, Prospero is allowing for the unification of the two opposites and opening the way for a future in which the two aspects, which in him had become separated, exist in harmony. The masque of Iris (IV.i.60-138) presenting as it does a variety of opposing images such as Venus and Dis, Cupid and Mars, mountains and meadows and so on, represents this unification of opposites. This is symbolic of Prospero's own unification. In realizing the opposing demands of his own psyche, the feminine Ariel and the violent Caliban, Prospero has started on his own path to unification.

The signs of Prospero's successful embarkation on the road to individuation are made manifest at the end of the play. He frees Ariel and acknowledges Caliban. This is a major step in his self-realization process. When he breaks his staff and drowns his book he is symbolically taking off the persona which has hidden his true self. This is also a renunciation of the power of the ego with which he had held the various aspects of his psyche in rigid control. This is by no means the end of Prospero's individuation; it is, rather, the beginning of a process that may take the rest of his life. The idea that every third thought will be his grave suggests that in the long process of confrontation with the powers of the unconscious every third thought will

present him with the darkness that is his. That is a positive sign as it means that the unconscious will not be forgotten or neglected.

The preceding chapters have outlined Caliban's origins in the wildman figure of medieval literature and in the savages of the New World. In this final chapter, I have attempted to account both for Caliban's function in the play and for his function in the imagination of a culture. Caliban represents those things which live beyond the frontiers both physical and psychological. He embodies characteristics which are repressed and controlled but which always threaten to break loose. It would be simplistic to say that Caliban represents the animal in all of us though that aspect is an important element in his character. His meaning, however, goes beyond the simple representation of primitive urges. He is a character of complex origins. His type is immediately recognizable and this suggests that his origins are deep in the subconscious of our kind. He is repellent but at the same time he is fascinating. Like much of what is evil, Caliban holds an attraction for us, perhaps even a germ of goodness that makes him even more dangerous. For while we cannot neglect or ignore such as Caliban, we cannot change him or adopt his ways. We can only hope for a peaceful coexistence.

NOTES

1. This is represented graphically by Cobb in Prospero's Island page 43, figure 2.

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