

The Pastoral in Shakespear's First Tetralogy

By

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This paper attempts to investigate various definitions of the pastoral through a close analysis of two major scenes in Shakespeare's First Tetralogy: 2Henry6,4.10 and 3Henry6,2.5. While these two scenes embody the major themes of the First Tetralogy (1-3 Henry6 and Richard3), they show how Shakespeare uses the pastoral within the context of the above plays to create a sense of oppositeness or opposition between two different worlds, mainly the court and the country. It is through the juxtaposition of the rural with that of the court that the meaning of the pastoral can be best understood. Of equal significance to this paper is the study of the major element of contrast upon which the various definitions of the pastoral heavily rely. As the analysis reveals, this very element of setting up a binary opposition between contraries is embedded in Renaissance thought that is deeply influenced by the tendency of the Medieval mind to look at various things in terms of polar opposites. The paper also attempts to examine what Shakespeare has accomplished by his inclusion of the two scenes which necessarily imply that their dramatic effect serves as a commentary on the political scene at Shakespeare's time. Their existence aims at a purpose going beyond the mere creation of an atmosphere contrary to that of the court.

It may be of relevance at this point to throw light on the connotations of the two words 'pastor' and 'pastoral'. The first refers to men whose morally pure and upright conduct is exemplary. The depiction of shepherds as impeccable and their exaltation to a lofty rank probably results from a combination of sentiment, veneration for nature, Biblical references, and Christian symbolism. The Messiah's gentleness is shown as he carries a lamb in his bosom, a symbol of tenderness and love. Jesus defines himself as the good shepherd whose disciples receive the command to feed his flock; consequently priests continue to respond to that command as pastors. In Spenser's The Shepheardes Calender, Christ is referred to as the "mighty Pan" who left the "brethren twelue" with the task of caring for his sheep:

And such I weene the brethren were,
.. that came from *Canaan*:
The brethren twelue, that kept yfere
....the flockes of mighty Pan.¹

In pleading for a return to the pastoral simplicity of apostolic times, and by citing the example of Christ and his twelve apostles, Thomalin bases his argument for the superiority of the shepher's life on the plain as the reference to Canaan suggests, as it becomes the place where the true shepherds are bred.

The religious connotations of the word 'pastor' who tends his flock is also found in Islam; Prophet Muhammad emphasizes the concept that he and the other prophets before him have taken up this vocation and worked as shepherds. That helped them to become vigilant, alert, perceptive, the freedom of the Arabian air and power of sand as it brought him in close contact with his natural milieu that he familiarized himself with from an early age. On being asked whether he had performed the task of a sheperd, he affirmed, "Yes, I used to tend the goats upon the neighbouring hills and valleys on a meagre payment from the owners of the flock".² While the above examples show that the word 'pastor' was originally associated with holy men, it came to be used in conjunction with kings and rulers who are supposed to fulfill a function similar to that of a shepherd or a pastor in many ways. As will be illustrated, failure to carry out the proper function of a shepherd in the political arena results in the prevalent chaos witnessed in the First Tetralogy.

So far light has been shed on some of the connotations of the the word pastor. We still have to look at the word pastoral. During the Renaissance, pastoral was at its peak of popularity and between 1584 and 1640 hardly a year passed by without the publication of at least one pastoral. The word suggests something of an "idyll" and thus the genre is defined as a mode of literature that envisages an ideal world. Thus it depicts life not as it is, but as it might be. According to Sir Philip Sidney, the poet is distinguished for his ability to rise above mere reality as this is evidenced

in his creation of ideal worlds of the imagination, and by so doing, he achieves godlike stature. Thus he says in his Defence of Poetry:

Nature never set forth the earth in so rich tapestry as diverse poets have done; neither pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too-much-loved earth more lovely; her world is brazen, the poets only deliver a golden.³

In choosing the example of a verbal tapestry that portrays the beauties of nature and in referring to the poet's creation as a "golden world", Sidney equates the whole realm of imagination with the familiar landscape of the pastoral, where men "fleet the time carelessly, as they did in the golden age."⁴ The quotation further establishes a dichotomy between a golden and a brazen world. The aristocratic readers of Renaissance pastorals were aware that Arcadia was an ideal golden world created as a contrast to their own brazen world at court.

In Spenser's Colin Clouts Come Home Again, Colin explains why he has left the brazen world:

....., it is no sort of life,
For shepherd fit to lead in that same place,
Where each one seeks with malice and with strife,
To thrust downe other into foule disgrace,
Himselfe to raise: and he doth soonest rise
The best can handle his deceitfull wit,
In subtil shifts, and finest sleights devise,
Either by slaundring his well deemed name,
Through leasings lewd, and fainet forgerie:
Or else by breeding him some blot of blame,
By creeping close into his secrecie;
To which him needs a guilefull hollow hart,
Masked with faire dissembling curtesie.⁵

The quotation is a violent indictment of the court and the degenerate

values it upholds. One finds further evidence in the opening scene of Shakespeare's Cymbeline where a description of courtly deceit is in full operation. Two gentlemen are discussing the king's anger at the recent marriage between his daughter and Posthumus. The first gentleman reports that

....not a courtier
Although they wear their faces to the best
Of the king's looks, hath a heart that is not
Glad at the thing they scowl at.⁶

To escape from such a sinister and deceitful place, Belarius in Cymbeline draws a comparison between his former life at court and his present life in the Welsh mountains. He rejoices that now he is far from the kind of pride that goes "rustling in unpaid-for silk."⁷

Perhaps the best description of the pastoral is given by George Puttenham who does not divorce the shepherd from the country:

the shepherds and haywards assemblies & meetings when they kept their cattell and herds in the common fields and forests was the first familiar conversation, and their babble and talk under bushes and shade trees the first disputation and contentious reasoning.⁸

This description serves as a prelude to the pastoral setting of Sidney's creation, the most often remembered and highly evocative setting of his epic romance Arcadia. The pastoral landscape is an ideal one where a lost past is both celebrated and mourned. This past is in fact what Renaissance writers often referred to as the Golden Age, "the Worldes Childhoode."⁹ The Arcadian setting overlaps with the garden of Eden, the Golden Age and the Elyzian fields as an elaboration of the ideal, a vision of a natural Utopia free of the corruption of the court. The place is therefore a particular geographical location like a forest or a meadow.

This setting includes a feature that Andrew Ettin refers to as a 'presence'

- an ability to evoke certain 'subjective' qualities such as peace, contentment, freedom from all the cares of the world, or relief from life's troubles.¹⁰ To offer this release from life's tension, a pastoral setting has to intensify emotional experiences:

Emotions become intense when constricted by the boundaries of the fictive pastoral world and the presumptive boundaries of action and expression within it. Using these boundaries, the pastoral writer may suggest that the problems are after all limited, local, personal, and perhaps even small..... By the same token, pastoral joy may be all the more pleasurable for their easy accessibility.¹¹

Ettin further defines the pastoral as being "comprised of a simple yet profound meditative engagement with something outside the flow of ordinary experience."¹² In his analysis of a passage from Homer's Iliad, Ettin concludes that the poet used a shepherd as a foil to a loud, rushing river "because the solitary, isolated, insignificant and powerless shepherd is precisely the right foil for the tumultuous torrent."¹³ In fact, the element of contrast between two opposed settings appears most strikingly in Homer's Iliad where there is a differentiation between the pursuits of countrymen and those of the more civilized orders of society. Achilles' shield carries relief of a pastoral setting as the following quotation reveals:

Then in passing pleasant vale the famous artsmen fed, (upon a goodly pasture ground) rich flocks of white-fleec'd sheepe, Built stables, cottages and cotes, that did the shepherds keepe from winde and weather.¹⁴

The quotation confirms the contrast between two sets of figures: the shepherds and herdsmen leading animals and a troop of armed men who ambush them. The soldiers depicted in the scene can be equated with the courtiers who represent the antithesis of countrymen. In the design of a royal precinct on the shield, Homer has introduced a figure whose attitude suggests another aspect of the literary treatment of country versus city. The king stands "pleased at heart" at the edge of the field watching his reapers at work. The two worlds are not always depicted as at odds; often

they are linked in relationships of harmony and mutual profit. But that harmony may be shattered with the intrusion of a hostile force without. Etting is aware of the temporary safety of the pastoral setting and its vulnerability. Thus he describes it as being:

simultaneously safe and vulnerable. If it is a spot for containment, that containment signifies an awareness of the menacing power outside. If it is blissfully simple, its simplicity may be ignorance and helplessness.¹⁵

Etting, in fact, corroborates part of the definition offered by Lindenberger who sees the pastoral as taking:

the form of an isolated moment, a kind of island in time, and one which gains its meaning and intensity through the tensions it creates with the historical world; further, that it uses the devices of language to exhibit itself as achieved and triumphant; yet the very self-consciousness of its language betrays the essential precariousness and ultimately forces it to give way to another mode of reality.¹⁶

Perhaps the most succinct statement offered by Etting is the following:

The pastoral is an ironic form, based on a perceivable distance between the alleged and the implied. It lets us know either that its point of view is significant largely because it contrasts with some other point of view, or that its real subject is something in addition to (or perhaps even instead of) its ostensible subject.¹⁷

It can be concluded that both Lindenberger's and Etting's definitions are based on contrast and it is through a juxtaposition of opposites that the meaning of pastoral comes about. In fact, pastoral thrives on this binary scheme of opposition: day-night, sun-rain, play-work and childhood-adulthood. In Spenser's *The Shepheardes Calender*, as an example, an elaborate system of parallel contrasts provides the thematic principles by which the poet designs the work and by which the modern critic comes to grips with it:

With youth, Spenser associates susceptibility to love, freedom

from care, delight in songs, ambitious striving. With maturity and age, come pain and disillusionment in love, a profound sense of responsibility, rejection of pleasure, disappointment in life's harvest. From eclogue to eclogue these subsidiary contraries receive greater or less emphasis, yet each recurs often enough to give unity to the whole.¹⁸

In fact, one can trace this obvious feature that rests on creating a sense of oppositeness back to the Middle Ages where the dualism of contraries reflects a familiar dualism in other aspects of medieval life:

The contrast between suffering and joy, between adversity and happiness, appeared most striking.... All things presenting themselves to the mind in violent contraries and impressive forms lent a tone of excitement and passion to everyday life and tended to produce that perpetual oscillation between despair and distracted joy, between cruelty and pious tenderness which characterize life in the middle ages.¹⁹

The medieval mind was structured in such a way that concepts were best understood once related to contraries. The medieval proclivity for dualism expresses itself most forcefully in a love for bilateral symmetry as an aesthetic principle of design.

The medieval way of setting up polar opposites for the mind to oscillate between them was carried into the Renaissance. Such a dichotomy found its way into the pastoral tradition where a contrast was made between the court and the country. The element of contrast reinforced by Ettin and Lindenberger is therefore important for our definition of the pastoral as it helps us understand Shakespeare's objective behind including the scenes under study in order to create a world that stands in stark contrast and direct opposition to the values and norms exhibited in courtly circles; by so doing, he brings about the tension with history. The pastoral can therefore be used to shed light, by means of contrast, on the historical world and the problems that abound in it. However, before doing so, it is essential to mention that the definition used in basing the argument is only a helpful tool in the analysis of the two scenes in which Shakespeare's

treatment of pastoral elements within a historical context brings about his views of the pastoral.

The first of the two scenes (2Henry6, 4.10) reveals a number of characteristics present in Linderberger's and Ettin's definitions. It immediately strikes us that Shakespeare has taken great pains to separate Iden's garden from the world outside of it, thus satisfying the notion of isolation present in both definitions. In order to enter the garden, Cade must climb a wall: "on a brick wall I climb'd into the garden, to see if I can eat grass, or pick a sallet another while."²⁰ Since Cade is clearly presented as a human symbol of chaos, his entrance into the garden foreshadows that tension can be brought into the pastoral that may for a short time stand in isolation from the historical world. Furthermore, looking at lines 16-17, the reader sees that a contrast is drawn between the historical world of the troubled court and the tranquil order of the garden within the walls. Recalling Ettin's definition of the pastoral image as being comprised of "a simple yet profound meditative engagemet with something outside the flow of ordinary experience."²¹ it can be concluded that the idyllic moment of the pastoral involves a separation from the court, ²² seen as a troubled place, from which the participant in the pastoral moment seeks an escape.

One obvious reason why Shakespeare includes the scene can be deduced from the following line spoken by Iden: "This small inheritance my father left me/ Contenteth me, and worth a monarchy"²³. It is therefore apparent that family relationships within the walls are stable and certain. This serves to comment on the political situation outside the walls. After his introductory survey of Elizabethan writings, sermons and homolies, Robert B. Pierce argues that the issues of moral inheritance, proper family relationships, aristocratic lineage, obedience and intrafamilial warfare are vital in any discussion of the history plays. He further states that "the most prominent family theme, one of the main threads of the play, is inheritance". He sees Richard 2 as a drama of fathers and sons, "not only in its emphasis on orderly succession, but also in its study of moral inheritance."²⁴ His comments and observations are certainly related to

the issue under discussion. The social rules for the passing down of property and power are strictly observed within the walls. The rule of primogeniture, closely associated with the scheme of the Great Chain of being, is meticulously adhered to within the boundaries of a pastoral setting. C. S. Lewis in A Preface to Paradise Lost, describes the Renaissance Great Chain of Being and the tragic consequences of the failure to strictly observe it. He says:

It may be called the Hierarchical conception. According to this conception degrees of value are objectively present in the universe.... The goodness, happiness, and dignity of every being consists in obeying its natural superior and ruling its natural inferior. When it fails in either part of this twofold task we have disease or monstrosity in the scheme of things until the peccant being is either destroyed or corrected.²⁵

The above quotation anticipates what is likely to happen due to a failure to conform to one's natural position in such a providential design of the universe. It further describes authentically the world outside the garden walls. Tillyard further sheds light on the Renaissance preoccupation with disorder:

If the Elizabethans believed in an ideal order animating earthly order, they were terrified lest it should be upset, and appalled by the visible tokens of disorder that suggest its upsetting. They were obsessed with the fear of chaos and the fact of mutability: and the obsession was powerful in proportion as their faith in the cosmic order was strong. To us chaos means hardly more than confusion of a ground scale: to an Elizabethan it meant the cosmic anarchy before creation and the wholesale dissolution that would result if the pressure of Providence relaxed and allowed the law of nature to cease functioning.²⁶

Furthermore, Ulysses in Troilus and Cressida expresses the idea of order as the fulness of life, since all creation reflects the order of the "heavens."²⁷

In the light of the foregoing discussion, it is obvious that there is a dichotomy between an ordered, stable and content atmosphere within the walls and a chaotic, unstable and turbulent world outside it. Neither the rules of inheritance nor the Renaissance preoccupations with order are anywhere observed beyond the boundaries of the walls. Concern for order is certainly subordinated, if not totally ignored, in favour of a concern for personal gain and power outside the walls. Thus Shakespeare's central political issues in the first Tetralogy, seen in the transition of power and the associated arguments various characters put forth in claiming right to the crown, cannot be divorced from this seemingly pastoral setting. Through means of contrast and oscillation between internal and external, the significance of the scene is powerfully emphasized. The scene serves as a commentary on the chaotic existence and political turmoil outside the garden walls.

The passions which have contributed to the disorder and bitter strife without the walls are controlled within. Thus Iden says:

I seek not to wax great by others' [waning]
Or gather wealth, I care not with envy.
Sufficeth that I have maintains my state
And sends the poor well pleased from my gate.²⁸

It is obvious that the Medieval and Renaissance conception of degree and order is adhered to and observed. Iden knows his place and he is content to accept it. In fact, his contentment depends on his acceptance of his degree, since he well knows that his disturbance of that order would result in throwing the entire system into disharmony and confusion. According to Ettin and Lindenberger, contentment is regarded as an essential element of the pastoral. Indeed the notion of contentment runs through the history plays as it distinguishes between two types of characters and two modes of life. In a pastoral setting, the feeling of contentment derives from the shepherd's immunity from the havoc which fortune can wreak and the calm security of his life which may seem paradoxical in the light of the disasters which are likely to occur in a rural setting. The

carefree and happy attitude of mind among shepherds is often contrasted to the restless misery, greed and envy that characterize life at court, where the lack of contentment and the agony that many go through are attributed to the struggle for power and the ambitious desire to fulfill vain aspirations.

In fact, the scene under scrutiny immediately scorns the world outside the garden walls by its highly expressive contemptuous and disgusting opening: "Fie on ambition!" The struggle for power and the hungry search after the crown through illegitimate means and foul tricks are at the centre of the Tetralogy. The way in which various characters view the crown is an interesting example of this discontentment that the drive for power brings about. This is clearly evident in Richard 3's destruction of all obstacles in his path to the crown. He becomes the embodiment of the evils of the civil war and a plague on both houses: the Yorks and the Lancastrians, nearly destroying them in his pursuit of power. In Henry 6 plays, we see tension between old and new, father and son, contrast between a glorious chivalric past and a decaying degenerate present. Order is replaced by anarchy at the hands of York's sons, Margaret and Clifford. Indeed, in the first Tetralogy we see the old world of Order being replaced by guile, arrogance and deceit.

A journey through the first two Henry 6 plays involves the continual sloughing off of the venerable old nobility, along with their chivalric ideals of honour and duty. Irving Ribner speaks of the old nobility depicted in the two parts of Henry 6 as "being patriotic, brave, and in every respect virtuous."²⁹ In fact, as Michael Manheim asserts, the reason why Henry Lancaster lingers on is due to the existence of "an older breed of noblemen still in command.... To these men the old chivalric myths and theories about kindly divinity are still meaningfully related to how one behaves politically."³⁰ Once the old venerable order represented by Gloucester, the protector of the realm, Exeter, old Mortimer and Bedford, to mention only a few, passes away a new world order emerges where there is only vengeance, horror, deceit, or the deformity of proud isolation summed up in Richard's vaunt "I am myself alone."³¹ Once the decency, loyalty and

strength of the old age and the values it upholds are gone, not only is Henry left unpropped and thus consigned to death, but the entire realm seems to be engulfed in a twilight harvest of blood.

Once Warwick, himself the son of old Salisbury, can boast at the beginning of part 3, "we are those which chas'd you from the field, / And slew your fathers,"³² the surviving sons of both sides are free enough of tradition to inaugurate a grim new Iron Age and turn cannibals in the process. In the opening lines of part 1, it is announced that the day is yielding to night. But as long as Henry's world contains a few good old men, it can hold off the onset of darkness. When these good old men are gone by the beginning of 3Henry6, a world of appetite, a universal wolf fueled by discontent and vengeance begins to feed on itself. The inhabitants of this horrible world are the young characters who are willing to commit the most brutal crimes and indulge in the most shocking atrocities. Jack Cade, as a representative of the young generation, shows a complete disregard for the heroism and the values of the past. He passes himself off as the son of Mortimer, in effect spurning his true patrimony.³³ As a destructive character, he is always talking of what he will do when he is king. He exhorts his men to destroy England's old monuments, specifically London Bridge, the Tower, the London Palace of Savoy, and the Inns of Court and commands his rabble to "burn all records of the realm."³⁴

To bring out the dichotomy between the old and the new worlds, let us look at the character of old Bedford who is in every respect cut off the same cloth as Salisbury, and at his death, the aged imagery and the reference to the ideals of medieval chivalry is even more pronounced. He is brought before the walls of Rouen in his death chariot - old, sick and dying, accompanying Talbot in the siege of the town. Joan of Arc, safe on the battlements above and surrounded by her French nobles, hurls down an insult at old Bedford which prompts in turn Talbot's furious reply.³⁵ The emphasis in this scene is on the warrior's greatness of heart, even if it is lodged, as in Bedford's case, in an ancient breast. Immediately following this action is the portrayal of the cowardice of Falstaff, who openly flees to save himself, offering the enemy "All the Talbots in the

world."³⁶ Then to close the frame and sharpen the contrast, Shakespeare shows Talbots victorious, and the French routed, but most important, the first words spoken are the last words of Bedford:

Now, quiet soul, depart when heaven please,
For I have seen our enemies' overthrow.
What is the trust, or strength of foolish man?
They that of late were daring with their scoff
Are glad and fain by flight to save themselves.³⁷

This is an excellent scene that demonstrates a sharp contrast between the old world's values and Falstaff's "myself... my life."³⁸ Falstaff's words anticipate Richard's exclamations "I am myself alone."³⁹ The previous scene provides a perfect model of what the old world stands for as this is reflected in Bedford's actions and Talbot's words. The two are superb examples of the complete man, who is a noble gentleman, a valiant soldier and an accomplished courtier. One sees evidence of the old breed in old Clifford, the epitome of the old valiant soldier, whose appearance is delayed until the end of act 4 where he confronts Cade and his murderous rabble. Up to this point, Cade has rolled over every impediment in his way - killing, looting and tearing down. All that Clifford needs to turn the tide of wholesale rebellion is a rousing patriotic speech ⁴⁰. The rebels capitulate to old Clifford, Cade escapes, and true to his word, old Clifford does his part in securing a pardon for the surrendering rebels.

Perhaps this distinctive feature exclusively present among the old generation offers the most striking difference between them and the representatives of the new age. While the old nobility have kept their promises and adhered to a chivalric code of honour, the new generation's most obvious trait is their failure to live up to their words. Contracts are repeatedly being broken and bargains are continuously being violated. The bargain that Henry makes with York in (1.i) that he surrenders the crown to York cannot be kept. The language they use is explicit in these lines as Henry addresses York:

.I here entail

The crown to thee and thine heirs for ever,
Conditionally that here thou take an oath
To cease this civil war, and whilst I live
To honor me as thy king and sovereign,
And neither by treason nor hostility
To seek to put me down and reign thyself.

York: This oath I willingly take and will perform.⁴¹

An oath is a binding agreement that should not be taken lightly. But unfortunately, the first Tetralogy allows us to see in retrospect how both Lancastrians and Yorks bend the law to their own distorted wills. Later on, we see how the previous solemn oath is shunned in pursuit of the crown. When it suits York's design to reach the crown, he allows the plot against Gloucester in 2H6 to proceed, resulting in the old man's murder. In act 5 of 2H6, he reveals his readiness and anticipation of the moment when he can seize the crown when his forces are gathered. And finally, in 1.2 of 3H6, he agrees to break his oath of compromise to Henry, but only at the urging of his sons, the leaders of the new monstrous age. Faye Kelly's observation is most apt here to depict the world of York and his sons. In a footnote inserted into her study of the sanctity of oaths in Henry6 plays, she cites the assertion of A.S. Cairncross that "the oath breach is vital and that in Part3 broken oaths and perjury abound."⁴² It is Richard who makes the argument that his father's oath to allow Henry6 the crown for the remainder of his life is of no significance since it was not taken before "a true and lawful magistrate/ That hath authority over him that swears."⁴³ Continuing his argument, he says:

Your oath, my Lord, is vain and frivolous.
Therefore to arm! And, father, do but think
How sweet a thing it is to wear a crown,
Within whose circuit is Elysium
And all that poets feign to bliss and joy.⁴⁴

Edward unscrupulously pushes his argument further: "But for a kingdom any oath may be broken:/ I would break a thousand oaths to reign a

year."⁴⁵ Indeed, this complete disregard for the sanctity of oaths becomes the measure of the moral bankruptcy and the indication of political corruption that permeates the whole of the first Tetralogy and this hollowness of words reflects the moral emptiness and decadence of those who people it. The ambition for the throne is best reinforced in the blood imagery that quenches the thirst of those who waded themselves through pools of blood to reach it. But all they can build with their wicked appetite is a charnel house where they can eat children or make a bloody supper of a weak imprisoned king. The ferocious cannibal-like imagery becomes so pervasive in 3H6 that Henry fears that York's ambition will "like an empty eagle/ Tire on the flesh of me and of my sons."⁴⁶ In the following scene, and in a language fitting to a Senecan play of horror and vengeance, Richard asserts that he will dye his white rose in the lukewarm blood of Henry's heart.⁴⁷ Such gruesome and repugnant imagery embodies the hunger for the crown and with it comes the determination to embark on a bloody course of heinous crimes particularly against unprotected children. In most instances, the murders are associated with eating. Indeed, the recurring imagery of animals or men turned predatory in this devouring new world reveal a significant thematic design and reflect the unfathomable degree of hectic chaos it has plunged into. It is almost impossible to retrieve the ancient ordered and well organized world of the old nobility who started the Tetralogy. Thus we descend into a vault of horror that deepens with the passage of time. In this new world, we have Richard born with teeth ready to bite the world as this shows that he is a terrible kind of carnivore, and Margaret "she-wolf"⁴⁸ more poisonous than the "adder's tooth"⁴⁹ who leads forces of "hunger-starved wolves."⁵⁰ and Clarence who dreams of drowning at the bottom of the sea and witnesses the spectacle of "A thousand men that fishes gnaw'd upon;"⁵¹ The ferocity of this new world is evident when Margaret taunts York about Rutland's death and bids him wipe his tears with a napkin soaked in the boy's blood. The sight is too much for York to bear and hence he accuses her of unnatural deeds that even the "hungry cannibals"⁵² could not commit.

But soon the turn in the tide of this shifting new world leaves Margaret and Edward at the mercy of York's sons and this is the time once more

for an unnatural feast when the captured prince is brought before the victorious sons and is stabbed by all three of them before his mother's eyes. It is Margaret's turn to suffer York's misery:

Butchers and villains! bloody cannibals!
How sweet a plant have you untimely corpp'd!
You have no children, butchers; if you had
The thought of them would have stir'd up remorse,
But if you ever chance to have a child,
Look in his youth to have him so cut off
As deathmen, you have rid thisx sweet young prince!⁵³

Next we see Richard of Gloucester's blind pursuit of a bloody path leading to the throne. In the same scene Edward inquires where Richard has gone and Clarence replies: "To London, all in post, and as I guess./ To make a bloody supper in the tower."⁵⁴ As we move into Richard3, more atrocious murders are committed. What we therefore see in the course of the first Tetralogy is a clash between two generations, and just as the day yields to the night, the new grim age takes the lead and steers action in the direction of a bloody pursuit of ambition and power, and by so doing, disrupts the importance of universal order and breaks down the Chain of Being and the links which hold society together. Shakespear contrasts characters from both groups to each other and it is through the device of contrast that the values of the two worlds are set against each other. Just as Shakespeare employs contrast to bring out the dichotomy between different worlds, he similarly uses the element of contrast to draw the distinction between the historical world of political turmoil and unrest and the peaceful world that the pastoral setting portrays.

Thus contrast is used to show differences between two distinct categories of people within the historical world just as it is simultanuously used to underline the major differences between the political arena and the pastoral setting. The peaceful and ordered world within the walls of Iden's garden is pitted against the warring and chaotic world in the political sphere. The contentment that Iden experiences due to his acceptance of a place in the Chain of Being offers a stark contrast to the dissatisfaction, loss of peace

of mind and comfort that we witness outside the garden walls where the incessant drive for power brings agony, causes murders, deprives of contentment and disrupts the natural order of things and eventually leads to a collapse of familial and social bonds. It is therefore part of Shakespeare's intention in including the scene to bring out forcefully the dichotomy between the historical and the pastoral worlds and draw the contrast between them. A further distinction made between the two worlds is reinforced through the garden image. Iden's garden is neatly organized into symbolic geometric shapes. It is an emblem of order and degree. Each plant has its position and degree within the overall scheme. By contrasting this well-tended garden with the weedy, untended one outside Iden's walls, Shakespeare is able to throw into relief the enormities of the political conflict between the Yorkists and the Lancastrians.

It can be argued that the family quarrel that results in the War of the Roses can be viewed as a garden, one neat like Iden's in the time of Edward 3, but all gone to weeds and rank, unchecked growth as problems arise and conflict deepens among members of the two families. Iden's garden recalls Temple garden in which the dynastic wars symbolically begin. The garden is a cosmic symbol representing an ideal England whose image animates no less an important figure than the king himself. It is worth looking at this point at a scene in Richard 2 that bears a striking resemblance to the one in Iden's garden. There the comparison is powerfully made between the running of a government and the tending of a garden and this supports the view that Shakespeare intends his audience to see the same analogy in the Iden-garden scene. The scene in Richard 2 3.4 begins with a duet between the queen and one of her two ladies as they enter the garden that belongs to the Duke of York. Their conversation aims at driving "away the heavy though of care"⁵⁵. Then the gardener and his two helpers arrive. The following speech is an explicit reference to the king's duty which is to look after his garden as the gardener wonders why Richard "had not so trimm'd and dress'd his land / As we this garden!"⁵⁶. We see the gardener as he sends one of his helpers off to bind up the bough of the apricot trees, with a simile about prodigal children making their "sire stoop with oppression."⁵⁷ The other helper is

sent to trim the hedges with instructions that he "like an executioner/ Cut off the heads of (too) fast growing sprays./ That look too lofty in our commonwealth,"⁵⁸ The reference is certainly to ambitious lords, compared to weeds in lines 43-47 and thus they have to be plucked out.

The weeds are associated with the Earl of Wiltshire, Bushy and Greene. Bolingbroke appears from this point of view as the good gardener who has uprooted the weeds that were wasting Richard's kingdom, the "caterpillars" of the commonwealth. Thus the constant aim of the gardening is to prevent useless and destructive elements from thriving at the expense of the useful fruits or the beautiful flowers. Had Richard so tended the business of government, he might still have worn the crown, "Which waste of idle hours hath quite thrown down."⁵⁹ Thus the emblematic connection between commonwealth and garden is more carefully worked out and consequently, more clearly expressed through analogy. The garden image of the second Tetralogy cannot be divorced from that in the First. When the First Tetralogy is read after Richard2, the objective that Shakespeare attempts to accomplish is more forcefully brought out. As Caroline Spurgeon points out, the garden imagery that runs through both Tetralogies is the vehicle through which the two are connected. She brilliantly argues:

The most constant running metaphor in Shakespeare's mind in the early historical plays as a whole from 1Henry6 to Richard2 inclusive is that of growth as seen in a garden and orchard, with the deterioration, decay and destruction brought about by ignorance and carelessness on the part of the gardener, as shown up by unended weeds, pests, lack of pruning and manuring, or on the other hand by the rash and untimely cutting or lopping of fine trees.⁶⁰

As the garden is the quintessential emblem of order for Elizabethans, a well-kept garden is an indication of power and stability within the realm. Only a powerful king can hold peace and impose order. The association between commonwealth and garden might not be so apparent now as it was during the Renaissance since the previous connection was more

forceful. Gardens were often arranged as living metaphors of the universal order, which entailed not only the arrangement of the heavens, but those of the body-politic and of the individual human being as well. It is of prime importance that the ruler, be it a king or queen, keep his garden in order as disruption means chaos above and anarchy below.

Several references throughout the history plays confirm the connection or the comparison between England and a well-protected garden. Perhaps the most obvious one is John of Gaunt's famous speech in Richard 2, 2.i.31-68 which emphatically suggests Iden's garden. Gaunt compares England, "This royal throne of kings, this sceptred isle" to a garden, "this other Eden, demi-paradise."⁶¹ He goes further and makes it an enclosed garden:

This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall,⁶²

Then later he goes on, "This blessed plot, this earth, this realm, this England"⁶³. Manyard Mack makes a formalistic analysis of Gaunt's speech and shows the fertility imagery in it, which is in turn tied into themes of inheritance, families, and legitimacy that also figure prominently in the play. He says that: "The idea that brings the whole speech to a climax is that of Christian heroic service.....the lost ideals (Gaunt) stands for inform the whole play."⁶⁴ Gaunt offers a fine example of the dichotomy that exists between martial, vigorous, chivalric ideals on one hand and the emerging self-centered new man. Gaunt's point throughout his speech is that England requires a strong gardener who can keep everything in order and who can defend it against intruders like Cade who stands for the forces of chaos and havoc that exist both without and is carried within. What is therefore needed is an assiduous and powerful gardener who can put an end to this prevalent confusion and raging chaos.

Perhaps it is relevant at this time to view the difference between

order and chaos in terms of a difference between light and night. Light is emblematic of order just as the garden is a symbol of order too. Light is the opposite of darkness and chaos and metaphorically the opposite of desolation, death and evil. In iconic imagery, the sun is the antithesis of the cosmic anarchy before creation and it is the emblem of Providence which allows the functioning of nature through time.⁶⁵ Richard2 is an example of the frequent correspondence between the primacy of the sun, the ruler of the celestial heavens, and the king, the ruler of the earthly kingdom. For instance, when he returned from Ireland, Richard sees himself as the rising sun, and Bolingbroke who "revell'd in the night" of treason

Shall see us rising in our throne the east,
His treasons will sit blushing in his face,
Not able to endure the sight of day ⁶⁶

One recalls the light and dark imagery that starts the first Tetralogy, another device manipulated by Shakespeare to link the two Tetralogies just as he uses the garden imagery to unite them. In the next scene, Bolingbroke recognizes Richard on top of Flint Castle:

See, see, king Richard doth himself appear,
As doth the blushing discontented sun
From out the fiery portal of the east,
When he perceives the envious clouds are bent
To dim his glory and to stain the track
Of his bright passage to the occident.⁶⁷

Richard understands that his descent from the rampart of the castle to the courtyard is symbolic of his destruction:

Down, down I come, like glist'ring Phaeton,
Wanting the manage of unruly jades.⁶⁸

Forced to abdicate, Richard with a full turn of the wheel of fortune, acknowledges Bolingbroke as the sun and wishes to be dissolved by his power:

O that I were a mocekry king of snow,
Standing before the sun of Bullingbrook,
To melt myself away in water-drops!⁶⁹

Immediately following this, while looking into the mirror, Richard reflects: "Was this the face / That like the sun, did make beholders wink?"⁷⁰ The cosmic primacy imagery emphasizes not only the glory and power of the leader who can instill fear in the heart of dissenters and troublemakers, but also the responsibility of the ruler to maintain order and enlighten his subjects by example. He is like the sun, radiating light and holding a position of prominence and strength; and thus the dominant imagery of darkness and chaos in the first Tetralogy is an indication both of an unnatural existence and failure of monarchy to sustain its image of power and keep forces under command. It is certainly a sign of the weakness of the king and the strength of the opposition forces that tear the realm apart and bring it to destruction.

A good ruler is like an excellent gardener. Just as there is a relationship between an earthly kingdom run by a strong king and celestial spheres whose movement is controlled above, there is a harmonious relationship between gardening and organizing space. As Camito explains:

When we speak of the forms of a garden, we are thinking of ways of organizing space. Gardening is the art of the environment, and we should expect to find in a garden some evidence of its planner's sense of how he is related to the world.⁷¹

To the Elizabethans, this sense of how he is related to the world would not have been so much an individual expression as it might be today; it would be more an expression of a widely understood metaphor generally related to the garden of Eden. Since Iden's garden is an enclosed one, it would call to mind the typical arrangement of the enclosed garden where "space is given form by number (the angular measurement of the garden) that encloses and limits it; submitting to this order, men participate in its form."⁷² The garden is therefore a metaphor of universal order and any attempt to upset this neat arrangement within is causing a disturbance

among the hierarchical scheme of the Great Chain of Being.

Cade's climbing over Iden's garden wall is therefore symbolic of the common disregard for both man's and God's order. His intrusion into this ordered realm means that he brings with him all the antithetical values that the garden walls attempt to exclude and bolt its boundaries against. Up to this scene, Cade has been made into a figure of chaos, the exact opposite of what exists within the garden walls. Furthermore, he is a liar who boasts that he comes from "an honorable house"⁷³. Systematically, he destroys representatives for the forces that bind society together. In 4.2, he orders the execution of a law clerk: "Away with him; I say! Hang him with his pen and inkhorn about his neck."⁷⁴ It is obvious that the clerk is an emblem of the law as Smith explains: "H'as a book in his pocket with red letters in't"⁷⁵. But Cade's cruelty and rebellious nature do not stop there. Somewhat later in (4.7), he has Lord Say executed. The reason for this is that Say has supported the teachings of grammar and language, one of the means through which the social structure is held together and mockingly, in a language reminiscent of legal terms, Cade accuses Say of being a traitor who:

Corrupted the youth in the realm in erecting a grammar school; and whereas, before, our forefathers had no other books but the score and the tally, thou hast caus'd printing to be used, and contrary to the king, his crown and dignity, thou hast men about thee that usually talk of a noun and a verb, and such abominable words as no Christian can endure to hear.⁷⁶

Cade's heinous crimes against two honorable men connected with the law reveal the depth of his devious nature, ruthlessness and destructiveness and point to the urgent need for his eradication as weeds from an orderly and neatly garden. Such a task is left for Iden to perform, particularly when the king fails to do so.

The contrast between the two is more forcefully brought out in Iden's adherence to laws of inheritance and in Cade's corruption of the father-son relationship. Claiming his father to be a "Mortimer" and his mother a

"Plantagenet"⁷⁷, he brings a false evidence that he is "the rightful heir unto the crown"⁷⁸. To this false claim, Sir Humphery Stafford retorts: "Villain, thy father was a plasterer,/ And thou thyself a sheerman, are thou not?"⁷⁹ Taking into account Robert Pierce's view of Richard2 as "a drama of fathers and sons in its emphasis on the study of moral inheritance"⁸⁰, it is absolutely right to conclude that Cade is the complete opposite of Iden who receives his estate through legitima inheritance from his father while Cade spurns his true patrimony to satisfy his ambition for an insubstantial claim to the crown. In a brilliant, but a brief article, Berman throws light on the struggle between the traditional versus the new world in relation to the recurring inheritance motif, the inheritance of blood, of guilt, and of moral values, symbolized by the difference between the old and the young. Concentrating on this motif in the first Tetralogy, Berman draws attention to a completely different mood right from the very start of 3H6. In fact, "The first act-indeed the first scene - takes hold of the revenge obsession, never to relinquish it."⁸¹

Two characters of opposite natures and different values come in contact with each other in the scene. Cade brings into Iden's garden the "precariousness" that Lindenberger includes in his definition of the pastoral. Momentarily, the peace of Iden's garden is upset as Cade rapaciously uproots plants and thus brings about disorder. In the preceding scenes, Cade does nothing but create trouble and cause disorder piled on disorder. In what might be aptly called the fashion of the morality play, he has been made the personification of disorder. Yet, in this scene, ultimately, order is restored as Cade is plucked out just as the plants he has uprooted and eventually the head of the "monstrous traitor", ⁸² who has not been recognized till after the fight is over, is carried to the king.

Before the fight, Cade is confident of his victory as he challenges his opponent to look well on him to see signs of savagery that will terrify even the bravest warrior. But Iden replies that he is not the sort of man who will take advantage "to combat a poor famish'd man."⁸³ He goes on to draw attention to his strength and formidable size. Thus addressing

Cade in a menacing tone, Iden sets up a contrast between himself and his opponent that proves that the second cannot match his unique powers and stature. Beginning with what Cade regards as a source of threat in him, which is his eyes, Iden says:

Oppose thy steadfast - gazing eyes to mine,
See if thou canst outface me with thy looks.
Set limb to limb, and thou art for the lesser;
Thy hand is but a finger to my fist,
Thy leg is stick compared with this truncheon;
My foot shall fight with all the strength thou hast,
And if mine arm be heaved in the air,
Thy grave is digg'd already in the earth.⁸⁴

This is the language of a giant in front of whom a child stands in utter amazement. The sets of contrasts which accentuate his speech point to his unprecedented size and unequalled strength. He is therefore the worthy warrior whose superior qualities weigh the scale in favour of his complete victory. There is no question of him losing the fight since it is conspicuous he surpasses his adversary. While the entire scene draws a contrast between the historical and pastoral worlds, the fight brings out the dichotomy between two people who do not stand on equal footing with each other.

The scene is intended to stress the significance of strength, a quality needed to maintain order and quell rioters who pluck "sallet" from an organized orchard like Iden's. The emphasis on strength in this scene is intended to be pitted against England's lack of a great leader who like Iden can check the forces of disorder within the walls of his garden as the ruler will, by analogy, do the same outside the walls. He can check the ambitions of powerful nobles and churchmen like York and Winchester. Surely, this lack of a great and strong leader is made one of the predominant issues of the first Tetralogy as this becomes strikingly obvious in Shakespeare's introduction of the series of plays within the famous introductory scene of 1Henry6 depicting the funeral of a strong monarch, namely Henry5.

The fact that Shakespeare begins his dramatic history of England at exactly the moment of change and ensuing crisis that marks the death of England's most lavishly praised king tells us how highly he thinks of him as a strong leader. The praise of Henry is unanimous among Tudor historians. Hall, for instance, has this to say:

What should I say, he was the blasing comete and apparent lanterne in his daies, he was the mirror of Christendome, and the glory of his country, he was the flower of kinges passed, and a glasse to them that should succede. No emperour in magnimintie euer him excelled. No potentate was more piteous...**85**

In fact, 1Henry6 starts with Gloucester's early eulogy of the great king whose funeral is brought in in the first introductory scene. In Gloucester's words:

England ne'er had a king until his time:
Virtue he had, deserving to command;
His brandish'd sword did blind men with its beams;
His arms spread wider than a dragon's wings;
His sparkling eyes, replete with wrathful fire,
More dazzled and drove back his enemies
Than midday sun fierce bent against their faces.
He ne'er left up his hand but conquered.**86**

The image of Henry5 as a strong ruler even comes before his coronation. Henry's first speech to his anxious brothers reveals what he will be like when he becomes king. Speaking to them just after his father's funeral, he says:

For in his tomb lie my affections;
And with his spirits sadly I survive.
To mock the expectations of the world
To frustrate prophecies, and to raze out
Rotten opinion, who hath me writ down
After my seeming.**87**

What we see in the coming course of action is a fulfillment of a

promise, and not a break of an oath, as he changes his former ways and emerges as the strong leader who runs his garden well never to be turned into a "wilderness again/ Peopled with wolves, the old inhabitants."⁸⁸ Henry5 begins by a recapitulation of the mood and imagery that dominated the ending of 2Henry4. The Archbishop of Canterbury describes the new king in a language appropriately theological:

The breath no sooner left his father's body,
But that his wilderness, mortified in him,
Seem'd to die too; yea, at that very moment,
Consideration like an angel came,
Leaving his body like a Paradise,
T' envelop and contain celestial spirits.
Never was such a sudden scholar made;
Never came a reformation in a flood,
With such a heavy currence, scouring faults,
No never-Hydra-headed wilfulness;
So soon did lose his seat and all at once..
As in this king.⁸⁹

Besides the so many Biblical allusions in the Archbishop's speech, a change in Henry's character is emphasized, a new creation and a return to Paradise. This time the king's body itself has been transformed into a garden of Eden with its many implications and symbolism as a metaphor of universal order. The Archbishop's imagery is a tapestry of Biblical images and phrases carefully interwoven and it is fitting that the description of the king comes from a man of his status. Immediately following this scene, the Dauphin's tennis balls arrive with their "merry message" ⁹⁰, and we hear Henry's thunderous retort reminding us of his early promise and in keeping with Gloucester's later description in (1H6,1.i). Indeed, there are striking similarities between what Henry sees himself and what others like Gloucester see him too. He charges the Dauphin's soul with the "vengeance to come":

I will rise there with so full a glory
That I will dazzle all the eyes of France,
Yea, strike the Dauphin blind to look on us.⁹¹

Henry is a man of action and his rhetorical brilliance here comes to donfirm his true nature that he never speaks empty words. He performs the deeds he gives an utterance to. Thus he says:

But this lies within the will of God
To whom I do appeal, and in whose name
Tell you the Dauphin I am coming on **92**

Henry's speech becomes a measure of his strength. His words are an action in themselves. Unlike the sons who break their words and the elders who go back on their promises int heFirst Tetralogy, we see Henry here in full command knowing that his spoken words are as good as his brave deeds. Thus he wins back the garden of France and is about to wed a French queen who will bear a son to wear the single crown of both France and England. But the irony of history is kept at bay. The son, Henry6, whose image is expected to revive the spirit of the international Crusade to extend power beyond his territories and frighten faraway enemies such as the Turks, proves to be a weak king who fails to uphold what his father has expected out of his marriage to Kate:

Shall not thou and I, between Saint Denis and Saint George,
compound a boy, half French, half English, that shall go to
Constantinople and take the Turk by the beard? Shall we not?**93**

Ironically speaking, the Turkish Empire was at its zenith during the Renaissance and while England was ferociously eaten up by the War of the Roses, the Turks extended power and enjoyed a strong rule. But the previous references to Henry5's power, particularly at the beginning of the first Tetralogy, is intended to show how England badly needs a ruler like Henry at a moment of crisis. Soon afterwards, the sad tidings are brought "Out of France/ Of loss, of slaughter, and discomfiture: Guienne, Champagne, Rheims, Orleance, Paris, Guysors, Poictiers, (are) quite lost" even before "dead Henry's corse."**94**

Going through Gloucester's speech, one finds striking similarities between the dead king and Iden who appears like an incredible hulk fighting a dwarf. Talbot, too, impersonates Henry5's spirit precisely as

Bedford and the other lords describe it in their blazon of the king's virtues in the opening scene. Like Henry, Talbot has the power to paralyse his enemies at a glance, and the mere mention of his name spreads terror among the French. As has already been mentioned, Talbot and his party represent the chivalric code of nobility whose loss is deeply felt as the play associates their disappearance with the loss of England's possessions. They belong to a memorable past; a past that the play expresses profound grief over its loss. Gloucester's speech bears a striking resemblance to Iden's in the scene under study, as if Shakespeare is sending the message that England needs a strong man like Iden to rule, keep order and stand firm in front of dissenters. Iden is imbued, though on a more modest scale, with the same qualities and virtues praised in kind Henry and unfortunately lacking in his son. Both are "deserving to command." Both possess a menacing look that dazzles the enemy. Both are very large and thus they outshadow their respective enemies. Interestingly, both are described as "outfacing" their enemies. So they are far from being treacherous or cowardly. Just as John of Gaunt's famous speech in Richard2,2.i.31-68 stresses the need for a strong ruler to protect the garden of England and just as Henry5 has acted on his words and was consequently praised for his maintenance of power, Iden functions as a strong gardener within the boundaries of his well-kept garden and his action should be emulated by the king if he wants to keep everything under check and order thus preventing chaos from sprouting up as weeds spring up among flowers and other plants.

While the pastoral setting provides a contrast to the political world outside the garden walls, it is not meant to be a haven for rioters and figures of chaos like Cade. He must be expelled because the pastoral world is under a more immediate threat from the historical world. It is inseparable from the turmoil and upheaval outside it and just as a strong ruler is needed to check the forces of chaos and dissention in the political realm, a firm and disciplined hand is required in this pastoral setting to impose order and punish evil-doers and trouble-makers. The situation here requires action to uproot chaos. The pastoral setting here cannot

offer shelter for a man of such a seditious nature as Cade. Iden's killing of Cade is an act of retribution and an enactment of justice particularly that Cade has committed crimes against people who symbolize justice and by so doing, functions like a king or fills the function of what a king is expected to do if he is strong enough to maintain order and keep peace for the best interests of his realm and subjects. It is therefore the duty of the king to ensure that the concepts of order and degree are scrupulously observed. Such concepts are powerfully reinforced through the garden image. They should not be ignored for the purpose of personal gain and aggrandizement. Thus, in the absence of a king who should find in Iden the archetype to emulate, as evidenced in his tending of his garden and in his extermination of any source of chaos that upsets its organization, the scene serves as a commentary on the deplorable situation in the political world and offers a possible answer to these dilemmas that tear England apart and point to the possibility of restoring order in the person of a strong leader who knows how to bring the ship to anchor and defend her against any forces of chaos. In the encounter of Cade and Iden, there is a strong sense not only of the meeting of individual antithetical personalities, but the types representing wider political and social attitudes as well as moral ones. As has already been mentioned, Iden's contempt for the court, his contentment with his inheritance, his lack of ambition and envy and his socially responsible attitude toward the poor repudiate the play's nobility, presenting a clear image of what courtiers are supposed to uphold. By the end of the scene as Cade correctly predicts, Iden will leave his country retreat for the court to win honour and reward which he rightly deserves.

The point behind the scene is Shakespeare's rejection of the idea of retreat from the great world of history and politics which stands always looming in the background and therefore cannot be shunned. A man who runs out of it to enjoy the peaceful pleasure of the countryside among shepherds and cattle lives in a world of a dangerous fantasy that cannot be kept for long from painful reality and current matters in the realm of

politics. That fantasy has to be removed just as the wall of the vulnerable garden have to be demolished to allow history the chance to encroach upon the pastoral ideal just as Cade has no right to be in the garden, and thus he has to be expelled just as the fantasy and delusion of a safe refuge that the pastoral offers has to be razed out too. What the Cade scene finally represents is Shakespeare's recognition of the inescapability of politics from history. Once the first infringes on the second, conflict and tension are bound to occur and consequently have a bearing on the affairs not only of aristocrats and kings, but of all those who surround them.

By now we are almost ready to understand the significance of the second scene to be analyzed in this article as striking similarities exist between it (3H6,2.5) and the one just finished with above. As the scene begins, Henry sits isolated on a molehill, "chided" from the battle by Margaret and Warwick, who feel that his presence there disheartens his troops. Thus both swear that "They prosper best of all when (Henry is) thence "[i.e., on the molehill]⁹⁵. There from a distance, he observes the battle and comments on its action. There is not a more dramatic and more poignant moment than the one here where a king who represents power and authority is so desperate as an outrageous fortune aims too many slings and arrows at him. There he wishes he were a shepherd. Like the shepherd whom he identifies himself with mentions in the scene's second line, he sits watching the battle as the shepherd watches a storm that will shortly sweep him away:

When dying clouds contend with growing light,
What time the shepherd, blowing on his nails,
Can neither call it perfect day nor night.
Now sways it this way, like a mighty sea
Forc'd by the tide to combat with the wind.
Now sways it that way, like the self-same sea
Forc'd to retire by the fury of the wind.⁹⁶

Henry's desperate speech is his weak argument to justify his withdrawal from the scene of action. As the shepherd who finds himself compelled to seek shelter in order to hide from an impetuous wind, he similarly has

to retire to a much more secure position to escape from the treacherous ups and downs of life in particular reference to the fury of the political arena. But unfortunately his position on the molehill is neither secure by itself nor fortified by a wall as in the case of Iden's orchard. This suggests that the pastoral retreat here is exposed to a much greater source of threat than in the first scene. Hence its "precariousness" mentioned in Linderberger's definition of the pastoral is much more forceful than in the scene before. One does not normally think of a molehill as a safe haven while the brick walls of Iden's garden create a higher sense of isolation and protection. From his vulnerable position, Henry can watch the battle in order to comment on it but unfortunately, he is seen and thus he is in imminent danger. Moreover, a few scenes earlier, the same precarious position is made a sort of ironic throne, as Margaret and Clifford "make (York) strand upon this molehill here"⁹⁷ just before they execute him. It is therefore obvious that Henry's position is much more fragile, much more ephemeral than Iden's. A few lines down bring us to Henry's speech where he wishes he could trade places with the shepherd he identifies himself with.

Henry's wish to exchange places with the shepherd is a mark of fragility, a loss of authority and a poignant fantasy that comes out of despondency to run away from the situation he finds himself entangled in. It is never meant to be an evidence of his humanity or sympathetic feelings for people who come from a humble origin. To read it so as Champion has done or to interpret it in this light is to miss the whole point behind its inclusion.⁹⁸ For a king to long for a life of a shepherd is an indication he sees no role for him left at all in the political arena where he rightly belongs. Furthermore, it is a proof of a psychological defeat that Henry has greatly suffered as he reaches the nadir of despair. But the irony in Henry's speech is two-folded. First, his conception of a shepherd's life is based on faulty vision. He argues that the bushes offer "a sweeter shade / To shepherds, looking on their silly sheep / Than doth a rich embroider'd canopy / To kings that fear their subjects treachery."⁹⁹

Henry pictures the shepherd's life as one of indolence and carelessness

when we have seen it to be one of sharing, caring, defense and constant watch. The shade to which the shepherd retires does not guarantee safety from any threat and therefore his retreat is not permanent. SEcond, Henry's right observation of a shepherd's life in the lines where repeated references are made to him **100** are meant to show how a shepherd's life is controlled by time. It is ironic that Henry misses the point behind what he considers to be an idle shepherd's life wasted in nothingness and purposelessness. But it is drawn by Henry to be well-structured, carefully organized and assiduously occupied by various duties the shepherd has to see to. Thus to long for an exchange is wishful thinking on Henry's part as he convinces himself that shepherds have nothing to care for or do when, as Lindenberger rightly observes, their lives are carefully controlled. Lindenberger in fact remarks that the anaphora of the succession of verses spoken by Henry illustrates the order, meticulous design and organized patterns in the shepherd's life and sets up a contrast with the disordered, helter skelter world of the battle.**101** But words are words. Henry is capable of creating an order of words and not an order of action. The first is created in his feeble imagination. Soon afterwards, when the harsh reality of the battle is brought into the scene, mere words are blown away and gone with the storming wind of the raging conflict down below the molehill.

Thus we see Henry dwelling in a poignant fantasy, but that fantasy is soon shattered once. Henry is forced to hear the laments of the son who has killed his father, and the father who has killed his son. Soon we hear of the imminent military defeat that Henry can do nothing about but voice his deep anguish over:

Woe above woe! grief more than common grief!
O that my death would stay these ruthless deeds!**102**

What one senses is that the military defeat is a paltry matter in the face of the psychological defeat Henry experiences throughout the scene. His utter helplessness forces him to retreat to the world of fantasies hoping that the pastoral setting can offer him the shelter which is so badly needed in his difficult circumstances. But the pastoral world to which he runs provides

no more an impregnable shelter than what Iden's garden provides for Cade. It is therefore not possible for Henry to withdraw into a peaceful pastoral setting. The situation at hand requires courage to confront reality and not shun it. The pastoral world kicks him out of it as it might have shaken off the delusion in order to bring him face to face with the horror he intends to flee from. To regard the pastoral world as a retreat is therefore to turn one's back to reality. Ironically, the scene brings out the sharp contrast between the shepherd's control over time on one hand and Henry's loss of control almost over everything and thus when there is nothing else for him to offer, he either indulges in fantasies or wishes to be dead once confronted with agonizing events. This is the dilemma of the weak king. What we therefore witness is the expected result of his fragility, and consequently the natural outcome of that is - to use Othello's words - that "chaos is come again."**103**

In his failure to act as a king and in fantasizing about a "homely swain", Henry overturns the Elizabethan conception of natural order. In fact his wish to forsake the historical world of political necessities reverses the order of the Chain of Being and breaks the most important link that places the king at the top of the hierarchy and the swain at a much lower scale than that of the king. Faye L. Kelly explains the problem in the following:

Henry as a king, as deputy of God, had taken an oath to uphold the crown. He is subject only to God, but responsible to God to act as a pastor to his subjects.**104**

Thus Henry's unwillingness to undertake the duties of a king results in the reversal of the social structure represented here by the familial father-son relationship. He stands in stark contrast to Iden who accepts the natural order and is able to maintain that order within the walls of his enclosed garden. Henry's fantasy remains a fantasy as there is no way it can materialize. In his disregard for the battle whose torrents rush violently round him, he proves his ineffectiveness as a responsible and strong ruler

who has only one chance left and that is take charge of his forces and expect the worst to come in case of a loss. The scene under examination, thus seen in the light of Henry's actions throughout the series, becomes an emblem of the destruction of the social order that takes place in a realm without a strong king. Thus both scenes illustrate in many different ways the necessity for the maintenance of order and the adherence to a hierarchical scheme in the Great Chain of Being where a king is expected to fulfill his obligations and commitments both to God and his state.

Compared to a pastor or shepherd, he ought to look after his subjects, care for them and protect them from external dangers by enforcing the law and checking any forces of sedition within his realm. Seen as a figurehead of body politic, the king's duty is to defend the security of his kingdom, suppress rebellions and exercise power for the best interests of his subjects. Once a king has accepted his position, his degree within the moral, social and political order, he cannot abdicate or withdraw into a pastoral ideal even for a while whatever the reasons for that may be. This paper has examined how the pastoral world is set against the political arena in various ways that show that Shakespeare intends to view the pastoral as the antithesis of the historical. But as has been illustrated, the pastoral world is vulnerable and therefore it can not exist by itself and in total isolation of the world of politics. While it stands in stark contrast of history, yet both are inseparable from each other. The pastoral's fragility is reflected in its easily penetratable setting, be it a garden wall or an unprotected molehill. The two can not offer a heaven for whoever retreats into them, be it a rebel who deserves punishment for the crimes he has committed against representatives of the law like Cade or a weak king who fantasizes that such a place provides him with all he wants to run away from the dreadful and painful reality that he is bound to come face to face with only to prove that the pastoral setting can not offer the permanent security for whoever indulges in wishful thinking. It is easily and inevitably intruded into to be dragged to the harsh realities and the bitter strife of the political realm. Thus the pastoral has permitted Shakespeare to engage critically in the social, political and moral forum of his day and to address major issues related to the function of the king and the urgent need for

order and authority that the garden imagery so forcefully emphasizes.

Notes

- 1) J. C. Smith and E. de Selincourt, eds, Spenser: Poetical Works (Oxford: Oxford University Press, 1970), the quotation is taken from the Iulye eclogue, lines 141-44, pp. 445-46.
- 2) S. Abul Hasan Ali, Muhammad Rasulullah: The Apostle of Mercy, translated by Mohiuddin Ahmad (Lucknow: Academy of Islamic Research and Publications, 1982), p. 99.
- 3) the Prose Works of Sir Philip Sidney, ed. Albert Feuillerat (Cambridge: Cambridge University Press, 1962) III, 8.

- 4) As You Like It I.i.120 in The Riverside Shakespeare (Boston: Houghton Mifflin Co., 1974). All subsequent references are to this edition.
- 5) Spenser: Poetical Works, lines, 588-700, p. 543.
- 6) Cymbeline, I.i.12-15.
- 7) Ibid., III.iii.24.
- 8) Brian Loughery, ed. The Pastoral Mode (London: Macmillan, 1984), p. 34.
The most comprehensive discussion of the pastoral is offered by Thomas G. Rosenmeyer in his first chapter of The Green Cabinet: Theocritus and the European Pastoral Tradition (Berkeley: Univ. of California Press, 1969).
- 9) Thomas Heywood, "An Apology for Actors," in Early Treatises on the Stage (London, 1853), pp. 52-3, cited in Harry L. Levin, The Myth of the Golden Age in the Renaissance (Bloomington: Indiana Univ. Press, 1969), p. 117.
- 10) Andrew V. Ettin, Literature and the Pastoral (New Haven and London: Yale Univ. Press, 1984), p. 127.
- 11) Ibid., p. 21.
- 12) Ibid., p. 9.
- 13) Ibid., p. 10.
- 14) Allardyce Nicoll, ed., Chapman's Homer (New York: Pantheon Books, Inc., 1956), I, 386.
- 15) Ettin, p. 12.
- 16) Herbert Lindenberger, "The Idyllic Moment: On Pastoral and Romanticism," College English, 34:3 (1972), p. 338.
- 17) Ettin, p. 12.
- 18) William Nelson, The Poetry of Edmund Spenser (New York: Columbia Univ. Press, 1963), p. 39.
- 19) John Huizinga, The Waning of the Middle Ages (New York: Anchor, 1954),

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pp. 9-10.

20) 2Henry6, 4.10.7-8.

21) Etti, p. 9.

22) Again for Etti, "The idyll is what it is because it is clearly set apart from something different." p. 11.

23) 2Henry6, 4.10. 18-19.

24) Robert B. Pierce, Shakespeare's History Plays: The Family and the State (Ohio: Ohio Univ. Press, 1971), p. 150.

25) C. S. Lewis, A Preface to Paradise Lost (London: Oxford Univ. Press, 1942), p. 72.

26) E. M. W. Tillyard, The Elizabethan World Picture, 1943; rpt. (London: Chatto & Windus, 1967), p. 16.

27) Troilus and Cressida, 1.3. 83-137.

28) 2Henry6, 4.10. 20-23.

29) Irving Ribner, The English History Plays in the Age of Shakespeare (Princeton: Princeton Univ. Press, 1957), p. 135.

30) Michael Manheim, The Weak King Dilemma in the Shakespearean History Plays (New York: Syracuse Univ. Press, 1957), p. 135.

31) 3Henry6, 5.4.83

32) 3Henry6, I.i.90-91.

33) Similarly Joan of Arc in part I claims to be the progeny of kings and even denies her careworn old shepherd father in open court to his face.

34) 2Henry6, 4.7. 14.

35) 1H6, 3.2. 50-55.

- 36) 1H6, 3.2. 108.
- 37) Ibid., 110-114.
- 38) Ibid., 105-8.
- 39) 3H6, 5.4.83.
- 40) 2H6, 4.8. 34-52.
- 41) 3H6, I.i. 194-200.
- 42) Faye L. Kelly, "Oaths in Shakespeare's Henry VI Plays" Shakespeare's Quarterly, 24 (1973), 357-71, p. 359.
- 43) 3H6, I.2. 22-24.
- 44) Ibid., 27-31.
- 45) Ibid., 16-17.
- 46) Ibid., I.i.269.
- 47) Ibid., I.2. 33-34.
- 48) Ibid., I.4. 110.
- 49) Ibid., I.4. 112.
- 50) Ibid., I.4. 5.
- 51) Richard3, I.4. 25.
- 52) 3H6, I.4. 152.
- 53) 3H6, 5.5. 61-67.
- 54) Ibid., 84-85.
- 55) Richard2, 3.4.2.
- 56) Ibid., 56-57.
- 57) Ibid., 30-31.
- 58) Ibid., 32-35.

- 59) Richard2, 3.4.66.
- 60) Caroline F. E. Spurgeon, Shakespeare's Imagery and What It Tells Us (Cambridge: Cambridge Univ. Press, 1935), p. 216.
- 61) Richard2, 2.I.40 and 42 respectively.
- 62) Ibid., 43-47.
- 63) Ibid., 50.
- 64) Maynard Mack, Killing the King: Three Studies in Shakespeare's Tragic Structure (New Haven: Conn: Yale Univ. Pres, 1973), pp. 18-20.
- 65) Caroline F. E. Spurgeon, Leading Motives in the Imagery of Shakespeare's Tragedies, 1930; rpt. (New York: Haskell House, 1970), pp. 159-166.
- 66) Richard2, 3.2. 50-52.
- 67) Ibid., 3.3. 62-67.
- 68) Ibid., 178-179.
- 69) Ibid., 4.i.261-63.
- 70) Ibid., 284-85.
- 71) T. Camito, The Idea of the Garden in the Renaissance (New Brunswick: Rutgers Univ. Pres, 1978), p. 25.
- 72) Ibid., p. 26.
- 73) 2H6, 4.2.49.
- 74) Ibid., 110.
- 75) Ibid., 90.
- 76) 2H6, 4.7. 32-40.
- 77) 2H6, 4.2.39 and 40 respectively.
- 78) Ibid., 131.
- 79) Ibid., 132-33.

- 80) Robert B. Pierce, p. 150.
- 81) Ronald S. Berman, "Fathers and Sons in the Henry VI Plays" Shakespeare Quarterly, 13 (1962), 487-97, p. 490.
- 82) 2H6, 4.10.66.
- 83) Ibid., 44.
- 84) Ibid., 45-52.
- 85) Edward Halle, The Union of the Two Noble and Illustre Famelies of Lancastre and Yorke, 1548, ed(rpt. London, 1809), p. 111.
- 86) 1H6, I.i. 8-16.
- 87) 2H4, 5.2. 124-29.
- 88) 2H4, 4.5. 136-7.
- 89) H5, I.i. 25-37.
- 90) H5, I.2.298.
- 91) H5, I.2. 278-80.
- 92) Ibid., 289-91.
- 93) Ibid., 5.2. 206-210.
- 94) IH6, I.i. 58-62.
- 95) 3H6, 2.5. 18.
- 96) Ibid., 2-8.
- 97) 3H6, I.4. 67.
- 98) Larry S. Champion, "Developmental Structure in Shakespeare's Early History: The Perspective of 3 Henry VI." Studies in Philology 76, (1979), p. 229.
- 99) 3H6, 2.5. 42-45.
- 100) Ibid., lines 22-40.
- 101) Lindenberger, p. 338.

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102) 3H6, 2.5. 94-5.

103) Othello, 3.3. 92.

104) Faye L. Kelly, "Oaths in Shakespeare's Henry VI Plays", p. 366.

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