

THE EXPERIENTIAL SIGNIFICANCE OF LANDSCAPE IN THE

SHAKESPEAREAN IMAGINATION

ACCEPTED

FACULTY OF GRADUATE STUDIES

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DISSERTATION SUBMITTED IN PARTIAL FULFILMENT

OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

in the Department
of
Geography

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Supervisor: Dr. J. Douglas Porteous

ABSTRACT

The application of literature to geographical research has been a matter of interest to scholars since antiquity but, apart from several normative statements on this subject in the past, literary geography has not been a serious focus of geographical inquiry until relatively recently. Since the early 1970s, however, humanistic geographers have been probing literature assiduously not simply for its geographical content, but for the subtle clues that it provides in helping us to better understand the mundane, contradictory and transcendental experiences of human beings in relation to their environment. It is upon the latter that this research focuses. Specifically, the purpose of this study was to explore the experiential significance of landscape in the Shakespearean imagination in the belief that by doing so we can not only shed new light on the perceptions, attitudes and values of the culture in which it was written, but also improve our own understanding of the world in which we live.

Although an enormous amount of research has been undertaken on William Shakespeare, *litterateurs* have tended to ignore many aspects of the playwright's work that are so important to geography. In focusing upon Shakespeare's dramatic landscape, I have attempted to fill this gap. First, I identify a wide variety of elements of the landscape according to their frequency of occurrence; then, through the application of phenomenology and hermeneutics, I have endeavoured to disclose the meaning of these elements as they are portrayed in the text; the application of polarity, ambiguity and antinomy, as well as the literary devices of symbolism, simile and metaphor have been used to enrich the discourse. My method of inquiry is superimposed upon a conceptual framework in which I first examine the landscape from the macroscale, focusing upon the cosmic landscape of Elizabethan cosmology, terrestrial space and the stage; then I approach the landscape from the mesoscale, by exploring the regional landscape of the city, the middle landscape and the wilderness; finally, I concentrate upon specific landscape elements within the regional landscape, by classifying them into either a territorial core, interactional space or public space. The study ends by identifying some important concepts from within the research framework and I elaborate upon these in an attempt to disclose more fully the experiential significance of landscape in the Shakespearean imagination.

One of the most important concepts identified in this study is the pervasive use of the body-landscape metaphor. However, the landscape:body metaphor is far more prevalent in Shakespeare's work, because the body:landscape metaphor did not become more widely adopted until much later in history. Nevertheless, Elizabethan cosmology is clearly reflected in the spatial representation of the landscape: the city is a symbol of order and a metaphor for paradise; the wilderness is a symbol of chaos and a metaphor for hell; and the middle landscape mediates between this antinomy. But there are some anomalies. The centre of the landscape periodically erupts in chaos, and the periphery harbours enclaves of order that are sometimes portrayed as utopias. In addition, even though the centre of the landscape is overwhelmingly portrayed as sacred—in contrast to the periphery, which is profane—in practice the antinomy of sacred and profane space is misleading, because the Elizabethans' whole life was encapsulated in an eschatological doctrine in which the entire world was sacred. Furthermore, the complexity of the Shakespearean landscape is displayed in a variety of responses to the human involvement with the environment that can best be understood when placed upon an insider-outsider continuum. Perhaps most significant of all, however,

is the role of the stage. The symbolic representation of heaven and hell in the theatre not only allows the vertical metaphorical landscape of Elizabethan cosmology to interact with horizontal terrestrial space in ways that profoundly transform the landscape; there is strong evidence that this allowed the Elizabethan audience to view the theatre as a metaphor for life through a 'suspension of disbelief', giving them a sense of identity, purpose and meaning in a way that modern drama, and even cinematography, has found virtually impossible to emulate.

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ACKNOWLEDGEMENTS

A project of this nature could not have been undertaken without the generous approval, support and encouragement of a great many individuals. I would first like to thank my supervisor, Dr. J. Douglas Porteous, for guiding me in this research, and providing many intriguing insights into the exciting world of humanistic research, in general and literary geography in particular, as well as a variety of other academic matters that have assisted me along the way. The help of Dr. David Lai, a cultural geographer, Dr. Colin Wood, an historical geographer, and Dr. Alan Drengson, an environmental philosopher, was also highly appreciated. A special thanks must go to the English Department at the University of Victoria, particularly Dr. Michael Best, who provided invaluable expertise in the field of Shakespearean criticism, and the advice of Dr. Edward Berry and Dr. David Thatcher was also much appreciated in the preliminary stages of the research, as were the insightful comments on Renaissance astrology by Dr. Paul Thomas of the Faculty of Education.

In addition to the generous support of professors at the University of Victoria, I would also like to thank the faculty of Cambridge University who commented upon early drafts of the manuscript and whose lectures helped broaden my understanding of Shakespearean literature in production, as well as enrich my knowledge of early-modern English history and the way it is represented in the contemporary English landscape. A particular note of thanks must go to Dr. Peter Holland, senior tutor of English at Trinity Hall College; Professor John Morrill, a Fellow of Selwyn College; Dr. Mark Billinge of Magdalene College; and Mr. Tom Webster of Jesus College. Access to the rich library resources at the university were also appreciated during my stay at Gonville and Caius College.

I would also like to take this opportunity to give a special thanks to those scholars whom I was fortunate enough to meet at a variety of conferences during the past year in

Vancouver, San Diego and Atlanta, and who took a keen interest in my research. Comments from Dr. Dennis Cosgrove of Loughborough University and Dr. Paul Simpson-Housley of York University were particularly valuable, as were the stimulating ideas that I gained from listening to papers presented by professors and graduate students from around the world on a remarkably diverse array of topics in contemporary geographical research.

Finally, a special thanks must go to Mr. Heggen and Mr. Kucera, for assistance with the graphics that appear in the dissertation; the invaluable help I received from a team of typists in Victoria, Prince George and Cambridge is also gratefully appreciated; and last, but not least, a special thanks to my fellow graduate students in the department of geography who gave me their support and encouragement over the past four years. The financial support I received from the University of Victoria and the help from interlibrary loans was also much appreciated.

CHAPTER I

INTRODUCTION

S. DROMIO: She is spherical, like a globe. I could find out countries in her.

S. ANTIPHOLUS: In what part of her body stands Ireland?

S. DROMIO: Marry, sir, in her buttocks; I found it out by the bogs.

S. ANTIPHOLUS: Where Scotland?

S. DROMIO: I found it by the barrenness, hard in the palm of the hand.

S. ANTIPHOLUS: Where France?

S. DROMIO: In her forehead, armed and reverted, making war against her hair.

(The Comedy of Errors, III.ii.114-125)

Statement of Intent

Apart from a brief mention of the application of literature to geography in the writings of Alexander von Humboldt (1851), it was not until the late nineteenth century that William James, Hadley Cantril and Charles Bumstead began to advocate more seriously the study of literature to help the growth of the fledgling social sciences (Tuan 1976). Today, literature has become a primary focus of geographical research; Salter (1981:142) has even gone as far as to suggest that "There is no need to write additional textbooks in...geography. All the messages are committed to ink...; we fail, however, to make adequate use of the data...for the simple reason that this material is labelled 'fiction'."

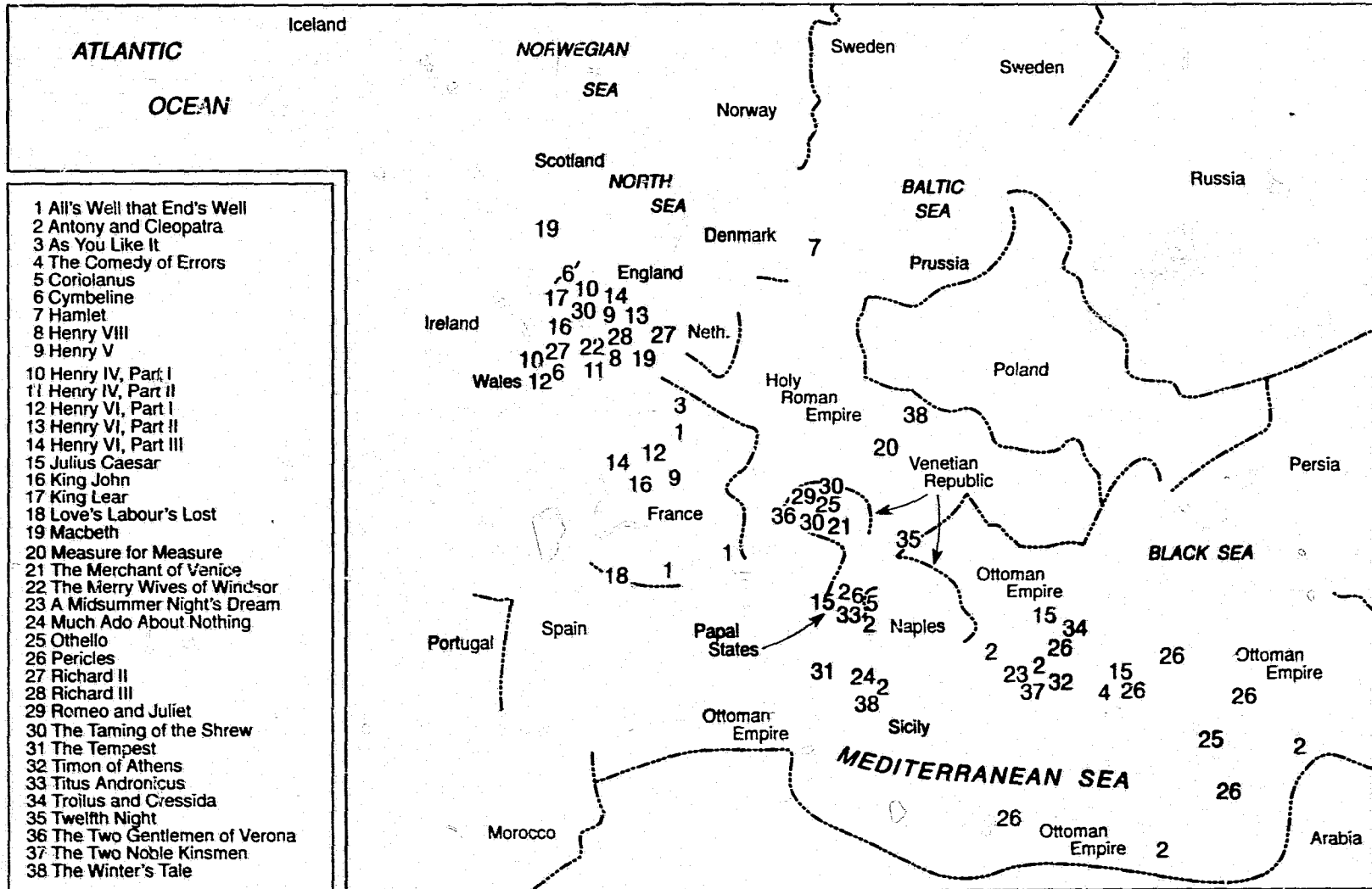
Although not everybody would agree with this rather provocative statement, few would deny that literature can provide us with useful clues that may help us to understand our environment more thoroughly. Seamon (1976:286), for example, notes that "unlike science, imaginative literature does not reduce human experience into simpler, more

manipulative units, but searches out universality through an articulation of experience in its manifest richness and concreteness. Pocock (1981a) concurs, describing literature as a repository of essential clues about human experience with the environment. Moreover, unlike economic theory, literary theory is now upheld by some geographers as an exemplar (Daniels 1992).

Despite a considerable amount of research in literary geography in the last decade (for a brief survey see, for example, Pocock 1981b; Mallory and Simpson-Housley 1987; Simpson-Housley and Norcliffe 1992), Elizabethan literature has been almost totally ignored by geographers. This omission is serious, because not only was this literature written during a period of great historical importance, but it is copiously embellished with references to the geography of the world at large. This is clearly reflected in the works of William Shakespeare. Of the 38 plays considered to be canonical, less than 25 percent are set entirely in Britain; the remainder have scenes that are scattered in a wide variety of places throughout Europe, the Mediterranean and the Near East (Figure 1). Although there is no doubt that part of the reason for Shakespeare's selection of a particular setting was for dramatic effect, it must be recognized that many Elizabethans were keenly aware of the extent of global exploration at this time and this is, at least in part, reflected in his dramatic work.

However, Shakespeare's use of geography also tells us something else. It illustrates the tendency of the Elizabethans to superimpose the universe on the human body. Unlike the Middle Ages, when the most important metaphor used to understand the world was a book, in the Renaissance this was superseded by the human body itself (Mills 1982). Specifically, the human body was conceived of as a whole, like the universe, and it was only by imposing the universe on the body that the world made sense to Elizabethan society. But

Figure 1
The Settings of Shakespeare's Plays



Source: Barnet (1972)

not only could the macrocosm be perceived as being superimposed upon this microcosm, the microcosm—the human body—also superimposed itself upon the landscape.

Cosgrove (1989a:122) points out that landscape is a uniquely valuable concept for a humane geography, because it not only "reminds us of our position in the scheme of nature," but it also "reminds us that only through technique can we participate as humans in it." Today, the term landscape has a variety of meanings. At one level, landscape is simply a panoramic view: it is usually thought of as being rural, but it can also be urban, in the form of a townscape. Landscapes also have a regional connotation, such as, for example, the regional landscape of New England (Relph 1976); some scholars have even broadened the term to encompass soundscapes, smellscapes and otherscapes (Porteous 1990). But as well as 'real' landscapes, there are also artificial or 'synthetic' landscapes. They may be stationary, such as those depicted in art; they may be in motion, such as landscapes found in films; or they may be in miniature in the form of iconic or symbolic models, used for amusement or scientific purposes. Like mental maps, there are also mental landscapes; not only do people perceive the latter in their own unique way, as 'inscapes' (Porteous 1986a), but these are conceptually different from real, synthetic or symbolic landscapes. Nevertheless, Relph (1989:149) offers an important caveat: although landscapes are "vital and subtle things, filled with specific significance" they are also "incapable of exact delimitation or definition." Nowhere are these subtle nuances of landscape so evocatively portrayed for us than in imaginative literature.

Imagination is the process by which the mind creates powerful images and, since the human imagination is unable to differentiate between a real and an imaginary experience, these images have the power to transcend reality. But reality is also conditioned by experience, because this constitutes the most important means through which we understand

the real world (Tuan 1976). The relationship between the imagination and experience is important: one way that we are able to understand another person's experience is through reading literature.

The works of William Shakespeare rank as one of the richest collections of imaginative literature in the history of civilization. While few would deny Shakespeare's powerful influence upon European writers as diverse as Goethe, Dickens and Stoppard, equally important is his influence upon the English language. Shakespeare is conservatively credited with having invented approximately 500 new words in his native tongue, as well as providing the English language with dozens of expressions that continue in use to this day (McCrum, Cran and MacNeil 1986). However, Shakespeare's greatest gift has been his ability to entertain generations of audiences with his profound understanding of human character. Perhaps the best measure of his success is found in the number of tourists who flock to his birthplace each year: approximately 1 500 000 tourists now visit Stratford annually, spending nearly 100 million dollars (Eccles 1990).

Unfortunately, apart from some very brief references to landscape in Shakespeare's work (Humboldt 1851; Tuan 1974; Porteous 1990) geographers have almost completely ignored this valuable source of data. Moreover, although literary critics have written extensively upon Shakespeare's conventional use of geography—as the following chapter will illustrate—they have tended to ignore the experiential context of many of the elements of the Shakespearean landscape so important to geography. How, for example, is the metaphorical landscape of heaven and hell portrayed in Shakespeare's work? In what way are cities, countryside and wilderness depicted? What feelings do people exhibit towards landscape elements such as home, garden, forest, sea and island? And, on a more complex

level, to what extent does the stage exploit and manipulate the portrayal of landscape in Elizabethan literature?

It is upon the human experience of landscape that this research focuses. Specifically, it will begin by first identifying a wide variety of elements of the landscape from within the dramatic work of William Shakespeare according to their frequency of occurrence. Then, by utilizing phenomenology, the *dasein* or meaning of each of these elements in the plays will be disclosed in the belief that by exploring the meaning(s) of various element of the landscape we are also helping to better understand the environmental perceptions, values and attitudes of the culture in which these plays were created. Throughout the study, the concepts of polarity, ambiguity and antinomy will be employed, together with the literary devices of symbolism, simile and metaphor, so that the significance of these elements can be understood more thoroughly.

The general intent of this type of humanistic research is to enhance our knowledge of landscape by increasing our sensibility to the meanings that human beings attach to their relationship with the environment. I believe that Shakespeare's work is a rich repository of valuable ideas about human attitudes and that a synchronic study can be undertaken by treating this text as an artifact—in other words a product—of the mind of one man. In exploring Shakespeare's dramatic literature we will, inevitably, be exposing ourselves to the mundane, contradictory and transcendental experiences of the culture in which these plays were written. In doing so, we will not only gain a deeper understanding of the Elizabethans' complex attitudes towards their environment, but we may even improve our own understanding of the world in which we live.

Review of Contents

Chapter 2 begins by putting humanistic geography in perspective. It discusses the origins, the history and the philosophy of humanism, before briefly addressing several issues relating to positivist and realist critiques. In the second part of this chapter, the origins, the history and the substantive research in literary geography are examined in detail. Finally, a literature review of Shakespearean criticism itself is undertaken to demonstrate that although a considerable amount of research has been done on conventional themes in literary geography, very little has been undertaken upon the experiential treatment of landscape in Shakespeare's plays.

Chapter 3 discusses the research method. After briefly examining the ontological, epistemological and methodological underpinnings of humanistic geography, the phenomenological approach is discussed and a specific technique is articulated. The application of this technique to the plays selected for study is then described in detail with specific reference to the goals of the research, the sample size and the procedures themselves.

In Chapters 4, 5 and 6 of the dissertation the phenomenological approach is utilized to disclose the meanings of a wide variety of elements from within the landscape of Shakespeare's dramatic works in order to help better understand the meaning(s) of landscape elements in the Shakespearean imagination. Specifically, in Chapter 4, Elizabethan cosmology, terrestrial space and the stage are explored from the perspective of the macroscale to delineate the limits of the landscape; in Chapter 5, the landscape is then examined from the mesoscale by subdividing it into its regional components of city, countryside and wilderness; and, in Chapter 6, the landscape is approached from the

microscale in order to study specific landscape elements from within the territorial core, interactional space and public space.

After dismantling the landscape by examining it from the macroscale, the mesoscale and the microscale, I will re-assemble the landscape in chapter 7 by exploring a variety of concepts to help better understand the experiential significance of landscape in the Shakespearean imagination.

In Chapter 8, the dissertation concludes by summarizing the findings of the research; its relevance to the Elizabethan landscape itself is addressed and, finally, potential lines of inquiry which could develop this investigation further are suggested.

CONTEXT

I think present day reason is an analogue of the flat earth of the medieval period. If you go too far beyond it you're presumed to fall off, into insanity. And people are very much afraid of that.

(Pirsig 1984:151)

Introduction

This chapter begins by putting humanistic geography in perspective. It explores the origins, the history and the philosophy of humanism, before briefly addressing several important issues concerning positivist and realist critiques. In the second part of this chapter, the rationale, the history and the substantive research of literary geography are examined in detail, revealing the dearth of studies undertaken by geographers on literature earlier than the nineteenth century. Finally, a literature review of Shakespearean criticism itself is presented to illustrate that even though a considerable amount of research has been done on conventional themes in literary geography, very little has addressed the experiential treatment of landscape itself.

Humanistic Geography in Perspective

Origins

Although the origins of modern humanism are to be found in the Renaissance, its message was ambiguous. Cosgrove (1989b) dichotomizes it into a pure humanism, a *humanae litterae*, and a more applied component that came to be known as science. The

former embodied the idea of liberation through the unity of man and the cosmos; the latter emphasized the control of nature. Unfortunately, it was the latter that triumphed. As a corollary, Cosgrove contends that pure humanism was always thought to be too subversive to be widely disseminated to the public, noting that it is an education that has, traditionally, been reserved for the ruling classes. Ironically, as this dissertation will illustrate, science too has been unable to escape the manipulation of powerful oligarchies.

History

The philosophy of modern science was first formally enunciated by the British philosopher-scientist Francis Bacon in the seventeenth century. It rejected the deductive approach formulated by Aristotle and stressed the supremacy of observation or induction. However, although the influence of empiricism was felt throughout the West, it was not until the 'intellectual revolution' brought about by Darwin (1909) that geographers began to take a serious interest in the scientific method. Ostensibly, some believed that there was a causal relationship between the physical environment and historical progress (Semple 1911; Huntington 1915; Ratzel 1921). This hypothesis was the basis of a somewhat intense, disturbing debate that persisted until almost the middle of the twentieth century, but it finally lost its momentum, partly because geographers were unable to apply empiricism properly—due to a lack of reliable data—and partly because the theory itself was too facile.

La tradition Vidalienne kept the ideas of humanism alive in geography during this period. In Buttner's words (1978:73), it helped to understand how "diverse phenomena and forces interweave and connect with the finite horizon of particular settings." Landscape studies were heavily influenced by this tradition. Although research by Passarge in nineteenth-century Germany focussed heavily upon the morphogenesis of landscape, stressing the

determinism of *naturlandschaft* over *kulturlandschaft* (Johnston 1989), the Berkeley School of historical geography pioneered by Sauer (1963) concentrated upon the antithesis: Marc Bloch defines this retrogressive approach as the ability to better understand the past through an exploration of the contemporary landscape. Conversely, in the United Kingdom, Darby (1953) proposed the retrospective approach advocated by Roger Dion, believing that present landscapes could best be understood by searching for their origins. As well as these early studies in historical geography, some very influential research was being carried out on the human ecology of the city by Park and Burgess in Chicago (Basset and Short 1989). The latter was to have an equally important role in the evolution of humanistic geography later in the century.

However, by far the most important programmatic statements on the application of humanism in geography came from geosophy. Wright (1947:12) maintained that geographers should be prepared to consult a wide variety of sources in their research, including, for example, "farmers and fishermen, business executives and poets, novelists and painters, Bedouins and Hottentots." Wooldridge (1936) and Brown (1943) had already undertaken this type of research in the United Kingdom and the United States respectively, and Sauer (1956:287) later concurred with Wright, noting: "[Let us] draw no distinction between professional [geographer] and amateur [contributor from an allied discipline]; both are needed as cherishing and contributing to geographic knowledge."

Unfortunately, these ideas had little influence upon geography. After World War II the discipline came under increasing criticism by those purporting to make the subject more useful to society (Ackerman 1962), and by the 1950s there was also a powerful movement to make geography more rigorous (Shaefer 1953). An infusion of knowledge from game theory (von Neumann 1944), cybernetics (Norbert 1948), social physics (Stewart 1950) and

economics (Isard 1956), finally triggered a paradigm shift. The widespread adoption of quantitative techniques, in what has since become known as the 'quantitative revolution', transformed the subject from a largely descriptive discipline into a science.

However, not everybody was happy with this new order. Taylor (1989) notes that just as geographers began to enrol in the social sciences club, others were beginning to have grave doubts about their membership. The hypothetico-deductive method came under increasing criticism by those geographers who claimed that rational abstraction failed to represent the real world. Behaviouralists were the first to attack the rigorous, scientific approach of the early positivists, claiming that human decision-making was far more complex than early models indicated (see, for example, Simon 1957). One of the first attempts to explore behaviour inductively in geography was through a series of studies into the human response to natural hazards, particularly floods (White 1964; Kates 1965; Burton, Kates and Sncad 1969); these investigations later led to further studies in transportation geography (Brookfield 1964), agricultural geography (Wolpert 1964) and urban geography (Gould and White 1974), each revealing a far more complex pattern of human decision-making than had previously been acknowledged. Lowenthal (1961), however, showed that even behavioural geography failed to explain human decision-making adequately because, ultimately, all environmental perception is subjective. These ideas have important implications for landscape research.

Contemporary approaches to landscape evaluation can best be represented on a continuum (Dearden and Sadler 1989). At one extreme researchers are of the opinion that it is primarily external stimuli that promote landscape appreciation and argue that such stimuli are more important in their view than internal stimuli, with the result that consensus among respondents can be high. At the opposite end of the continuum, consensus is low, however, because these techniques assume that the effects of internal stimuli are far greater

than external stimuli. Dearden (1989) points out that neither kind of approach is necessarily superior to the other. Nevertheless, landscape research is heavily skewed towards the objective mode of inquiry. In contrast, humanistic geographers can be thought of as concentrating upon the opposite end of the continuum.

Humanistic geographers currently argue that rationalism, which lies at the heart of modern humanism, has actually undermined this philosophy by placing too great an emphasis upon science (see, *inter alia*, Feyerabend 1975; Ions 1977; Mercer 1984). Ley (1989:241) notes that the word 'theory' comes from the Greek word *teoria*, meaning 'distancing' or 'separation'; so, he continues, "the suppression of human nature in theory first reflects and then justifies the suppression of humans in practice. We become what we model. And ... we are not given the possibility to choose." As a result, these critics believe that Western civilization has become desensitized to human feelings. This is certainly evident in the planning critiques of Buttimer (1974), Relph (1976; 1981; 1987) and Porteous (1989a). Zelinsky (1975) takes an even stronger view: science today, he argues, has become a religion. This dogma is perpetuated in geography by the large number of logical positivists who now dominate academic departments; the need to justify the research agenda by alluding to its purported scientific usefulness; and the highly competitive nature of government funding, stemming from severe cut-backs that have plagued Western democracies for the past two decades.

Philosophy

Contemporary humanistic geography has been broadly defined as the "social construction of place, landscape, or region, as the interplay between people and contexts which they both inherit and help to redefine" (Ley 1989:229). It has a number of roles within

geography. First, it can be thought of as a critique of the modern scientific method (Buttimer 1974; Relph 1987; Porteous 1989); second, it can be viewed as a means by which to explore intersubjectively the multiple geographies of the lifeworld of social interaction (Seamon 1979; Jackson and Smith 1984; Eyles 1989); and third, humanistic geography examines the essence of the human experience of the earth through an exploration of a variety of texts. Some of these texts are to be found in the actual landscape (Relph 1976; 1981; 1987); others are to be found in art (Rees 1976; Zaring 1977; Prince 1988) and still others are to be found in literature (Salter and Lloyd 1977; Porteous 1985; Pocock 1988). In each case, therefore, place is no longer considered absolute, but relative, and the critique of logical positivism has been complemented by both an introduction of subjectivity into research modes, as well as an increasing emphasis upon understanding as opposed to explanation (Unwin 1992).

Humanistic geography, therefore, differs from positivism in several important ways. First, humanism does not recognize the duality of mind and matter, because humanists are not interested in people and the world but, rather, *People-in-the-World*, that is, the lifeworld or *lebenswelt*. Consequently, humanistic geographers focus their attention upon the unique or the *idiographic*, not the *nomothetic*. They are concerned with the contextual approach, or the flow of events, and they focus upon the importance of human agency, not determinism, be it environmental or geometric. Second, although some humanistic geographers try to be presuppositionless by making a conscious attempt to conduct a preliminary exploration of the lifeworld without prejudice or foreknowledge, others deliberately allow their preconceived ideas to influence their perception of the phenomenon they are studying. They are not so concerned about method, *per se*, but about simply *doing* geography (Cosgrove and Daniels 1988; Jackson 1989; Porteous 1990). Regardless of the

precise philosophical basis, all humanism requires that a geographer be conscious of his biases and not be afraid to express them openly.

Although the interpretations of humanistic geography are unverifiable—certainly in scientific terms—humanists believe that a subjective approach can be justified if it is arrived at systematically using the methods and techniques that are described below. Paradoxically, therefore, humanistic geography can be thought of as a systematic approach to a subjective interpretation of the lifeworld. However, like the scientific method itself, humanistic geography has not escaped criticism.

Traditional Humanist Critique

The strongest criticism of humanism is from positivism, which considers humanistic geography to be too subjective. In response to this, it should be pointed out that in contrast to the nomological approach, the epistemology of humanistic geography is that all knowledge is obtained subjectively in a world in which human beings create their own meanings. Its methodology, therefore, stresses individuality rather than replicability; in other words: "This is/is not true for me." It is important to recognize that this does not mean that humanistic geography lacks rigour; however, in the past, humanistic geographers have had a tendency to apply qualitative techniques with remarkable flexibility. This is partly a reflection of the highly individualistic nature of the research that has been undertaken, but it must also be admitted that many researchers "have done remarkably little reasoning themselves" (Daniels 1985:146). Conversely, realists criticize humanistic geography by claiming that it is a distortion of reality: by focusing on human agency, it is argued, humanists neglect the social structure in which all decisions are ultimately grounded. Humanists respond, however, by noting that individuals have far more opportunity to create their own "personal worlds"

(Lowenthal 1961:248) by "living amongst [their] own data" (Kobayashi and Mackenzie 1989:1) than structuralists acknowledge. Finally, both positivists and realists criticize humanists for focusing upon the trivial. In response to this, humanistic geographers would argue that their fundamental purpose is not to be useful, *per se*, but to help individuals understand themselves better, thereby increasing the depth of their self-knowledge and enabling them to improve the quality of their lives. One way that this is being done is through literary geography.

The Treatment of Literature in Geography

Rationale

Several specific reasons have been put forward for the use of literature in geography (see, *inter alia*, Tuan 1976; 1978a; Pocock 1981a; Meinig 1983). First, it is a rich source of factual information (Tuan 1978a): if, as Aiken (1977:21) suggests, the purpose of art is to "arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again" then, clearly, it should be of use to historical geographers. Although the writer's eye is highly subjective, as Watson (1983:397)—himself a published poet—notes, "it would be highly unscientific not to take its image into account." Second, literature allows us to explore the intellectual consensus of a society at a given point in time (Tuan 1976). Great literature is the repository of these ideas, ideas which are powerful enough to delight and, at times, disturb us. Thus, Lloyd (1976:285) believes that "the human experience and striving found in the literature of different times and places justify attempts at its use in understanding the subjective world of persons." Third, literature reveals to us the nature of human experience itself (Pocock 1981a). More specifically, "it articulates the taken-for-granted patterns of ordinary and extraordinary geographical experience, so that students can "organise and then probe it in greater depth"

(Seamon 1976:289). Fourth, literature "mediates among the contradictions and polarities of human experience" (Tuan 1976:266), because writers of the world's great works of literature have proven to be exceptionally adept at articulating the ambiguities inherent in the human condition. Finally, by studying literature it may be possible for geographers to learn to write more creatively themselves (Meinig 1983). Watson (1983:397) notes that "the great writer is, in fact, a perpetrator of geography;" perhaps geographers could learn to be perpetrators of great writing.

Although some geographers have long advocated greater use of literature in geography, others express reservations. Thrift (1978), for example, points out the tendency of some scholars to isolate passages from the works that they are exploring in such a way that they lose much of their meaning. Further, Burgess and Gold (1985:13) note that "most geographers continue to treat literature as a resource for other purposes and make insufficient effort to situate that literature in its proper historical, economic, social and cultural context." Sayer (1989), however, offers yet another caveat, pointing out that geographers are inadequately trained in literary theory.

In response to these criticisms, it should be noted that literary geographers are aware of the increasing need to ground their research in its proper cultural context, although some, such as Silk (1984), believe that greater emphasis should be placed upon historical materialism to combat an all too pervasive bourgeois ideology. Moreover, there is strong evidence that scholars of literature and the history of art are looking to the social sciences to help them improve their own knowledge of their field (Daniels 1992). Current work in both the new historicism (see, for example, Michaels 1987; Lloyd 1987; Greenblatt 1987) and art-history deconstruction (Papadakis 1988) are examples of the burgeoning, interdisciplinary nature of this type of research. Finally, with respect to geographers' lack of theory in literary

criticism, it is unlikely that geographers will ever rival the expertise of *litterateurs* in critical theory, structuralism, post-structuralism or deconstructionism, but there are techniques of textual analysis which geographers are using and I will address some of these below.

History

In one of the earliest references to literary geography, Humboldt identified the importance of landscapes in the work of Greek dramatists like Sophocles, Aeschylus and Euripides, as well as in the writing of Roman historians such as Caesar, Livy and Tacitus. He also alluded to Dante's use of landscapes in *The Divine Comedy*; further evidence of the latter's importance is to be found in the works of Shakespeare and Milton. However, although Humboldt can be credited with the earliest normative statement on the need for geographers to explore landscape in literature, scholars were rather slow to heed his advice.

In 1910, Mill published a curious text titled a *Guide to Geographical Books and Appliances*, although he appeared to be more interested in appliances than the use of novels in the classroom. A decade later, Wharton (1920) produced "A Short List of Novels and Literary Works of Geographical Interest" for the Leeds Geographical Association, but it was Wright (1926), in "A Plea for the History of Geography" who put forward the first programmatic statements on this subject, noting that geography should not be the sole domain of the specialist, because much could be learned about the human experience of landscape from novelists. Echoing these sentiments, Semple and Jones (1933:469) produced another list of reading material from writers familiar with specific regions "as an antidote to the starvation diet which constitutes the major part of American edification;" and yet another bibliography of geographical fiction was published in the *Geographical Review* in 1930 (Smith 1987).

However, apart from Baker's (1931) geography of Daniel Defoe's Scotland and Darby's (1948) paper on Hardy's fictional county of Wessex in the United Kingdom, literary geography remained dormant until after World War II. Again, it was Wright who broached the topic. Specifically, he argued, "No less valuable in the teaching of regional geography would appear to be the cultivation of the student's sense of place by requiring him to read passages from works in which the feelings for place have been most effectively expressed" (Wright 1947:10). Unfortunately, few geographers heeded Wright's pleas until Gilbert (1960) put the topic back on the agenda several years later, by combining the work of the regional novelists of England and Wales with one of the earliest critiques of the quantitative revolution. In a similar manner to *la tradition Vidalienne*, he advocated a regionalism that would provide a "living picture of the unity of place and people" (Gilbert 1960:168); he was also concerned that if geography was to be anything more than a peripheral academic discipline it could not neglect human subjectivity altogether. Gilbert included a map that depicted these regional novelists, incorporating the research of Lucien Leclaire. By the beginning of the 1970s, literary geography had begun to attract the attention of a growing number of geographers.

Substantive Research in Literary Geography

The research undertaken in literary geography can be classified into several categories (Pocock 1981a; Porteous 1985). One of the most popular embraces those works that concern themselves with 'quarrying' significant aspects of the author's life and work. They include guide books (Ribton-Turner 1893), atlases (Goode and Shannon 1925) and, more recently, pictorial anthologies (Drabble 1979) that document the places where various authors were born, where they, or their characters, are purported to have lived and where they are buried.

Another category concerns the exploration of literature for evidence of geographical concepts. References to central place theory have been identified by Blouet (1977), for example, in the writings of H. G. Wells; Cosgrove and Thornes (1981) have examined Ruskin's use of meteorology; and Hudson (1982) wrote a biography of Arnold Bennett, noting his use of environmental determinism. In addition, the various techniques that geographers use to incorporate geography into their work have also been the focus of attention. McManis (1978), for example, explores the way Dorothy Sayers and Agatha Christie utilize settings in their mystery writings; Aiken (1981) examines the verisimilitude of the geography of fact and fiction in William Faulkner's "The Bear"; and Hamilton (1991) has investigated the authenticity of place in John le Carré's spy novels.

However, by far the largest category of research is that which examines the depiction of place in literature. The connection between people and their surroundings through literary narrative offers a valuable tool for understanding the vantage point between place as location and place as consciousness (Entriken 1991). Daniels (1992:310) notes that "the study of place is now being revived, and terms like 'locality', 'landscape', 'region' and 'place' are frequent in both empirical and methodological study."

Much of the substantive literature in literary geography concerns regionalism. It includes work on Hardy's Wessex (Darby 1948; Birch 1981); D. H. Lawrence's East Midlands (Spolton 1970; Cook 1981); George Crabbe's Suffolk (Prince 1981); Sir Walter Scott's and Lewis Grassie Gibbon's Scotland (Paterson 1965; Whittington 1974); Francis Brett Young's Black Country (Jay 1972; 1975); Mary Webb's Shropshire (Paterson and Paterson 1981); and England's North (Pocock 1978; 1979). Although not as frequently as the region, the city has also been the focus of several studies, including the urban world of Arnold Bennett's five towns (Finch 1976), Henry James' Boston (Lloyd 1976), Shivprasad Singh's Varanasi (Singh

1985) and the Latin American boom-town of José Maria Arguedas (Caviedes 1987).

Similarly, the portrayal of landscape has also attracted considerable attention (see, *inter alia*, Preston 1987; Paul 1987; Simpson-Housley 1992). Writings involving the depictions of landscape in cultural geography (Gunn 1974; Hoy and Elbow 1976; Lamme 1977), ecology (Elbow and Martinson 1980) and social geography (Brooker-Gross 1981) have each been examined by literary geographers. Finally, landscapes of fantasy have also been studied, particularly the works of J.R. Tolkien (Reynolds 1974; Appleton 1975; Porteous 1975), as well as the landscape of utopia (Goody 1970; Porter and Lukerman 1976; Lowenthal 1982).

One of the most important categories of literary geography, however, is that which examines how literature shapes our perceptions and vice versa. Great literature is the repository of a worldview during different epochs and shapes our attitudes towards our environment. Some of the earliest work on this subject was done on Wales (Zaring 1977) and Jutland heath (Olwig 1981). Later work concentrated upon the influence of literature on tourism (Butler 1986; Pocock 1987; Squire 1988). More recently, attention has focused upon mass consumerism, which Featherstone (1990) attributes to the convergence of information, money and people. Sack (1988:643) notes that "The actions of mass consumerism are among the most powerful and pervasive place-building processes in the modern world." Popular literature, magazines and advertising clearly play an important role in influencing our sense of place (Burgess and Gold 1985; Daniels 1992).

Finally, there is a category of literary geography that concerns our understanding of specific elements of the landscape in literature by exploring the experience of the author and his characters towards those elements. Examples include the meanings of landscape elements such as the wilderness (Graber 1976), the coastline (Blomberg 1982; Redding 1992) and islands (Smith 1987), or conceptual places themselves, such as the home (Porteous 1976;

Tuan 1977; Sopher 1979; Reeves 1984).

In summary, a detailed study of the substantive literature reveals that by far the most common approach to literary geography has been that of 'quarrying' details about authors' lives and works. As well as some research on geographical concepts, of greater importance in recent years has been the interest in the way literature portrays place; although a considerable amount of research has also been undertaken on how literature influences our perception of place and vice versa, studies of precisely how people experience elements of landscape is not something that has been dealt with until quite recently. Moreover, although literary theory has been explored by geographers such as Tuan (1978a), Shami (1987) and Osborne (1988) very few of the empirical studies in literary geography make explicit use of them. Perhaps equally important is the fact that most of the substantive literature is devoted to nineteenth-century, rural novels. Although this is now being challenged by a growing interest in twentieth-century, urban fiction, particularly in the United States, little interest has been shown in either poetry or drama, apart from some very brief references to Shakespeare's landscapes by Humboldt (1851), Tuan (1974) and Porteous (1990). Not surprisingly, literary critics have been far more generous in their treatment of geographical themes in Shakespeare.

A Study of Geographical Themes in Shakespeare

Substantive Research

The geographical themes in Shakespearean criticism can be classified into five broad areas. One of the most popular approaches taken by literary scholars is to 'quarry' the details of Shakespeare's life. These studies include geographical details about his birthplace (Harper 1912; Fripp 1928; Coyer 1947; Davis 1987); the Warwickshire countryside

(Brassington 1903; Furness 1951; Trewin 1970); the city of London (Law 1926; Spencer 1964; Rowse 1986); and Denmark (Edwards 1893; Riis 1900; Merrild 1937).

Although little work has been found on Shakespeare's use of geographical concepts, Shakespeare's knowledge of geography has been extensively documented. A small sample of this prolific work includes Shakespeare's geographical knowledge of England (Ord 1911; Langdale 1942; Ferguson 1957); Italy (Sullivan 1908; Steer 1953; Livesay 1964); the Mediterranean (Parks 1940; Draper 1941; Spencer 1952); France (Law 1924); the Alps (Tyler 1928); Denmark (Klem 1937; Kirwood 1953; Sjögren 1964); Russia (Draper 1955); America (Cawley 1938; Kuhl 1962; Stein 1976); and, finally, the Orient (Kang 1986). What is interesting to note is that despite the large amount of research on these conventional topics, relatively little work has been undertaken upon the meaning of space, place or landscape, and nothing can be found on the significance of the latter in the Shakespearean imagination.

With respect to landscape, specifically, it is interesting to note that studies of Shakespeare's dramatic scenery have been almost completely ignored (Leech 1964). Hirsch (1978) suggests that one possible reason is that the act divisions themselves were not definitively resolved until after Shakespeare's death. However, a more plausible explanation is that the locations of many of the scenes were not fully agreed upon until the early eighteenth century. An analysis of these locations might provide some interesting information but, perhaps for the reasons indicated, no such study has ever been undertaken. To a geographer, who is more interested in examining a specific theme rather than the 'totality' of the literary experience, the pursuit of such a study is intriguing not only because of its originality, but also because of the assistance it could provide in possibly helping us to better understand how the Elizabethans might have perceived their environment.

Although the locations of the scenes themselves might provide one clue to help better understand the landscape, Shakespeare's work is also richly endowed with geographic imagery. Spurgeon (1952) undertook one of the most detailed studies of this subject. Although her study was completed in the 1930s, and even though she is often criticized for drawing too many inferences about the author's life from his work (Clemen 1951), Spurgeon not only explored the personality of the playwright based on the kinds of imagery that he most frequently employed, but she also explored the role of recurrent imagery in raising and sustaining emotions, providing atmosphere and emphasizing theme.

By dividing Shakespeare's images according to themes and recording the number of times that they occur, it is possible to see precisely which elements of the landscape are most frequently employed. In terms of nature, the imagery of the sea is the most abundant, but other natural features are hardly mentioned at all. Of the dramatic images, as one might expect, the house is the most dominant, particularly indoors. However, images pertaining to roads and travel in daily life are relatively few. Clemen (1951) conducted a similar study, but noted that any quantitative analysis of imagery, such as that undertaken by Spurgeon, fails to take into consideration that some images are far more powerful than others.

Studies of individual elements of the landscape in Shakespeare are numerous. McFadden (1947), for example, has examined the garden in Shakespeare, concluding that there are two types, an Italian and a country garden. Pohl (1958) explores Shakespeare's treatment of mountains, noting that invariably they are viewed from the east looking west. Presson (1966) studied several elements of the Shakespearean landscape, including the castle, the city, the prison, the graveyard and the island, but his article is very brief and elementary.

The forest has attracted the attention of several critics. Daley (1983) has attempted to locate the woods in *As You Like It*. Willis (1985) also discusses the forest in Shakespeare,

but it is dealt with primarily from the perspective of how exposure to the forest changes character, rather than covering the whole array of forest meanings in Shakespeare. Finally, Roberts' (1991) recent study of *The Shakespearean Wild* reveals that the forest is frequently depicted as the wilderness and, as such, is highly ambiguous, because it is portrayed not only as frightening, but mysterious and magical as well.

Although studies of Shakespeare's imagery have been far more numerous than those of the scenes themselves, what appears to be lacking is a comprehensive study that attempts to explore how Shakespeare portrays landscape. Spurgeon (1952) touches upon the meaning of some elements in her early work on the subject, but nowhere does she discuss their significance, that is, the conclusions that can be drawn about these meanings.

Nevertheless, one aspect of Shakespeare's treatment of landscape that critics have explored in detail is the town-country theme. By examining this geographical antinomy, they note how many of Shakespeare's plays begin in the city, move out into the countryside, and then return to the city at the end. Frye (1957), for example, points out that cities are alien to the pastoral and rural spirit of the world and that inside Marvell's 'green world', Shakespeare's forest comedies and the world of Robin Hood, there are green men who lurk in the forests of romance. The idyllic thereby preserves the theme of escape from society by idealizing a simplified life in the country.

Lindsay (1943) notes that prior to 1579 the town-country theme was typified by such writers as Barclay, Googe and Turberville and that after this date it was found in the works of Spencer and Sabie. Bryant (1963) traces the roots of this pastoral drama back to classical Italian literature. Often the plot involves children of unknown parents, who grow up in the countryside, fall in love, and, after a series of melodramatic incidents, suddenly discover that they are of high birth after all (Gesner 1959). Draper (1934) also explored the town-country

theme in detail, showing how Shakespeare gradually shifted the emphasis of his settings from the countryside, in his early plays, to the city, and then finally to the court itself, frequently juxtaposing one against the other. The identification of binaries in the landscape is considered to be important by some researchers, because no element can be fully understood without contrasting it with its antinomy (Pocock 1981a).

Finally, it is necessary to briefly adumbrate the playwright's views on nature itself. This subject is heavily documented. Bronowski (1965), for example, notes that Shakespeare was provincial in outlook, yet steeped in the cosmic doctrine of the Middle Ages, a doctrine that upheld the belief in a geocentric universe in which human beings were created in God's image. Consequently, the great chain of being derived its authority from God and was replicated in the concept of *lex naturalis*, which lies at the core of Shakespeare's early plays, although it is seriously questioned in his later works (Knowlton 1936).

Summary of the Substantive Research

In reviewing literary geography in Shakespearean criticism, five broad areas of work can be identified. The most basic writings concern Shakespeare himself. Literary geographers have written extensively upon his birthplace in Stratford-upon-Avon, the countryside of Warwickshire and Shakespeare's London. There is also a prodigious amount of research on Shakespeare's use of geography. For example, scholars have written extensively upon the settings of his plays, his knowledge—or lack of knowledge—of geography and the sources that he consulted. Equally prolific is the volume of research on the elements that appear in the Shakespearean landscape. With almost no stage props at his disposal, Shakespeare relied heavily upon language to portray his scenery. Perhaps less well known—though a path almost as well trodden—is the town-country theme. Frequently,

the settings of Shakespeare's plays begin in the city, then the characters move into the country, before returning to the city once again at the end. Finally, there is Shakespeare's view of nature itself—largely a medieval view—that changes considerably in his later tragedies. However, what is lacking in Shakespearean criticism is a detailed study of the meanings of elements of the landscape in these plays.

This research, therefore, will attempt to fulfil this need. Specifically, in the following chapter I will introduce a technique through which I hope to be able to understand better the experiential significance of landscape in the Shakespearean imagination. In so doing, I hope to be able to shed new light not only on how Shakespeare portrays landscape, but on the complex variety of perceptions, attitudes and values of the culture in which this work was created.

METHOD

There is a poetics of geography, for geography is a kind of writing—and writing, along with reading, is still the most difficult of all the skills we have to learn.

(Gregory 1989:91)

Introduction

This chapter deals with the characteristics, the procedures and the biases of the research. It begins by examining the ontological, epistemological and methodological foundations of humanistic geography, and then explores the origins of phenomenology itself. Husserlian phenomenology and hermeneutic phenomenology are discussed, and a specific technique pertinent to this research is articulated. The next section deals with the actual procedures themselves. Specifically, the goals of the research are reiterated, the sample design is discussed and the application of the technique is described in detail. Finally, I will deal with the biases of the researcher himself, because it is important when conducting a humanistic study to state these as clearly as possible.

Characteristics**Research Context**

Unlike positivism, whose ontology consists of evidence that all can agree upon (Popper 1979), the humanistic approach to research posits that what really exists is only that which individuals perceive to exist. The pioneering work in geography on the role of mental images in human behaviour was undertaken by Kirk (1951), but one of the most important

programmatic statements on this subject was by Lowenthal (1961:260), who incorporated perception into his research by describing the world as having been "shaped for each person by refraction through cultural and personal lenses of custom and fancy." Although behavioural geographers quickly recognized these images as being important to decision-making, humanists would argue that the behaviouralist's emphasis upon the nomothetic approach, at the expense of the idiographic, tends to sacrifice understanding for explanation and prediction.

In contrast to the nomothetic approach, the epistemology of humanistic geography does not consist of verifiable evidence upon which all can agree but, rather, upon knowledge that has been obtained subjectively in a world in which people create their own meanings. Humanistic geography is not theoretical, therefore, but anti-theoretical. In Ley's (1980:10) words: "The phenomenology of the taken-for-granted world is the study of those individually defined typifications of the unconsidered 'world of social reality' rather than a fictional non-existing world constructed by the scientific observer."

Finally, the methodology of humanistic geography, that is, its means of organizing the analysis or interpretation of reality, involves the interpretation of these personal worlds, emphasizing individuality rather than replicability. It is not important that all humanists agree precisely upon the conclusions of their research because, ultimately, researchers, like their subjects, are individuals. However, it is important that all agree that their methodologies are systematic, thereby achieving what Relph (1989:151) describes as "reasonable independence in observation, thought and judgement." Nevertheless, human geographers recognize that bias can never be completely eliminated from their research, so it is vital for the researcher to state his or her biases before discussing the results of the work.

Although Wolfe (1989) points out that the scientific model remains the entrenched planning tool within urban-industrial societies and will probably remain so for the foreseeable future, encouraging attempts are now being made to reconcile the disparate philosophies of contemporary geography. Ostensibly, Dear (1988) believes that geography is experiencing an 'intellectual crisis'. While some see postmodernism as a threat (Harvey 1989), others see it as holding the promise of renewal (Cooke 1990). Kobayashi and Mackenzie (1989), for example, attribute this optimism to a synthesis of agency and structure precipitated by Giddens's (1984) theory of structuration and Jackson's (1986) rediscovery of place. Gregory (1989:69) notes: "The certainties which were once offered by epistemology to 'put a floor under' or 'ground' intellectual inquiry in some safe and secure way are no longer credible in a postmodern world." Clearly, the traditional 'architectonic' approach of only acknowledging certain ways of knowing and certain objects to which this knowing applies, is being swept aside by an approach in which there is no 'real' knowledge and no simple way that it can be acquired. To claim otherwise, Dear (1988) believes, will only lead to a new meta-narrative.

Origins of Phenomenology

Central to understanding the significance of landscape in the dramatic works of William Shakespeare in this study is the application of phenomenology. Billinge (1977) notes that the term is derived from the Greek words *phaeresthai* (to appear) and *logos* (study). Although the word was first used by Hegel in the eighteenth century with reference to his study of history (Westphal 1990), it was Sauer (1963) who first introduced it to geography in his essay on the morphology of landscape. However, it did not gain formal recognition until it was re-introduced into the discipline by Relph (1970). Unfortunately, even though phenomenology is one of the most important schools of European thought in recent history,

it has had relatively little impact upon Anglo-American geography. Part of the reason for this is that most of the original work on the subject was written in German; the heavy reliance of spatial analysis upon mathematics further militated against its more widespread adoption (Tuan 1971a). Ironically, phenomenology was originally conceived by Edmund Husserl in the late nineteenth century as a new, empirical approach to scientific thinking. Its antecedents include both the Cartesian philosophy of Descartes and the idealism of Hegel.

There are strong parallels between phenomenology and Descartes' method of 'universal and systematic doubt'. For example, like Descartes, Husserl rejected the 'natural attitude' of science in favour of a radical, new mode of introspection. However, although Descartes believed that he had begun with the absolute truth—implicit in his dictum *Cogito ergo sum*—Husserl contends that this philosophy was too subjective, because it took for granted the existence of God in its philosophical construct. Consequently, Husserl (1964:9) argued that a "great deal of scholasticism is hidden in Descartes' *Meditations* as unarticulated prejudice." Specifically, Husserl considered Cartesian philosophy to be a deductive, metaphysical conception, as opposed to his 'transcendental' approach that examined the structure of experience through a radical new form of empiricism.

Similarly, there are also parallels to be found between phenomenology and idealism, and Husserl (1964) acknowledged his debt to Hegel, Schlegel and Schopenhauer, particularly with respect to the use of the 'transcendental ego'. Ostensibly, idealism posits that no object can exist apart from a knowing mind; in other words, reality is a mental construct which does not exist outside its observation and representation by human beings. It is not action that propels history forwards, but ideas. However, Husserl (1964) objected to the duality of mind and matter in idealism, believing that phenomenology transcended this dichotomy.

Husserlian Phenomenology

Husserlian phenomenology is a reaction to the reductionism of modern science, because it contends that true knowledge cannot be uncovered solely by the traditional, scientific method. Its role is not so much to explain phenomena, but to describe them. By describing them, as perceived by our immediate experience, Husserl felt that we were better able to understand them. Consequently, phenomenology is a humanistic understanding of meaning, as opposed to a positivistic explanation of the world, an experiential approach in which predefined theories, assumptions and hypotheses are eschewed in favour of empathetic looking and seeing. So powerful is this approach to some geographers that Relph (1970) contends that any phenomenological account of geography would reveal not only a wealth of scientific experiences, but also a wealth of means by which these are ignored or dismissed as trivial. This point requires further elaboration.

Relph (1989) notes that according to Wittgenstein there are some types of knowledge that cannot be disclosed solely by the scientific method. For example, although the nomological approach has been applied to literature through content analysis, this technique fails to capture the subtle nuances inherent in the created word (Pocock 1981a). Moreover, to argue that critical rationalism is the only logical method of conducting research by suggesting, as Bertrand Russel did, that it is far better to be certain that we do not know something rather than to be unsure whether or not we do, is seen by many humanistic geographers as an attempt to restrict deliberately our ability to understand our world better, a world that is, ultimately, constructed individually and interpreted by each of us in our own unique way. Perhaps most significant of all, however, is the fact that the scientific approach has clearly demonstrated that it does not have a monopoly on certainty, because research in the hard sciences reveals that it is founded upon well established principles of uncertainty

inherent in quantum mechanics (Hawking 1988).

What distinguishes the phenomenological method from other approaches, then, is that it requires the observer to hold himself back from the accepted world of common sense and to consciously suspend his judgements, decisions and attitudes (Natanson 1962). In other words, the researcher must adopt a 'disciplined naivety' (Billinge 1977). The first step in this process is *epoché* or 'bracketing' that eliminates any experience extraneous to the phenomenon being examined. In so doing, a pure stream of consciousness, a pure intentional vector, ultimately reaches our ego, our only true, apodictic self. In Husserl's (1964:50) own words: "I reach the ultimate experiential and cognitive perspective thinkable. In it I become the disinterested spectator of my natural and worldly ego and its life." At this point, the transcendental observer is above himself, he has become the pure observer of himself: "What is given in pure perception is the very essence of things" (Eagleton 1983:57). Intuiting, therefore, finally results in disclosure, the sudden, unexpected insight that enables the researcher to understand the phenomenon that he is studying.

Koestenbaum (Husserl 1964) notes that there are similarities between phenomenology and Hindu transcendentalism, but apart from the theory of the interpretation of the aesthetic experience of art by Bullough and Ortega y Gasset, it is a highly original mode of inquiry in Western thought. What is so unique about this method is that unlike Descartes' dyadic construct—*ego cogito*—Husserl's construct is triadic—*ego cogito cogitatum*. In other words, it is not just thinking that leads to the understanding of a phenomenon, but the act of thinking towards the phenomenon. The phenomenon and its 'essence' are the same. Husserl believed that this method was so powerful that no two phenomenologists could ever disagree over the absolute truth. However, not all scholars agree with Husserl's conclusion.

Hermeneutics

Hermeneutics is a technique of interpretation that was originally used to help understand the meaning of theological texts. It is derived from the Greek word *hermeneuein* (to interpret). Specifically, hermeneutics is a process whereby the researcher allows himself to experience a phenomenon by allowing his own thoughts, feelings and preconceived ideas to permeate the work. Watson (1976:98) clarifies this for us: "Hermeneutics teaches us that if we wish to arrive at understanding through interpretation, we must recognize the necessity of bridging the chasm that separates our context of intellectual operation from that in which the object of interpretation lies embedded." Unlike phenomenology, which requires 'bracketing' (*epoché*) to disclose 'essence' (*eidé*), hermeneutics encourages us to engage in a dialogue with the text; in other words, it is a form of dialectical understanding that proceeds along an hermeneutic circle.

Phenomenetics

It is my contention that phenomenology can be combined with hermeneutics to explore a literary text. However, in this study a preliminary attempt will be made to utilize Husserlian phenomenology before engaging in a formal, hermeneutic dialogue. By making a deliberate effort to be presuppositionless, I will *attempt* to disclose the intentionality of the actor in the purest form possible; only then will this essence be compared to previous information in the text, as well as to other sources of information to which I have access. The purpose of this technique is to bring Husserlian phenomenology into the foreground by recapturing what Husserl (1964:30) himself calls "the ultimate experiential and cognitive perspective thinkable," while, at the same time, recognizing the necessity for an interpretive understanding through an hermeneutic dialogue to disclose the fullest meaning of the

phenomenon embedded within the text.

I would like to demonstrate an example of how this technique will be applied to the text to extract the meaning(s) of landscape elements. In *Richard II* there is a conversation that takes place in a garden. To extract the meaning(s) of this landscape element from the text, Husserlian phenomenology is first applied. This involves three steps:

- 1) A conscious attempt to suspend our taken-for-granted presuppositions (*epoché*);
- 2) A reflection upon the phenomenon not as we perceive it, but upon the way that it is given to us in the text;
- 3) The disclosure of the very essence (*eidé*) of the phenomenon itself.

The gardener's words are:

O, what pity is it
That he had not so trimmed and dressed his land
As we this garden! We at time of year
Do wound the bark, the skin of our fruit trees,
Lest being overproud in sap and blood
With too much riches it confound itself;
Had he done so to great and growing men,
They might have lived to bear, and he to taste
Their fruits of duty. Superfluous branches
We lop away, that bearing boughs may live:
Had he done so, himself had borne the crown,
Which waste of idle hours hath quite thrown down.
(III.iv.55-66)

Bracketing (*epoché*) reveals essence (*eidé*) in the text in three ways:

- 1) The garden is likened in a simile to the nation;
- 2) The garden is depicted as a place where human beings manipulate nature;
- 3) There is the implication that the King (Richard II) lost his crown, because he was unwilling to exercise control over the state.

Having made an *attempt* to suspend our taken-for-granted presuppositions to disclose

essence, it is now necessary to engage in an hermeneutic dialogue to reveal a more complete meaning of the garden. At this point we can cease to be presuppositionless: specifically, we must ask ourselves what Shakespeare's characters previously tell us about gardens; what information do we have from other scholarly sources; and what do we know from our own experience? In other words, having extracted this essence from the text, we now want to enrich our understanding of the garden by comparing what we have just discovered to facts that we already know in order to disclose meaning.

Mills (1982), for example, tells us that one of the ways that the Elizabethans understood their world was by using the human body as a metaphor. Because the garden is likened to the body politic in a simile in this passage, there is unmistakable evidence that this metaphorical device is being alluded to in the text. What is equally significant is what this passage reveals about the human-environment relationship. Glacken (1967) notes that what distinguishes the modern from the medieval and classical periods is the sense of triumph over nature and this need for dominance was well underway in Elizabethan times (Thomas 1983). The reference to the garden in the text clearly reflects this powerful need; moreover, evidence elsewhere seems to indicate that the garden in the Shakespearean landscape is a powerful symbol of this desire to control nature. Finally, the suggestion that idleness created the king's disorderly garden serves to reinforce the belief that the control of nature is good, because the only alternative is chaos. In summary, this passage in the text reveals to *me*:

- 1) The garden is a symbol of the human need to control nature;
- 2) There is the implication that such control is good; and,
- 3) By likening the garden to the State in a simile, there is evidence of an important tendency in Elizabethan times to link the human body—in this case

the body politic—to the landscape in order to better understand the world.

Hermeneutic Phenomenology

Heidegger (1966) argued that Husserl's inductive method is flawed, because the researcher can never completely eliminate every experience extraneous to the phenomenon being examined. In contrast, he proposed a 'meditative' approach, in which the researcher allows his own preconceived ideas to interact with the phenomenon being examined, thereby promoting a deeper and richer understanding of the lifeworld in which the object is embedded. To Heidegger, meaning was inextricably linked to *dasein*, the disclosure of the basic existential structure of human existence (Mueller-Vollmer 1986). Specifically, Heidegger (1962:359) notes: "Dasein's *Kind of Being...demands* that any ontological interpretation which sets itself the goal of exhibiting the phenomena in their primordially, *should capture the Being of this entity, in spite of this entity's own tendency to cover things up.*" His technique relies heavily upon hermeneutics. In fact, for Heidegger, it is hermeneutics that reveals the meaning of phenomena (hermeneutic phenomenology); and, for all practical purposes, phenomenology and hermeneutics are identical in his work (Mueller-Vollmer, 1986).

Hermeneutics, or hermeneutic phenomenology as it is known by Heidegger, will be utilized in this research on some passages in the literary text. I would like to give an example of how I will use this particular technique by selecting an example from *King Lear*. The passage is:

Blow, winds, and crack your cheeks. Rage, blow!
 You cataracts and hurricanoes. Spout
 Till you have drenched our steeples, drowned the cocks.
 You sulph'rous and thought-executing fires,
 Vaunt-couriers of oak-cleaving thunderbolts,
 Singe my white head. And thou, all-shaking thunder,

Strike flat the thick rotundity o' th' world,
Crack Nature's molds, all germains spill at once,
That makes ingrateful man. (III.ii.1-9)

By arching back and forth between *my* intellectual understanding and the *object* of interpretation *without* making any attempt at being presuppositionless, this passage reveals meaning or *dasein to me* in several ways:

- 1) The fury of the storm reflects Lear's rage, but it is also a manifestation of the chaos in the kingdom itself. For example, the king wants waterspouts—"hurricanes" (III.ii.2)—to burst upwards from below, thereby drenching the "steeple" (III.ii.3)—the very symbols of the Elizabethan social order that Lear has so foolishly ignored. Not only is the periphery invading the middle landscape in Lear's mind, but heaven itself is in chaos. His kingdom has been turned upside down by his own stupidity and heaven has, in turn, become hell.
- 2) So traumatized is Lear that he dares the "sulph'rous" and "thought-executing fires,...of oak-cleaving thunderbolts" (III.ii.4-5) to "Sing" (III.ii.6) the top of his head, the most sacred—and at the same time the most foolish—part of his body.
- 3) Finally, Lear cries for the earth itself to be made level by alluding to the destruction of the rotundity of the womb—in a crude landscape:body metaphor—and curses the very seeds of life itself.

Heidegger has laid the foundation for many of the techniques now used by humanistic geographers. The meditative approach described above is found in the works of Tuan (1971a), Relph (1976; 1981; 1987), and Porteous (1986a; 1987; 1989b), *inter alia*. Relph's method has been one of the most clearly articulated techniques thus far. Striving to achieve

"reasonable independence in observation, thought and judgement" (Relph 1989:151), he describes his method as an attempt to 'see', 'think' and 'describe' phenomena as they present themselves. However, some humanists have expressed concern. Daniels (1985:155) notes: "If humanistic geography is to be more than a critique of positivist geography, it needs a more thoughtfully reasoned philosophical base, a closer understanding of the convention through which human needs are expressed, a more adequate account of what humanistic methods are or might be." Pickles (1985:89) has been even more vocal in his criticism. He argues that we "must move from what passes for phenomenology in the geographical literature, towards what is actually the case in phenomenology itself." This research, therefore, recognizes that there are some differences of opinion about the use of phenomenology in contemporary geographical research. By introducing the technique of phenomenics in the preliminary stages of this research *and* using hermeneutic phenomenology later on specific passages, I am acknowledging this dichotomy. Furthermore, by incorporating these ideas into the research design I believe that it will *enrich* the discourse, not *detract* from it. In the following section, I will clarify the procedures to be used in this research in detail.

Procedures

Goals

The goal of this research is to understand the experiential significance of landscape in the Shakespearean imagination. First, a wide variety of landscape elements from the dramatic scenery will be identified by content analysis to determine their frequency of occurrence in a preliminary attempt to disclose objectively their relative importance. Next, the various meanings of each of these elements will be identified, utilizing the techniques

described in detail above, with the intent that by exploring these meanings, we are not only endeavouring to understand better the portrayal of the Shakespearean landscape, but we are also improving our knowledge of the environmental perceptions of the culture in which this work was created. Throughout the research, the concepts of polarity, ambiguity and antinomy will be utilized, as well as the literary devices of symbolism, simile and metaphor to help further enrich the analysis. Before discussing the procedures any further, these terms will be defined.

Definitions

Polarity is a device that clarifies the precise nature of meaning by correlating its extremes within a single unity. Rosenthal and Yudin (1967:3) note that "Polarities stand in opposition to each other, but at the same time they need each other." Morris Cohen (Reese 1980) elaborates upon this further by suggesting that the principle of polarity refers to a conundrum in which a study often requires a balancing of two opposing ideas such that to eliminate either runs the risk of an inadequate analysis. In this research polarity will be used as a conceptual framework within which to explore the contextual relationship between order and chaos in the landscape, because order and chaos are by far the most pervasive characteristics of the vertical metaphorical landscape of Elizabethan cosmology and horizontal terrestrial space in Shakespeare's world.

The existence of polarity acknowledges that human experience comprises a multiplicity of ambiguities. Flew (1984) defines an **ambiguity** as the existence of two or more clearly different senses in the meaning of a word or expression, so that "To speak in aid of ambiguity is therefore not to condone obfuscation but rather to be so precise that the inherent contradictions are retained intact" (Olsson 1978:118). With respect to the landscape

specifically, Kobayashi (1989:180) notes that the task of a geographer is to explore these "levels of ambiguity according to which it was created, [and] the degree of contradiction that is manifest." In Shakespeare's dramatic works, for example, landscape elements invariably have several different meanings, depending upon the circumstances in which they are portrayed. This necessitates the use of antinomy.

Unlike polarity, which is an over-arching conceptual framework employed to facilitate a contextual inquiry into portrayal of order and chaos in the landscape, the concept of **antinomy** will be used to clarify the subtle nuances of human experience on a much smaller scale. Reese (1983) traces the origins of this term to the Greek words *anti* (against) and *nomos* (law). Rosenthal and Yudin (1984) note that antinomies or binaries usually appear in a discussion over two contradictory, but equally well-founded, inferences. Moreover, an intermediary element can sometimes be identified that lies along this continuum. Antinomies can be cosmological in nature, such as heaven and hell; geographical, such as mountain and valley; or biological, such as self and other. They have been employed in geography by Tuan (1974), Pocock (1981a) and Porteous (1986a), *inter alia*. Pocock (1981a) suggests that antinomies can be viewed as a 'dialectic'; only by exploring these binaries can the experience of place within the landscape be fully understood.

In addition to polarity, ambiguity and antinomy, symbolism, simile and metaphor will also be used in this study. In its broadest context, a **symbol** is any word which signifies something else (Tuan 1978b). All words are symbols. However, in literature a symbol is a term which is used to define a word that suggests something beyond itself. Some symbols are conventional, such as the cross, which symbolizes Christianity; others, such as the eagle—a public emblem in the United States—can also be private, often symbolizing heroic endeavour (Abrams 1971). Sometimes authors use symbols whose significance they generate

A **simile** is a literary device used when two distinctly different items are joined by the words 'like' or 'as' (Abrams 1971). Unlike a symbol, therefore, which is an implicit attempt to equate a smaller part with a greater whole, a simile is a device that explicitly links two parts together. In *Othello* Iago uses a simile when he tells Roderigo to shout at Brabantio: "Do, with like timorous accent and dire yell/As when, by night and negligence, the fire/Is spied in populous cities" (I.i.72-74).

Finally, a **metaphor** is a word which in standard use denotes one kind of quality or action, but is applied to another in the form of a statement of identity instead of comparison (Abrams 1971). The object being modified is known as the 'metaphrand' and the modifier is the 'metaphier' (Porteous 1990). An example of a metaphor is Jack Cade's remark in *Henry VI, Part II*, when he exclaims: "Away, burn all the records of the realm: my mouth shall be the parliament of England" (IV.vii.14-16). Metaphors are also known as tropes, because literal meanings are turned into figurative ones. They are often used to help better understand concepts and they have been much more widely utilized by geographers than either symbols or similes (see, for example, Tuan 1978b; Mills 1982; Redding 1992). Of particular interest in this study are landscape metaphors: specifically, metaphors in which the landscape is superimposed upon the human body—landscape:body—and those in which the human body is superimposed upon the landscape—body:landscape (Porteous 1986b). In addition, several frequently used types of metaphors will also be periodically alluded to in this study:

- 1) **Dead Metaphors**, which have become so common in their usage that we fail to be aware of the discrepancy between the metaphrand and the metaphier, such as 'table leg';
- 2) **Metonymy**, a Greek word for change of name, such as when we use the word

- 2) **Metonymy**, a Greek word for change of name, such as when we use the word 'bottle' for strong spirits; and,
- 3) **Prosopopeia** or personification, a term in which an inanimate object or concept is endowed with life, as in the expression 'The angry sea'. When under the influence of strong emotion, personification is also known as 'pathetic fallacy'.

Sample Design

The edition of Shakespeare's work that will be used to conduct this research is *The Signet Classic Shakespeare*, under the general editorship of Sylvan Barnet (1972). In this text, Shakespeare's complete works consist of 38 plays, 154 sonnets, two non-dramatic poems and one elegy. Although many references to landscape can be found in Shakespeare's non-dramatic works, the landscape that will be explored in this research is Shakespeare's dramatic landscape, specifically, the landscape that is experienced by the characters in Shakespeare's plays. It was decided to restrict this study to Shakespeare's dramatic works partly to make the data more uniform, partly to reduce the sample to a more manageable size, and partly because the plays have always enjoyed the widest popular appeal.

Application

The text will be analyzed at three specific levels. The first level will involve a content analysis of landscape elements according to their frequency of occurrence as determined by convention. This will be done in an attempt to disclose objectively their potential importance in the Shakespearean imagination. It will be accomplished in a variety of ways. The most important procedure will be to categorize the dramatic scenes according to their location,

thereby permitting a frequency count to determine the exact number of scenes allotted to each specific setting in the landscape. However, other methods will also be employed. For example, the number of lines in the text devoted to a specific scene will be used as a guide to determine further the importance of some settings in the plays. In addition, in the case of landscape elements that are rarely used as settings for scenes, but which are frequently mentioned in the text, a supplementary word count will be utilized with the aid of *The Shakespeare Concordance* (Spevak 1967).

There are 770 scenes in the 38 plays examined in this study, but a total of 42 are unclassifiable. Although the precise locations of the majority are clearly identified in the canon, the literature review indicated earlier that many of these locations were established by convention long after Shakespeare's death (Rowse 1981). Consequently, we must clearly understand the limitations of this type of data. Moreover, as noted above, some landscape elements are not depicted as the settings for any scenes in the canon, but appear frequently in the text, making a scene count highly misleading. It is partly for this reason that supplementary word and line counts have been employed using the canon (Barnet 1972) and the concordance (Spevak 1967) to ensure that the elements selected are as representative of the Shakespearean landscape as possible.

Although many elements are referred to indirectly in this research, some as small as a crown, others as large as the universe, generally landscape elements that are small in size, such as a butt of malmsey, or rarely mentioned, such as a stable, have not been selected for detailed examination. But the stable might be discussed indirectly, for instance, in connection with the inn, which is an important element because of the number of scenes that are located here. Moreover, negative case analysis has also been used to explore characteristics of the landscape that are rarely mentioned by Shakespeare, such as smellscape. The frequency of

occurrence of landscape elements in word, scene and line counts will be expressed as a number in the appropriate section of the study (see Appendix A). Scene counts have also been expressed as a percentage of the total number of scenes in the plays—the total includes the 42 scenes that are unclassifiable.

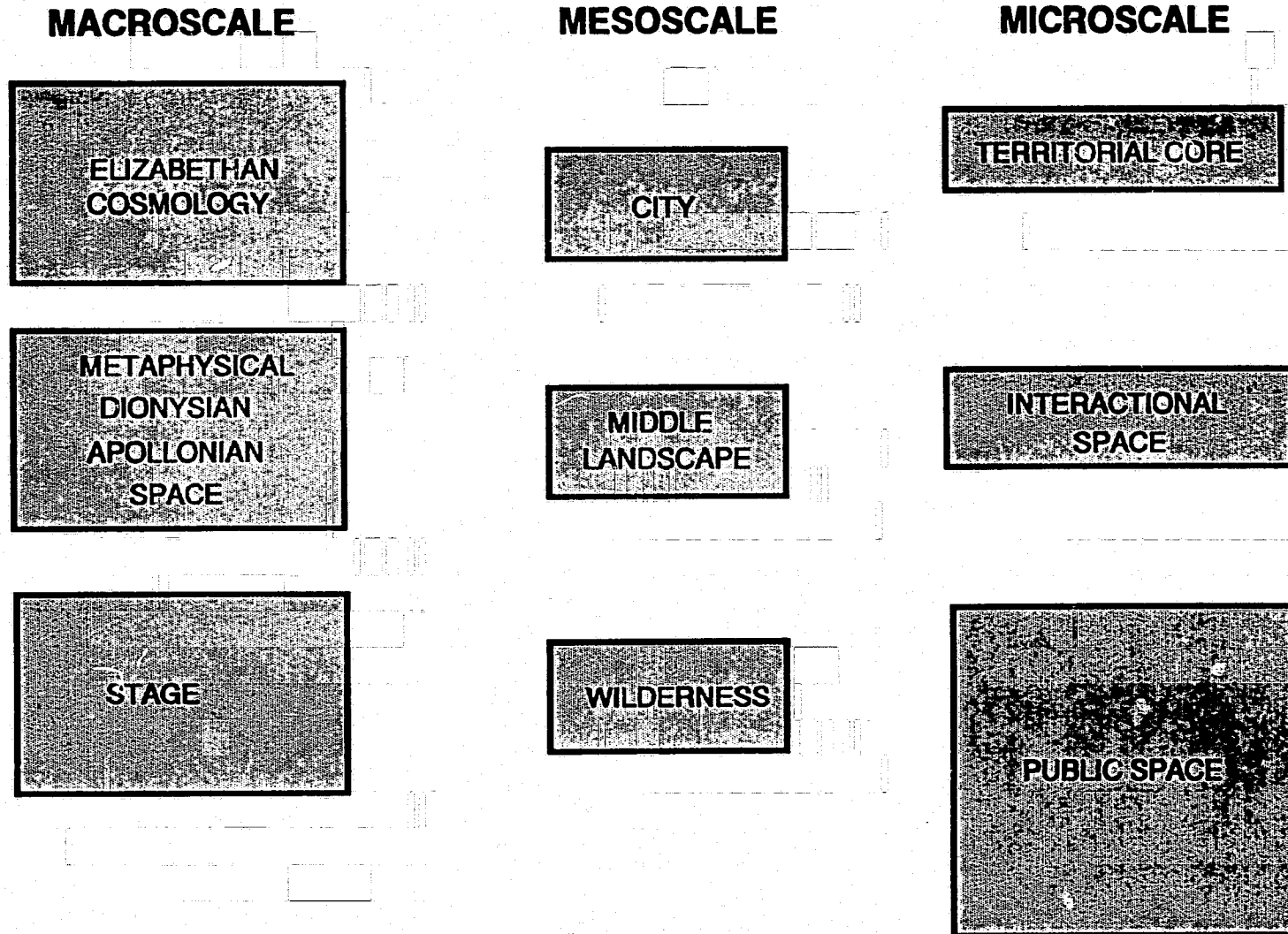
Having identified the most important elements of the landscape using a frequency count, the meaning(s) of these elements will then be carefully explored at a second level of analysis by applying phenomenetics to the text. As noted earlier, by using phenomenetics to examine specific landscape elements—the garden in the example given above—an *attempt* will be made to be presuppositionless. It is only after uncovering the essence(s) of the phenomenon in the text, that the researcher will engage in an hermeneutic dialogue to disclose their meaning(s).

At the third, and final, level of analysis, I will select a variety of passages—such as Lear on the heath—for additional study. However, instead of being presuppositionless, I will deliberately allow my own preconceived ideas to interact with the text, arching back and forth across the hermeneutic circle, to further enrich my understanding of the landscape. By introducing a more conventional hermeneutic dialogue at intervals throughout the plays, it will be possible to dismantle these passages, thereby providing additional knowledge to complement the meanings already derived at the earlier level of analysis.

It was originally anticipated that these techniques would be utilized by simply dividing the landscape into three sections: the city, the countryside and the wilderness. However, because many landscape elements appear in more than one section, a more thorough examination of the text revealed that in order to avoid duplication, it would be better to adopt a more conceptual approach. Specifically, the landscape will be explored from the perspective of the macroscale, the mesoscale and the microscale (see Figure 2).

Figure 2

Macroscale, Mesoscale and Microscale



First, I will explore the meaning of the landscape from the perspective of the macroscale. In this chapter, Elizabethan cosmology will be carefully studied to reveal the outermost limits of Shakespeare's world as it is reflected in the eschatological doctrine. Having considered the vertical, metaphorical landscape, I will then focus upon the horizontal terrestrial world by examining the landscapes of religion, entertainment, justice and war which, collectively, comprise the most sacred, the most profane, the most orderly and the most chaotic components of Shakespeare's world. This vertical and horizontal landscape—a cosmic landscape—will then be incorporated into a discussion of the stage, an important vehicle that unites Elizabethan cosmology and terrestrial space in a cosmography that gave its audience identity, purpose and meaning. I will then explore the meaning of landscape from the perspective of the mesoscale using a more conventional approach. By dividing the landscape into three components or containers—the city, the middle landscape and the wilderness—a new dimension of the landscape will evolve that will allow us to see precisely how Shakespeare portrays each of these geographical units in detail. In contrast to the cosmic landscape, this can be thought of as a regional landscape.

Finally, the landscape will be studied on a microscale, by dismantling each component of the regional landscape into *specific* landscape elements. In this chapter the meanings of the territorial core, as well as the elements of interactional space and public space, will each be explored in detail, by dealing first with places for which human beings have strong affective ties and then with those places for which human beings have little or no sense of belonging, but which nevertheless have great experiential significance in the Shakespearean landscape.

In addition to utilizing the concepts of polarity, ambiguity and antinomy, the literary devices of symbolism, simile and metaphor will also be employed throughout the research

to enrich the discussion. As already noted, the human body was widely used in Elizabethan times as a metaphor that helped people to understand the world. Of particular interest in this study will be landscape metaphors, specifically, metaphors in which the landscape is superimposed upon the human body (landscape:body); and those in which the human body is superimposed upon the landscape (body:landscape).

Finally, after exploring the meaning of the landscape from the perspective of the macroscale, the mesoscale and the microscale, using polarity, ambiguity and antinomy, as well as literary devices, I will then focus upon several conceptual issues that emerge from this study in order to more fully understand the experiential significance of the landscape as it is portrayed in the Shakespearean landscape.

Biases

It is customary when undertaking a humanistic study of this nature for scholars to state their biases before disclosing the results of their research. I shall do this by first discussing my own personal experience of landscape by describing some of the places in which I have lived; I shall then say a few words about the way I feel these experiences have affected my interpretation of Shakespeare.

I have lived consciously in the landscape for over three decades. Although I have not rigorously studied it until quite recently, I have, perhaps subconsciously, been analyzing it all my life. My first recollection of a landscape is as a boy in the suburbs of an English city when I was fascinated by the reflection of the sunlight glistening at me from a distance on a summer's day. My early journeys were between the city centre and the suburbs, usually on foot, but at weekends I went out onto the Yorkshire Moors with my family, where I became accustomed to the rugged beauty of the dark, rolling heath, with its fast flowing streams and

open sky. In the summer, I travelled to the seaside by car, first to Scarborough on the Yorkshire coast and later to North Wales. Here the air always seemed crisp and fresh. I was aware of the contrast between the land and the sea long before I knew what it meant.

When I was ten years old, my family moved to Kuwait. The harsh, sterile desert of the Arabian Peninsula was a stark contrast to the lush, green landscape of the English countryside. I became even more conscious of this dichotomy when I returned to school in England and travelled back and forth between these two continents on my summer holidays. Despite the harsh climate, or perhaps because of it, my parents cultivated a garden. It was a kind of oasis for them. My mother insisted on drinking tea outside in the spring, but in the summer it was too hot, and we relied upon air conditioning. However, our ties with England gradually began to diminish and we moved to Canada when I was in my late teens.

It was during one summer, while a university student, that I made my first sea voyage. I was a crew member of a fisheries research vessel and a vivid memory is looking at the west coast of Vancouver Island and seeing the effects of deforestation on the hillsides, spoiling an otherwise pristine view. The following summer, I went to work at Tuktoyaktuk in the Northwest Territories; the natural beauty of the Arctic environment had a strong impact upon me. Unlike the south, the Arctic seemed to have been untouched. Instead of returning to university that fall, I decided to learn how to fly and for the first time I unconsciously began to explore landscapes from the air.

Before returning to university to complete my doctorate, I spent almost a decade working as a commercial pilot in Canada, Scandinavia and Western Europe. I had the opportunity to fly in some of the most remote regions of the world, traversing forest, tundra, mountains, icecaps and, on one occasion, the Atlantic Ocean. Some of my most memorable experiences of landscape have been from the cockpit of an aircraft. In this detached state

of alertness, I have been privileged to have a viewpoint that is still shared by relatively few people: sometimes beautiful and sometimes terrifying, it was a landscape that was in constant motion, always changing and never quite the same from one day to the next. It was sometime during this period that I began to write creative literature for the first time.

I cannot speak for all writers, but I write from experience, that is, from what I know. I cannot describe a place, for example, unless I have been there in person. The events that happen in this place can be constructed, indeed, they usually are constructed, but the place itself must be real before my imagination can create the events that make up the story. One of my favourite writers of adventure fiction, for example, Hammond Innes, always travels to the location of his settings to guarantee geographical authenticity. Presumably, he has an idea of the theme before he leaves home, but the plot itself does not unravel until later, when the geographical location is better known to him. Often, I think to myself that "this would be an excellent setting for this event to happen." Although, I suppose, there are some writers who pick a theme, invent a plot and then choose an appropriate setting, I suspect that the setting, the theme and the plot are so closely intertwined for most writers that they are virtually inseparable once the author sits down to write. My interest in literature, creative writing and geography made the field of literary geography an attractive dissertation topic. I chose Shakespeare precisely because of his enormous popularity. I wanted to discover what made him so successful, but it was also a challenge, because so much has been written on this subject, including his use of geography, that I wanted to see if perhaps his work could be approached from another perspective. In undertaking this research, several aspects of my life should be borne in mind.

Perhaps first and foremost, I am a male researcher and my findings may reflect some unconscious gender biases. Secondly, during the course of my life I have been exposed to

a variety of landscapes. I grew up in the city, but visited the seaside as a child; I have also lived and worked on the Prairies, and spent time in desert environments, mountain regions, and, for a short period, the arctic. Urban, rural and wilderness areas are each familiar to me. Third, during the course of my work on Shakespeare, I returned to England and visited several of the locations associated with the playwright, including his birthplace in Stratford-upon-Avon; London, particularly Southwark, where The Globe once stood; and several other places where The Lord Chamberlain's Men are known to have performed, such as Cambridge and Dover. While in England, I also attended a variety of performances of Shakespeare's plays in London, Stratford and Cambridge. Finally, while I do not claim to have any special gifts, I have acted in plays—though not recently—and written some creative literature myself.

THE COSMIC LANDSCAPE

Banished from Geography are those awkward, sometimes frighteningly powerful motivating passions of human action, among them moral, patriotic, religious, sexual and political.... Consequently, our geography misses much of the meaning embedded in the human landscape.

(Cosgrove 1989:120)

Introduction

In the previous chapter it was noted that Shakespeare's portrayal of landscape could be explored on several different levels. The purpose of this chapter is to examine the limits of the dramatic landscape from the perspective of the macroscale. It will begin by first exploring the conceptual space of Elizabethan cosmology, a vertical metaphorical landscape that is polarized into heaven and hell, and will then focus upon the horizontal landscape of quotidian existence, as it is portrayed in the landscapes of religion, entertainment, justice and war. Each of these landscapes represents the most sacred, the most profane, the most orderly and the most chaotic components of Shakespeare's world respectively. This chapter will end by illustrating how this cosmology and its terrestrial components were incorporated into the design of the Renaissance theatre, uniting the stage with the universe as a whole.

Order and Chaos in Elizabethan Cosmology

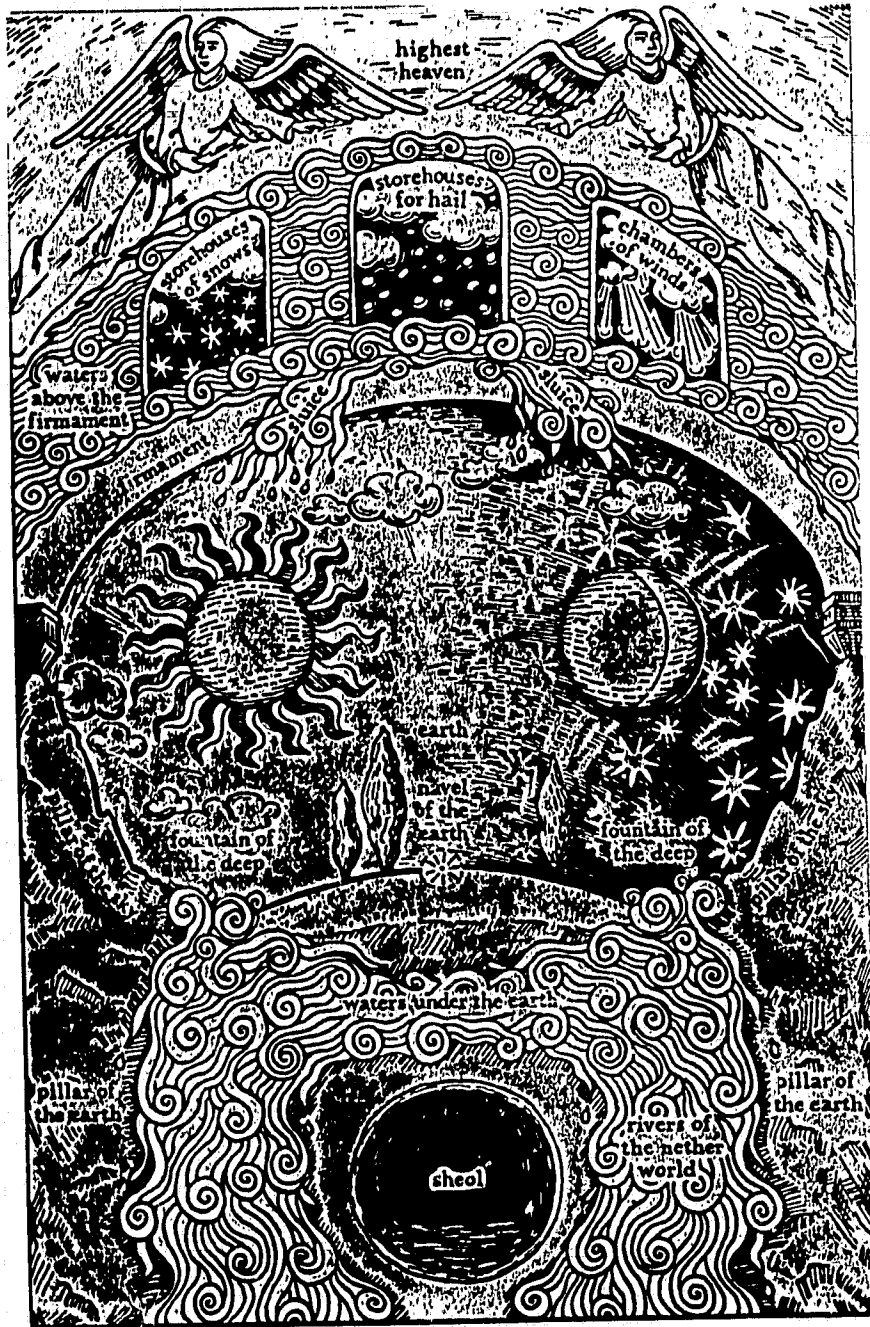
The most important polarity identified in the dramatic landscape in this study is that of order and chaos or, more specifically, the desire for order over chaos. A universal manifestation of this polarity in the Renaissance mind is found in Elizabethan cosmology itself. The word 'cosmology' is derived from the Greek word *kosmos* (order), and it has come to mean a metaphysical view of the universe as an ordered whole. The Elizabethan world view incorporated a Hellenic-Judaic-Christian philosophy in which heaven was viewed as the embodiment of order and hell was seen as synonymous with chaos; the earth lay between these two poles and was subject to the influence of both forces (Figure 3). However, the Elizabethans did not attribute this ambiguity to God, according to Tillyard (1950), but to human beings themselves, because their fall from grace led to their tyranny of fortune which, in turn, threatened to ruin the universe.

Although the world that the Elizabethans lived in was becoming increasingly difficult to fit tidily into a rigid order, England was influenced by the ideas of the Middle Ages until well into the seventeenth century. Tuan (1974) characterizes this pre-scientific era as being vertical, rotary and symbolic. Specifically, the medieval world consisted of three continents—Europe, Africa and Asia; four elements—earth, fire, air and water; and motion was either rotary or vertically down towards the centre of the earth. Ironically, it was the work of a pagan, Greek geographer that synthesized these ideas into a universal whole.

The Ptolemaic system was the foundation of this cosmology. Although Copernicus published his *De Revolutionibus Orbium Coelestium* in 1543, Tycho Brahe had written *De Nova Stella* in 1573, and Kepler had put forth his own ideas in *Astronomia Nova* in 1609, most Elizabethans were either unaware of these teachings or simply dismissed them for lack of evidence (Grierson 1975). Instead, they viewed the planets as rotating about the earth,

Figure 3

The Biblical Conception of the World



Source: Cupitt (1984:83)

which was immobile, in a series of fixed, circular orbits—*Sphaera Civitatis*—driven by the *primum mobile* as portrayed by John Case (Figure 4). The chain of being, or the idea of order or degree, complemented these teachings; and everything on earth could be placed in this vertical hierarchy, according to its degree of perfection, intelligence and sensibility. Such a cosmic order could be viewed as reinforcing the belief in the supremacy of the monarchy, because it justified the divine right of kingship; however, a few did suggest that it could also be used for more democratic purposes (Cosgrove 1992).

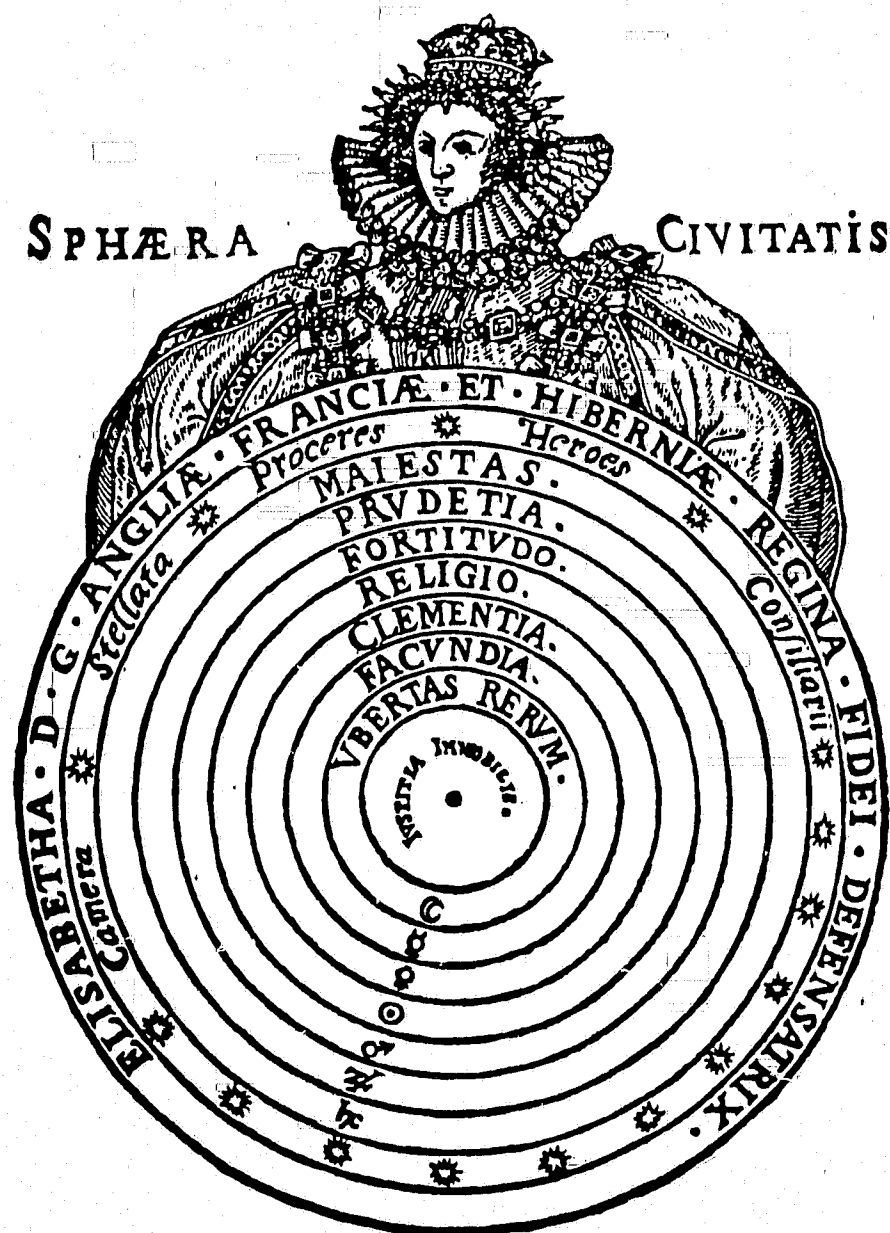
This vertical hierarchy was an extremely important concept in Renaissance philosophy. It provided evidence not only of God's generosity by virtue of the plentitude of creation, but it also gave a teleological foundation for the Elizabethan's desire for order and unity. In Raymond de Sebonde's account of the chain of being, for example, at the base of this hierarchy was a profane class of inanimate objects; above these, on the metaphorical ladder of life, were those species that enjoyed existence, but not intelligence; next were human beings, capable of understanding and imbued with free will; and, finally, above them were the angels, presided over by God himself (Tillyard 1950).

This cosmology became the foundation of the Elizabethan social structure and it is reflected throughout Shakespeare's work. One of the best examples is found in a speech by Ulysses in *Troilus and Cressida*:

The heavens themselves, the planets, and this centre
 Observe degree, priority, and place,
 Insisture, course, proportion, season, form,
 Office, and custom, in all line of order.
 And therefore is the glorious planet sol
 In noble eminence enthroned and sphered
 Amidst the other; whose med'cinable eye
 Corrects the influence of evil planets,
 And posts, like the commandment of a king,
 Sans check, to good and bad. But when the planets
 In evil mixture to disorder wander,
 What plagues, and what portents, what mutiny,

Figure 4

The Civil Sphere of John Case



What raging of the sea, shaking of earth,
 Commotion in the winds, frights, changes, horrors,
 Divert and crack, rend and deracinate
 The unity and married calm of states
 Quite from their fixture? (I.iii.85-101)

However, this natural order breaks down in *Troilus and Cressida*; it was also beginning to be questioned by the Elizabethans themselves, because some of these hierarchies were starting to be ignored (Zagorin 1982). In retrospect, this period can be seen as a difficult phase of transition from Tudor absolutism to parliamentary government, although the power of the monarchy was still largely unquestioned because of the need for security at home (Stone 1972). Specifically, Elizabethan England was troubled not only by plague, harvest failures, inflation, heavy taxation, unemployment and crime (Archer 1991), but the lack of an heir to the throne, and the possibility of a return to Roman Catholicism (Morrill 1992). But despite all of these problems, Tuan (1974) suggests that an 'axial shift' was beginning to take place at this time: the vertical view of the cosmos was being tilted towards a more horizontal perspective. One clue to this transition is found in the extensive treatment of geography in Elizabethan literature in general (see Taylor 1930), and Shakespeare's work in particular.

Not only does the concept of the chain of being begin to give way to a more encompassing world view during this period, but depth perception is suddenly alluded to as well. McLuhan (1969) maintains that the first reference to depth perception in a literary landscape in English is to be found in *King Lear*:

Come on, sir; here's the place: stand still. How fearful
 And dizzy 'tis to cast one's eyes so low!
 The crows and choughs that wing the midway air
 Show scarce so gross as beetles. Half way down
 Hangs one that gathers sampire, dreadful trade!
 Methinks, he seems no bigger than his head.
 The fishermen that walk upon the beach
 Appear like mice; and yond tall anchoring bark
 Diminished to her cock; her cock, a buoy
 Almost too small for sight. (IV.vi.11-20).

Leon Battista Alberti's work on perspective influenced not only art, but ballistics and cartography (Cosgrove 1985), and Mumford (1986) contends that the development of perspective, combined with the abstraction of money and mechanical time, provided the enclosing frame of the new life. Perhaps most significant of all, Cosgrove (1985) believes the introduction of perspective during the fifteenth century in Italy coincided with a growing sense of alienation from nature, because until this time no subject-object distinction between society and land existed in art.

In retrospect, the Renaissance was a period of intellectual ferment: astrology, alchemy and magic flourished (Livingstone 1990). Despite the ban by the medieval church on the study of the occult, forcing it into "dark holes and corners, where the magician plied his abominated art in secrecy" (Yates 1964:17), the comparatively harmless attempt at astral-medical therapy opened a floodgate through which an astonishing revival of magic poured into Europe. These ideas entered northern Italy from Toledo, Palermo and the Byzantine Empire, eventually making their way into north-west Europe itself (Grierson 1975). Even though the Church strongly condemned the ideas of the *Corpus Hermeticum*—pioneered in the ancient civilizations of Mesopotamia, Egypt and Greece—interest in this semi-magical mode of reaching intuitive knowledge of the divine burgeoned during the Renaissance, and, during the reign of Elizabeth I, astrology became more firmly entrenched in the intellectual thought of England than at any other time in its history (Parker and Parker 1983). The ideas came to England directly from Italy via men like Pico, Ficino and Bruno, but they were soon taken up by eminent Elizabethans, such as Sir Walter Raleigh and Robert Fludd. John Dee, the celebrated mathematician, also a geographer, was even an advisor on such matters to Queen Elizabeth herself (Yates 1964).

There were, however, some important similarities between the Christian philosophy

of the period and the teachings of the Hermetica. Just as the Church envisaged a series of horizontal, cosmic planes that divided the chain of being into three regions, so too did the Cabalists. There was the 'elemental' or 'terrestrial' world below, which was the sublunary world of human beings; above this lay the 'celestial' world of the stars; and, finally, above everything was the 'supercelestial' world of the Angelic or the intelligible (Yates 1964). Paradoxically, even though the Church tried to suppress hermetics, it had already absorbed some of these ideas (Cameron 1992). What is even more significant is that as one progresses upwards into the universe of the Cabalists, the polarity increasingly tends towards order. Consequently, the noblest planets are considered to be the highest in the sky, just as the head of the human being is that part of the body furthest from the ground (Hutchinson 1987).

It has already been noted that the cosmology of the Renaissance can be understood as a metaphorical vision (Mills 1982). During this period, human beings were viewed as a microcosm of the universe itself. The human body, for example, like the macrocosm, had many parts, but all functioned as one. Hylozoists saw the perfection within the cosmos mirrored in the perfection of the human form. Leonardo da Vinci actually incorporated this vision into the 'melothesia', a drawing in which the universe is superimposed on the human body (Figure 5). In Bruno's words (Yates 1964:46): "We have said, my child, that there is a body which envelopes the whole ensemble of the world: you should represent it to yourself as a circular figure, for this is All." This metaphorical vision of the universe superimposed upon the human body persisted long into the seventeenth century and even influenced William Harvey's theory concerning the circulation of blood. Not only could planets, stars and zodiacs be superimposed upon the human body, but so could the landscape. Many Elizabethans also saw the human body as a 'little kingdom', a metaphor for the body politic itself (Hutchinson 1987).

Figure 5

Zodiacal Man



Source: Hussey (1971:24)

In summary, the cosmology of the Elizabethan world was still largely medieval in outlook. At one pole, heaven can be viewed as a symbol of order, just as hell, below, can be seen as a symbol of chaos. The terrestrial world lay between these two extremes; however, although the need for order was a recurring theme, so also was the fear of chaos. The Elizabethans did not attribute this ambiguity to God, but to human beings themselves. Moreover, even though the Renaissance was still primarily a vertical world order, the status quo was beginning to be questioned. The introduction of perspective in art and geographical exploration contributed to this new outlook. Finally, an important landscape:body metaphor emerged. The human body was viewed as a microcosm upon which could be superimposed the universe itself. But not only could the macrocosm be metaphorically imposed on the human body, so too were landscape elements and the body politic.

Metaphysical, Dionysian and Apollonian Space in the Terrestrial World

The Elizabethan cosmology described above was still largely a vertical world order. Terrestrial space constituted the horizontal, quotidian world in which the Elizabethans spent their lives. However, just as the macrocosm superimposed itself on the human body, so too did this microcosm superimpose itself on the terrestrial landscape, because our world is a fabric of ideas and dreams, some of which we manage to give visible form. To understand better the portrayal of this visible form in the Shakespearean landscape, it is first necessary to refer back briefly to Elizabethan cosmology.

The Elizabethans located themselves in the most interesting position of all on the chain of being. Viewed as a little state in which the bodily humours could break out in disease and unruly passion if not temperately governed, people were capable of responding to their most noble instincts or to their basest passions. The former can be thought of as

being driven by human reason (mind) and manifest themselves in society as order; the latter are a function of unrestrained desire (body) and are symptomatic of chaos. However, it can be argued that these apollonian and dionysian impulses (see Nietzsche 1967) are complemented by a third impulse—a metaphysical one—a desire to link the secular world of existence with the spiritual world that lies beyond life (soul). Each of these impulses, I will argue, can be thought of as superimposing itself on the dramatic landscape depicted by William Shakespeare (Figure 6).

In the following section, the most important landscapes created by apollonian, dionysian and metaphysical impulses will be examined in detail. The polarity of order and chaos will continue to be an important concept to help understand Shakespeare's portrayal of terrestrial space, but the concept of ambiguity and antinomy will also be used, as well as the literary devices of symbolism, simile and metaphor. Just as the macrocosm, in the previous discussion of Elizabethan cosmology disclosed the limits of the vertical metaphorical landscape as heaven and hell, in this section I will identify the most sacred, the most profane, the most orderly and the most violent components of the terrestrial world by exploring the dramatic landscapes of religion, entertainment, justice and war respectively. Figure 7 has been provided to complement this discussion.

Religion

Despite the variety of locations which exhibit divine intervention in Shakespeare's dramatic work, the metaphysical impulse does create a unique landscape all of its own. Indeed, the Latin origin of the word 'sacred' suggests that these are places that stand apart, as opposed to profane space, whose etymological origin implies that it is the ground in front of a temple (Tuan 1978c). Evidence indicates that these places do exhibit segmentation in

Figure 6

Macrocosm, Microcosm and Landscape

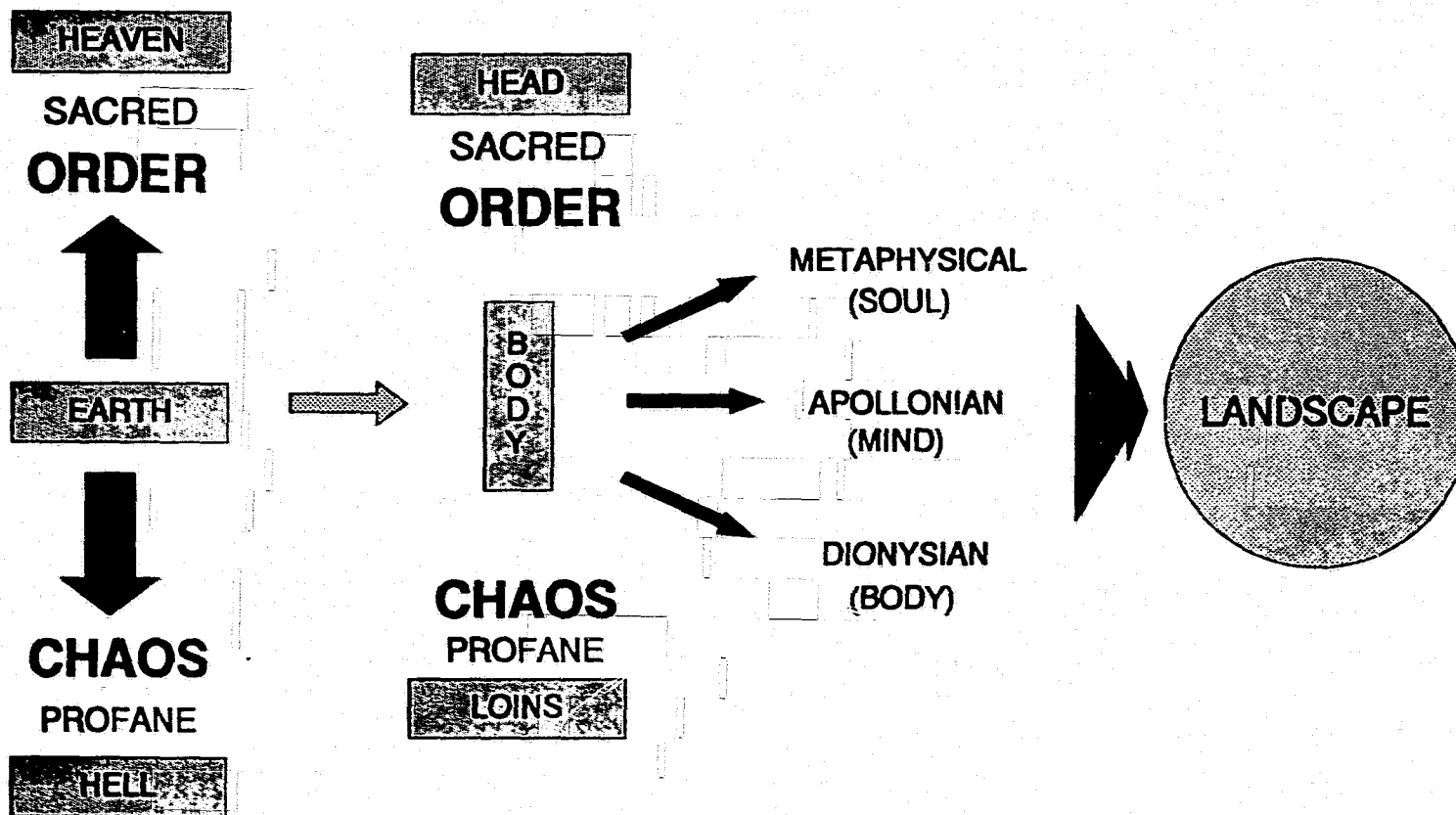
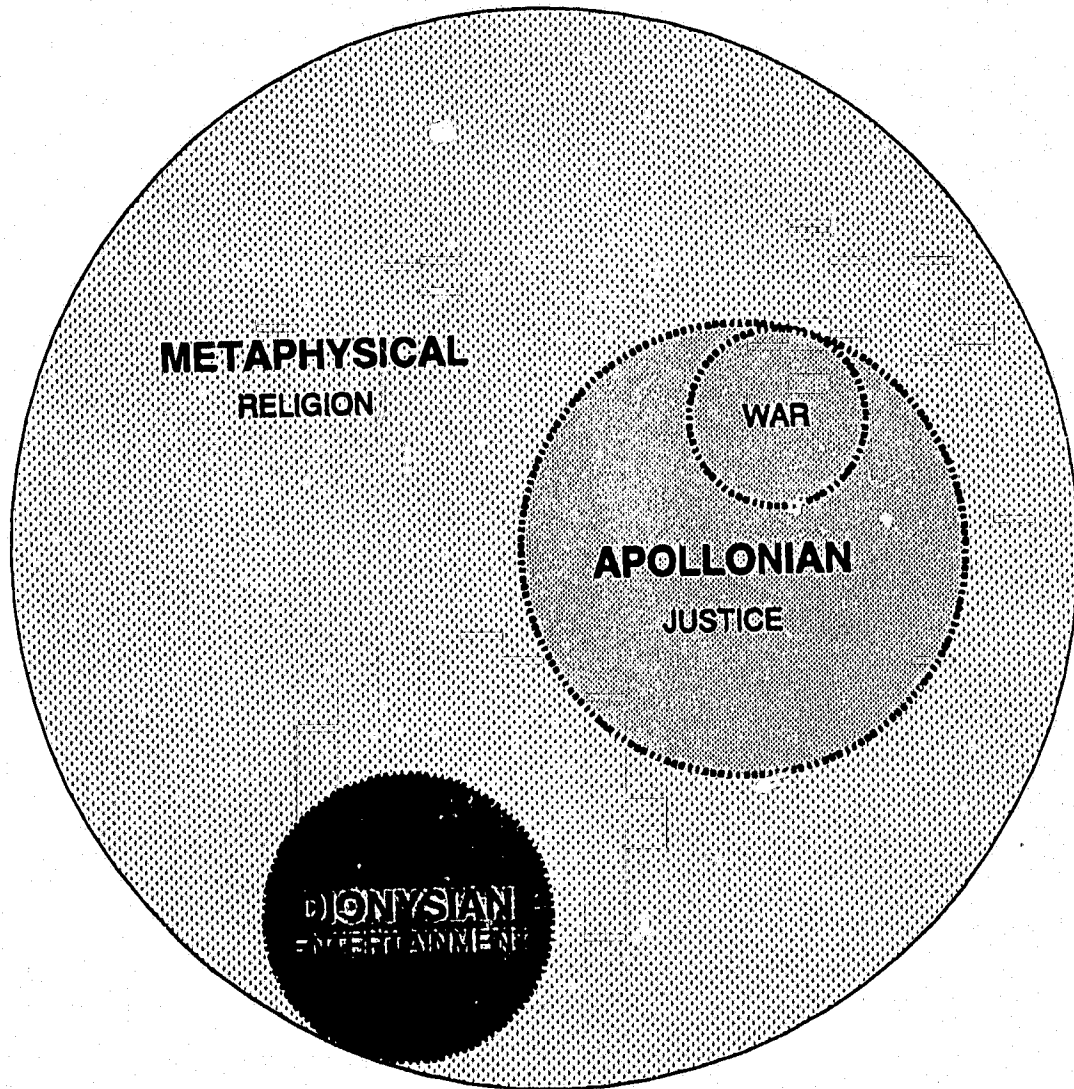


Figure 7

Metaphysical, Dionysian and Apollonian Space



the Shakespearean landscape; this is evinced in the wide variety of buildings that administer religious functions. They consist of sacred fountains, monuments, chapels, temples, monasteries, abbeys and churches, comprising a total of 30 (4%) scenes in the canon.

For example, although the duke tells us that the "consecrated font" (IV.iii.99) is located a league below the city in *Measure for Measure*, suggesting that it is separate from the city, the most extreme example of segmentation is found in the nunnery. Depicted in a peripheral location and surrounded by a high wall, access to this building is restricted, as Francisca notes in the same play: "It is a man's voice. Gentle Isabella, Turn you the key, and know his business of him. You may, I may not: you are yet unsworn" (I.iv.7-9). Even when sacred space and profane space are in close proximity, as in *The Winter's Tale*, Leontes' remarks clearly indicate that the former is segregated from the more secular world of the palace: "Once a day I'll visit/The chapel where they lie" (III.ii.236-237). Moreover, sacred space is also depicted as a place of refuge for those fleeing from the authorities. Davis (1987:196) notes that Durham Cathedral still has a sanctuary knocker, and that "there, criminals who took sanctuary had forty days to leave the country." Even Cleopatra feels secure in the sacred space of her own monument.

The height of these buildings is one of the most important ways that sacred space is recognized in the landscape. Bevan (1938) notes that there is an almost universal belief that the sky is the abode of supreme beings. Consequently, the steeples depicted in Shakespeare's dramatic landscape—like ziggurats, pyramids and domes in the Near East (Tuan 1974)—can be viewed as powerful symbols of Elizabethan cosmology, linking heaven above with the earth below; the steeple also directs the attention of the supplicant upwards towards salvation. Moreover, it is from these towers that the church summons its congregation to prayer, as the duke fondly reminisces to Orlando in *As You Like It*: "True

is it that we have seen better days,/And have with holy bell been knolled to church" (II.vii.119-120). The power of the church, therefore, is found not only in its segregation from profane space, but in its display of height, strength and the sound of its bells, clearly illustrating its influence at the centre by virtue of its control over the parish in the periphery.

However, it is the ceremonies that take place within sacred space that exercise the greatest control over the imagination, as described in this pagan scene on the island of Delphos in *The Winter's Tale*:

DION: I shall report,
 For most it caught me, the celestial habits
 (Methinks I so should term them) and the reverence
 Of the grave wearers. O, the sacrifice,
 How ceremonious, solemn, and unearthly
 It was i'th'offring!

CLEOMENES: But of all, the burst
 And the ear-deaf'ning voice o'th'oracle,
 Kin to Jove's thunder, so surprised my sense,
 That I was nothing. (III.i.3-11)

Visual, tactile and the implication of olfactory stimulations are each indelibly imprinted upon the senses of Dion and Cleomenes. The reference to clothing—"celestial habits" (III.i.4) indicates that there is a cosmological connection in this ceremony, a landscape:body metaphor, that serves to unite the sacred world above with the "grave wearers" (III.i.6) below; and the "ear-deaf'ning voice" (III.i.9) serves to remind Cleomenes of his impotence within this cosmology. Such is the reverence for the pagan temple to some of Shakespeare's characters that it is likened to the sanctity of the head—the most sacred part of the body—in another landscape:body metaphor in *Cymbeline*: "Keep unshaked/That temple, thy fair mind" (II.i.64-65).

Sacred space serves a variety of functions. It is a place of prayer, confession and remorse. In *Henry V*, for example, the King still feels guilty for his father's usurpation of the throne. In an attempt to placate the ever-present fear of chaos, he confesses: "And I have

built two chantries,/Where the sad and solemn priests sing still/For Richard's soul" (IV.i.301-303). However, kings can not only create sacred space and try to restore order, they can also destroy it and invoke chaos. Goth's discovery of Tamora's illegitimate child in the ruins of a monastery in *Titus Andronicus* is revealing:

Renowned Lucius, from our troops I strayed
To gaze upon a ruinous monastery,
And, as I earnestly did fix mine eye
Upon the wasted building, suddenly
I heard a child cry underneath a wall. (V.i.20-24)

Shakespeare's reference to this scene strongly suggests that he is alluding to the aftermath of the dissolution of the monasteries that took place during the reign of Henry Tudor. Clearly, a serious conflict over the use of sacred space is hinted at within the dramatic landscape, although Shakespeare is always very careful not to implicate Henry VIII, Queen Elizabeth's father.

As well as performing the functions of baptism, marriage and burial, sacred space is also the location of coronations, particularly in the historical plays. The conniving Duchess of Gloucester, for example, relates a dream to the Duke in *Henry VI, Part II*, in which:

Methought I sat in seat of majesty
In the cathedral church of Westminster,
And in that chair where kings and queens were crowned;
Where Henry and Dame Margaret kneeled to me,
And on my head did set the diadem. (I.ii.36-40)

This ceremony also has important cosmological significance, because it reinforces one of the most important correspondences in the chain of being. Just as God presides over the universe, so too do kings and queens govern the nation. Similarly, genuflection is an act of humility that further recognizes the position of those higher up in the vertical hierarchy. References to the crown, once again, emphasize the sanctity of the head, the most sacred part of the human body. However, the Duchess is quickly rebuked by her husband for the

potential chaos that such a dream implies, clearly displaying his own superior role in this universal order. It is of interest to note that during her own coronation Queen Elizabeth I broke with certain conventions of the ceremony, even going as far as to dismiss some members of the clergy who censured her in the weeks leading up to the occasion (McCoy 1989). This is a clear indication that the Elizabethans were beginning to break with these traditions.

In addition to performing conventional functions, sacred space also plays a secular role. Peace, for example, is ratified in the temple of great Jupiter in *Cymbeline*; important messages are made public in church, such as the indictment of Lord Hastings in *Richard III* (III.vi); and St. Paul's Cathedral is portrayed as a meeting place for men seeking employment, as Falstaff humorously attests in *Henry IV, Part II*, when talking about Bardolph: "I bought him in Paul's" (I.ii.52). Historical accounts support this secular role of the church. Earle (1623:124), for instance, relates how St. Paul's Walk, the central aisle of the cathedral, was "a vast confusion of languages" and the location of all sorts of nefarious deeds in Shakespeare's time. Moreover, it was not unusual for the church to own property which it leased out, such as St. Olave's vestry in Southwark (Archer 1991).

Not only is the interior of sacred space sometimes depicted in a state of disorder in the dramatic landscape, but so too is the area outside. In *Hamlet*, for example, the Prince discloses his desire for vengeance in a soliloquy that depicts the graveyard as turning into a place of chaos after dark:

'Tis now the very witching time of night,
When churchyards yawn, and hell itself breathes out
Contagion to this world. Now could I drink hot blood
And do such bitter business as the day
Would quake to look on. (III.ii.396-400)

Hell, symbolic of chaos, is metaphorically portrayed as bursting upwards into the churchyard

from below. Moreover, it is interesting to contrast this external landscape of religion in *Hamlet* with the internal portrayal of sacred space in *The Winter's Tale*. In the pagan temple, order is seen as metaphorically descending from above; in the Christian graveyard, chaos, symbolized by hell, is depicted as rising vertically from below. Ironically, Hamlet is later embroiled in a fight in a graveyard in the presence of Ophelia's corpse, evidence that Hamlet's prophecy of chaos is finally fulfilled.

In summary, sacred space is a very important component of the terrestrial space portrayed by Shakespeare. I have argued that it is created by an innate human drive—a metaphysical impulse—that attempts to link the secular world of existence to the spiritual world that lies beyond life, superimposing itself on the landscape in the form of consecrated fountains, monuments, chapels, temples, monasteries, abbeys and churches. The church steeple, for example, is symbolic of the vertical cosmology of the Elizabethan world directing attention upwards and uniting heaven above with the earth below. Religious ceremonies, customs and traditions, both pagan and Christian, are depicted in sacred space as attempts to mediate between these two worlds in an effort to restore, maintain or encourage order on earth, because the world is always depicted by Shakespeare as being on the verge of chaos. Nevertheless, ambiguity is inherent in sacred space too, because this study indicates that it is also used for many secular functions as well, a reflection of a powerful role that has now been almost completely subsumed by the government in the modern welfare state. What is equally significant is that not only is sacred space subject to secular intervention, but profane space is also subject to divine intervention (see Figure 7). An examination of the landscapes to be found in dionysian and apollonian space further illustrates this ambiguity.

Entertainment

Important elements of entertainment in the Shakespearean landscape are found in a variety of locations. Some of the most profane activities include bear-baiting, cock fighting and the theatre; other activities, such as feasts, are more complex and will be alluded to later. However, the most profane manifestation of the dionysian impulse is found in alehouses, taverns and brothels; but although only 7 (<1%) such scenes are found in Shakespeare's complete works, a total of 1,229 lines are devoted to tavern scenes.

Like its antinomy, sacred space, the most profane landscape of entertainment is also subject to segmentation. For example, although alehouses are found throughout the dramatic landscape of Shakespearean England, they are identified by symbols, as the Queen notes disparagingly in a body:landscape metaphor in *Henry VI, Part II*: "And make my image but an alehouse sign" (III.ii.81). Further evidence of the segmentation of these elements of profane space is found with respect to the tavern—a slightly more esteemed establishment—in *Henry IV, Part I*, when Bardolph runs into the room shouting "O, my lord, my lord! The sheriff with a most monstrous watch is at the door" (II.iv.487-488). Clearly, drinking establishments are depicted here as places that people of authority prefer not to enter without permission, but brothels are even more carefully segregated. For example, Shallow's memory of the time he "lay all night in the Windmill in Saint George's Field" (III.ii.198) in *Henry IV, Part II*, is one of numerous references that betray the Puritan authorities' contempt for such establishments, resulting in their being located on the city's periphery, as opposed to more sacred space which is usually located at the centre. But interestingly, it was not only the authorities who resented these bawdy houses, for young apprentices frequently rioted against them in the streets of the capital, terrifying Londoners (Archer 1991).

One of the most vivid contrasts between sacred and profane space is expressed by

Marina to Lysimachus in *Pericles*:

For me,
That am a maid, though most ungentle fortune
Have placed me in this sty, where, since I came,
Diseases have been sold dearer than physis—
That the gods
Would set me free from this unhallowed place,
Though they did change me to the meanest bird
That flies i'th' purer air! (IV.vi.100-107)

Equating the brothel metaphorically with a pigsty, Marina's description of this establishment as an "unhallowed place" (IV.vi.105) directly acknowledges the distinction between the sacred, and the profane world in which she finds herself. However, her appeal to the gods to set her free—ultimately made possible by Lysimachus—is also evidence of the presence of divine intervention within the profane space of the brothel, illustrating, once again, the ambiguous nature of the sacred and profane worlds depicted in the Shakespearean landscape. Furthermore, Marina's wish to be transformed into "the meanest bird/That flies i'th' purer air!" (IV.vi.106-107) is also revealing, because this reference to the sky is clearly alluding once more to the vertical nature of Elizabethan cosmology.

However, unlike the buildings of sacred space described earlier—which tower above the community, pointing towards salvation—the architecture of profane space lacks height. In *Henry IV, Part I*, for example, Hal humorously castigates Francis by suggesting that "His industry is upstairs and downstairs" (II.iv.101-102)—a reference, perhaps, to a brothel above the tavern or a cellar below—but, other than this, few references to height are found in these locations. Instead, in the tavern scenes in *Henry IV, Part I*, there are constant puns that allude to baseness: "I have sounded the very bass-string of humility" (II.iv.5-6). Moments later, water—one of the lower elements—is indirectly referred to by the Prince: "when you breathe in your watering, they cry 'hem!'" (II.iv.16). Finally, the names of many of the

characters are equally crude, such as Falstaff—False staff—Doll Tearsheet and Mistress Quickly—iewd puns. There are few landscape:body metaphors, but Falstaff does liken himself to one of the "minions of the moon" (I.ii.26-27) earlier in the play in a body:landscape metaphor that is highly apposite for man of his profane, nocturnal persuasion.

Unlike sacred space, the dionysian landscape of entertainment is depicted as a place of physical stimulation. Music, food and alcohol are ubiquitous. The warmth and laughter inside are a welcome relief from the hardships of everyday life outside. 'Boy' pines for these comforts in *Henry V* when he confesses: "Would I were in an alehouse in London! I would give all my fame for a pot of ale, and safety" (III.ii.12-13). In such liminoid spaces, social identity is ambiguous: for these "threshold people" such places can be likened "to death, to being in the womb, to invisibility, [and] to darkness" (Turner 1977:95). However, the attitude of the upper classes towards these establishments is revealing, because there are numerous injunctions to avoid such places as Edgar attests in *King Lear*— "Keep thy foot out of brothels" (III.iv.95). Similarly, in *Measure for Measure* Angelo issues an injunction that "All houses in the suburbs of Vienna must be plucked down" (I.ii.98-99). Part of the reason is that not only disease, but also crimes—such as gambling, prostitution and theft—are rampant in these locations. The greatest fear of all to the authorities, however, is the threat of violence, as depicted in *Romeo and Juliet*:

Thou art like one of these fellows that,
when he enters the confines of a tavern, claps me his
sword upon the table and says, "God send me no
need of thee!" and by the operation of the second cup
draws him on the drawer, when indeed there is no
need. (III.i.5-10)

Unlike sacred space, in which order is depicted as descending from above, the profane landscape of entertainment depicts disorder rising from below, partly explaining why the

authorities feel the need to segregate many of these symbols of the dionysian impulse to the periphery of the city.

In summary, although there is a wide variety of landscapes of entertainment to be found in the dramatic scenes of Shakespeare, and some of them, such as feasting, are actually encouraged by the authorities, I have selected alehouses, taverns and brothels, specifically, because they are the most profane manifestations of the dionysian impulse—the chaotic frenzy that threatens order—to contrast with sacred space. A careful examination of these dionysian enclaves reveals that these particular components of the landscape are also highly segregated. In contrast to sacred space, however, they tend to be less conspicuous and are often restricted to the periphery of the city (see Figure 7). Furthermore, the attitude of Elizabethans towards these establishments displays a high degree of ambiguity, because although some characters enjoy the variety of stimulation that such places provide, likening them to places of security, others, primarily the upper classes, allude to the dangers. Moreover, even though these places are certainly enjoyed by the rich, as Lysimachus demonstrates in *Pericles*, it is unusual for them to frequent the same establishments as the poor, as Hal does, for example, in the tavern scenes in *Henry IV, Part I* and *Part II*. Finally, these locations are also depicted as potential sources of violence, but it is a level of disorder that is acceptable to the authorities. Thus, in contrasting elements of sacred space with the most profane landscapes of entertainment, we are actually portraying an antinomy that circumscribes the limits of tolerance of society in the Shakespearean world.

Justice

In direct contrast to the landscape of entertainment, examined above, is the landscape of justice. Falstaff alludes to this important component of Elizabethan life in *Henry IV,*

Part I, when he asks the Prince: "But I prithee, sweet wag, shall there be gallows standing in England when thou art King?" (I.ii.57-59). It is a rhetorical question, because he already knows that beyond the dionysian enclaves of the alehouse, the tavern and the brothel, there is a strict system of justice. Unlike the dionysian impulse that triggers the landscape of entertainment, justice is a function of the apollonian drive, tending to create order. Like the dionysian impulse, it also manifests itself in the landscape.

The landscape of justice consists of two components: judgement and punishment; unfortunately, the belief in divine intervention sometimes makes it difficult to separate them. In early times, for example, a trial was often conducted by combat in what were known as 'lists'; Wickham (1972:164) describes a list as "a place circule and rounde, compassed in with lowe rayles or pcies of wood, painted with red." This method of justice is depicted in *Henry VI, Part II*:

Go, take hence that traitor from our sight;
 For by his death we do perceive his guilt:
 And God in justice hath revealed to us
 The truth and innocence of this poor fellow
 Which he had thought to have murdered wrongfully.
 (II.iii.101-105)

However, in *Richard II* the king does not even wait for divine guidance, preferring instead to sentence Bolingbroke and Mowbray himself (I.iii), perhaps because he is afraid of the outcome. In *The Merchant of Venice* Portia appears to enact the role of a divine-like agent herself; Vicentio performs a similar task near the gates of Vienna at the end of *Measure for Measure*. However, both of these characters can be more correctly understood as casuists, persons who lay down the application of ethical rules to cases that involve conflicting obligations.

The nobility are accorded much more dignity when being judged than the less fortunate; justice is, after all, a function of the power of the ruling class. Justice for the poor,

particularly in the smaller communities, is administered swiftly by justices—like Shallow—constables and beadles, as attested to in *Henry VI, Part II*: "Have you not beadles in your town?" (II.i.135). Such characters are frequently used by Shakespeare for comic relief, further denigrating their status. In the larger centres, where the wealthy reside, more permanent institutions exist, clear evidence of the growing formality of the legal process; a total of 14 (2%) of Shakespeare's scenes take place specifically in senate houses, council chambers, courts or halls of justice, and in parliament itself, where laws are enacted. Specific references are made to the presence of the nobility at these proceedings in *Coriolanus* (IV.vi). However, tension between the King and the nobles is also evident, as King Henry tells us in *Henry VI, Part III*: "Far be the thought of this from Henry's heart,/To make a shambles of the parliament house!" (I.i.70-71)—a manifestation of a growing schism that was ultimately to lead to civil war.

It is important to note that tension between parliament and the queen was evident in Elizabethan times, but it became far more serious in subsequent years as parliament became more powerful and challenged the aristocracy (Zagorin 1982). Tawney contends that the gentry gradually gained power in the countryside and agitated for greater representation in parliament; similarly, the merchant class became equally resentful of the aristocracy's autocratic rule in the cities (Zagorin 1970). It is important to note that the struggle was not so much a conflict between classes—the lower classes had not yet developed a national consciousness—but a struggle within the upper classes themselves. Nevertheless, historians are quick to point out that despite parliament's lack of representation before the civil war, it was the most representative in Europe at the time (Zagorin 1982).

Equally prolific as places of judgement in the Elizabethan landscape are places of punishment. Minor offenses are dealt with by sitting the offender in the stocks, such as Kent

in *King Lear*, or standing them in the pillory, as Launce attests in *The Two Gentlemen of Verona*: "I have stood on the pillory for geese he hath killed" (IV.iv.31-32). However, whipping is more painful and an equally common sight, as in *Henry VI, Part II*: "Let them be whipped through every market town" (II.i.157). Public humiliation was considered to be an important part of punishment in Elizabethan times, as Davis (1987: 38) notes: "Soldiers, conscripted to fight in the Low Countries, were punished for mutiny by being tied to carts and flogged through Cheapside." However, there is no evidence that such spectacles were effective in mitigating crime.

The most common form of punishment portrayed by Shakespeare is imprisonment. A total of 13 (2%) of the scenes in the dramatic landscape are located in prisons. Although it is customary for us to consider confinement as a natural way to deal with miscreants today, Tuan (1979) notes that this form of punishment did not exist on a large scale until the sixteenth century, when the method once used to confine lepers was more widely adopted by the judicial system; this system of incarceration underwent further changes in the late eighteenth century, creating the modern institutions we know today (Foucault 1977). Although some characters such as the contrite King Lear see prison as a place of refuge from a hostile world outside, most regard it as dark, airless and loathsome. In England, the term 'gaol fever' was in use as early as the fifteenth century; it is employed to describe loosely those ailments that invariably used to overcome prison inmates (Tuan 1979).

Not only is the prison portrayed as an extremely unpleasant place of confinement in Shakespeare's world, but news is severely curtailed. Arthur expresses the sentiments of many characters when he says in *King John*: "So I were out of prison, and kept sheep, / I should be as merry as the day is long" (IV.i.17-18). The fortunate can look forward to their release, but others await a far more unpleasant fate, such as Martius and Quintus in *Titus Andronicus*:

"Sirs, drag them from the pit unto the prison,/There let them bide until we have devised/Some never-heard-of torturing pain for them" (II.iii.283-285). Finally, the prison is also a landscape metaphor. Cleopatra admonishes Antony lest he make his thoughts a prison; the ghost of Hamlet's father describes death itself as being a prison "that I am forbid/To tell the secrets" (I.v.13-14); and, later in the same play, Denmark itself becomes a prison for Hamlet, reflecting his psychological feelings of entrapment:

HAMLET: Denmark's a prison.

ROSENCRANTZ: Then is the world one.

HAMLET: A goodly one, in which there are many
confiners, wards, and dungeons, Denmark being one
o'th'worst.

ROSENCRANTZ: We think not so, my lord.

HAMLET: Why, then 'tis none to you, for there is
nothing either good or bad but thinking makes it so.
To me it is a prison. (II.ii.247-255)

In direct contrast to confinement is the punishment of exile. However, although banishment was popular in the Greco-Roman period, it did not gain widespread use in Europe until the end of the seventeenth century, when it came to be seen as an efficient way to rid society of its criminals and, at the same time, to populate the colonies (Tuan 1979). Exile is widely portrayed in Shakespeare's dramatic landscape. Alcibiades, for example, is unjustly banished from Athens for pleading with the Senate to mitigate the sentence of one of his soldiers in *Timon of Athens*; Bolingbroke and Mowbray are also banished from England in *Richard II*; and Caius Marcius suffers a similar fate—perhaps more deservedly so—in *Coriolanus*: "in the name o'th' people,/And in the power of us the tribunes, we,/Even from this instant, banish him our city" (III.iii.99-101). Others, however, suffer exile because they have lost control of their domain: these include the duke in *As You Like It*; King Lear; and Prospero in *The Tempest*. In contrast, Timon of Athens is a misanthrope and chooses voluntary exile. It is clear, then, that virtually all of Shakespeare's characters perceive exile

as an extremely unpleasant form of punishment and some even view it as a metaphor for death; Romeo actually confesses: "There is no world without Verona walls,/But purgatory, torture, hell itself./Hence banishèd is banished from the world,/And world's exile is death" (III.iii.17-20). To be cast out from the city is to be deprived of all that is good. It is, as Romeo implies, a death in life.

Unlike exile, which is reserved almost exclusively for the upper classes, hanging is a frequent method of disposing of the poor in Shakespeare's world. Davis (1987) notes that up to 800 people were hanged in England annually at this time, and it was such a common spectacle that many were executed in batches (Rowse 1986). Nowhere was this macabre spectacle more clearly evident in the Elizabethan period than at Tyburn. During Queen Elizabeth's reign the gallows was modified to accommodate up to 24 felons at one time (Tuan 1979), and Shakespeare refers to this triangular-shaped gallows in a curious metaphor in *Love's Labor's Lost*: "Thou makest the triumvir, the corner-cap of society,/The shape of love's Tyburn, that hangs up simplicity" (IV.iii.49-51). Unlike banishment, this method of punishment was highly conspicuous. Moreover, although this public display was intended to act as a deterrent for the populace as a whole, it also had another effect: spectators displayed a morbid fascination at these events. At Montfaucon in Paris, for example, gallants took young girls to the gallows for picnicking (Smith 1967). Even the sight of these empty contraptions in the city, or the lonely gibbet in the countryside, was a symbol to passers-by of the ubiquitous presence of authority and the lengths that the latter were prepared to go to maintain order, both at the centre and in the periphery.

Although the universality of death fascinated the Elizabethan mind (Smith 1967), capital punishment was far from egalitarian. Whereas hanging was almost universally reserved for the poor, decapitation was considered more appropriate for the nobility. The

severed heads of traitors are prominently displayed throughout the city in the Shakespearcan landscape and a parody of this grisly spectacle is depicted in *Henry VI, Part II*, when Cade orders the heads of Lord Say and Sir James Cromer to be impaled on poles: "Let them kiss one another, for they loved well when they were alive" (IV.vii.131-132). Curiously, witch burning is rarely mentioned by Shakespeare, although La Pucelle is burned at the stake in *Henry VI, Part I*, and there is another brief reference to this in *Henry VI, Part II*:

You four, from hence to prison back again;
From thence unto the place of execution:
The witch in Smithfield shall be burnt to ashes,
And you three shall be strangled on the gallows. (II.iii.5-8)

Contrary to modern perception, historical accounts indicate that hanging was frequently used to execute those suspected of witchcraft in England; moreover, some of the accused were also men (Harrison 1938). Given the level of interest in the occult at this time, and the challenge this posed to the authority of the church, it is not surprising that men were being executed for heresy. John Dee himself was imprisoned for witchcraft, but was later released (Parker and Parker 1983). Trevor-Roper (1969) contends that the Roman Catholic Church actually encouraged a belief in witchcraft to discourage recusants, but the idea quickly gathered a momentum all of its own. Clearly, the virulence with which the authorities sought to extirpate sorcery can now be seen as a reflection of the Church's desire to control the populace. Ironically, this desire to maintain order by making people more subservient to authority contributed, ultimately, to the chaos that engulfed Europe, particularly the Continent, between 1580-1630 (Tuan 1979). With the exception of *Macbeth*, it is curious that Shakespeare makes only sporadic references to this subject. In contrast, visitors to England, such as the Duke of Württemberg, commented upon the pervasiveness of witchcraft; in his diary of a tour of England in 1592 he writes: "Many witches are found there, who frequently do mischief by means of hail and tempest" (Rye 1967:50). However, witchcraft was primarily

a product of the counter-reformation, a movement which left England largely unscathed, although the dark shadow of the papacy itself was never fully exorcised from the English psyche until the early nineteenth century.

In summary, justice is an extremely important component of the Shakespearean world. Unlike the dionysian landscape of entertainment described earlier, which is a manifestation of the drunken frenzy that creates chaos, justice is a function of the apollonian impulse that tends towards order. This drive is superimposed upon the landscape of profane space through the process of judgement and punishment. However, divine intervention in many scenes portrayed by Shakespeare makes it difficult to actually differentiate between the two, because the punishment is the judgement, as in trials by combat. Both the place of judgement and the method of punishment vary according to the socio-economic status of the defendant: the poor, for example, are placed at the mercy of justices, constables and beaules; the more fortunate are tried in senate houses, council chambers, courts or halls of justice, and have a stronger voice in creating legislation in the parliament. Moreover, public humiliation is an important aspect of punishment, because it was supposed to act as a deterrent to crime. The lower class is subjected to whipping, imprisonment and hanging; the wealthy are either imprisoned, sent into exile or are beheaded. Decapitation is the preferred method of dealing with traitors, because the head—the most sacred part of the body—can be put on public display. Witches, however, are subjected to an ordeal by fire, a macabre public spectacle that is symbolic of the torment of hell itself. Finally, although punishment is very harsh by modern standards, many Elizabethans must have been able to evade justice or they would not have risked getting caught.

War

An analysis of the landscape of justice reveals that in order to maintain order, the authorities had to resort frequently to the use of violence. Order and violence are both a function of power. When the power of the authorities was seriously challenged, war was the only way to restore stability; inevitably, such actions led to a period of chaos. At its most simple level, then, war is not just an extension of politics through other means, it is a visual manifestation of the apollonian drive which tries to restore order out of chaos; its chaotic nature also reflects a dionysian quality, suggesting that these two binary impulses, like the Chinese concept of yin and yang, each incorporate properties of the other while, at the same time, actually opposing one another.

With respect to war, specifically, Tuan (1979) notes that the propensity to kill human beings in large numbers has been demonstrated repeatedly in all societies throughout history, and that this destructiveness is based on a lingering compulsion to polarize human beings into the irreconcilable antinomy of self and other. Although the chaos of warfare is a temporary interruption in order, it is, nevertheless, one of the most pervasive landscapes to be found in Shakespeare's work and a total of 97 (13%) scenes depict tents, camps and battlefields in the dramatic landscape. By comparison, war at sea is rarely portrayed.

The majority of the landscapes of war consist of a camp—a temporary resting place for troops—and a theatre of conflict—the battlefield itself. In contrast to the latter, the camp is relatively peaceful, orderly and safe. While most soldiers have to rest outside in public, the more fortunate find shelter inside in private; tents are so numerous in some scenes that in *Othello* the camp itself is described as a "tented field" (I.iii.85). The tent is portrayed as a place that provides protection from the elements outside but, unlike more permanent shelters, it is mobile, providing only a temporary place of domicile. Furthermore,

tents are occupied only by a privileged minority; the most important are guarded, as in *Henry VI, Part III*:

WARWICK: This is his tent; and see where stand his guard.
 Courage, my masters! honour now or never!
 But follow me, and Edward shall be ours.
 FIRST WATCHMAN: Who goes there?
 SECOND WATCHMAN: Stay, or thou diest! (IV.iii.23-27)

By day, the tent is a place where greetings are exchanged, news is shared and strategy is planned, but later in the evening activities in the tent focus on more informal matters and it becomes a place of stimulation. In public, this stimulation involves feasting, drinking and listening to music, but later at night, when its occupants are resting, the tent is depicted as a place of unwelcome company. In *Richard III*, for example, the King betrays a rare moment of contrition before the battle of Bosworth Field when he confesses: "Methought the souls of all that I had murdered/Came to my tent, and every one did threat/Tomorrow's vengeance on the head of Richard" (V.iii.205-207). For those more deserving, such as the slain Brutus in *Julius Caesar*, the tent becomes a more peaceful resting place, although, once again, temporary:

Within my tent his bones tonight shall lie,
 Most like a soldier ordered honourably.
 So call the field to rest, and let's away
 To part the glories of this happy day. (V.v.78-81)

Outside the tent, the less fortunate are exposed to the elements and the contrast between those who find shelter inside and those who are left outside is particularly acute at night. There are constant references to the cold. Specifically, in *Henry V* the camp is cloaked in "the poring dark", filling "the wide vessel of the universe" (IV.chorus.2-3), and piercing this darkness, on the eve of the Battle of Agincourt, "Fire answers fire, and through their paly flames/Each battle sees the other's umbered face" (IV.chorus 8-9). Tactile and visual stimulations are further enhanced by the sounds of "armorers accomplishing the

knights,/With busy hammers closing the rivets up" (IV.chorus.12-13); these jarring sounds are pierced by the shrieks of steeds "in high and boastful neighs" (IV.chorus.10), and "the secret whispers of each other's watch" (IV.chorus.7). There is an atmosphere of expectancy in the camp, but also a sense of comradeship as the King walks from watch to watch "And calls them brothers, friends, and countrymen" (IV.chorus.34). But even this "little touch of Harry in the night" (IV.chorus.47) cannot completely dispel the feeling of insecurity that envelops the scene, with sentries strategically positioned to watch for a possible attack.

At dawn, the camp becomes a scene of feverish activity, as each side makes last minute preparations for battle. Facing one another, both armies plan their strategies carefully. The field is sometimes depicted as a level plain, as Antony describes in *Julius Caesar* when he tells Octavius to lead his troops "softly on/Upon the left hand of the even field" (V.i.16-17). However, it is portrayed more often as an uneven field and taking advantage of the high ground is a popular strategy in Shakespearean battle scenes; in *King John*, for example, the King issues the command to go "Up higher to the plain" to "set forth/In best appointment all our regiments" (II.i.295-296). Sometimes, the topography also provides the possibility for prospect, as in *Julius Caesar*: "Go, Pindarus, get higher on that hill;/My sight was ever thick. Regard Titinius,/And tell me what thou not'st about the field" (V.iii.20-22). However, like so much of the dramatic landscape, the meaning of the battlefield is ambiguous.

There are many references, for example, to courage, pride and glory. In *Henry V*, each soldier fights with the moving words of their youthful king still ringing in their ears:

This story shall the good man teach his son;
 And Crispin Crispian shall ne'er go by,
 From this day to the ending of the world,
 But we in it shall be remembered—
 We few, we happy few, we band of brothers;
 For he today that sheds his blood with me

Shall be my brother. (IV.iii.56-62)

Furthermore, references to saints, the eschatological doctrine, brotherhood and the shedding of blood, strongly suggest that the battlefield itself is seen not so much as a profane place by these combatants, but as sacred space. Divine intervention on the battlefield is actually alluded to several times in *Henry V*, such as when the French king reminds his nobles of the time the spirit of Edward III appeared on a hill to watch his son, the Black Prince, defeat them at the Battle of Crècy:

And all our princes captived, by the hand
Of that black name, Edward, Black Prince of Wales;
Whiles that his mountain sire—on mountain standing,
Up in the air, crowned with the golden sun—
Saw his heroical seed, and smiled to see him
Mangle the work of nature, and deface
The patterns that by God and by French fathers
Had twenty years been made. (II.iv.55-62)

However, although warfare is portrayed as an honourable profession in this scene, the battlefield has a dark side. As order gives way to confusion, and confusion degenerates into chaos, the field becomes a cacophony of noise, reflecting the disorder of hand-to-hand combat. Petruchio describes this for us in *The Taming of the Shrew*: "Have I not in a pitched battle heard/Loud 'larums, neighing steeds, and trumpets' clang?" (I.ii.204-205). This disorder is further exacerbated by the participants themselves, because unlike peacetime—when the status of important persons is identified by their attire—on the battlefield these symbols of rank are deliberately used to obfuscate the enemy, as Richard III tells us: "I think there be six Richmonds in the field;/Five have I slain today instead of him" (V.iv.11-12).

Consequently, despite Hotspur's cry in *Henry IV, Part I*, that "the hours be short / Till fields and blows and groans applaud our sport" (I.iii.297-298), many scenes portray the battlefield as a place lacking chivalry, where fear, mutilation and death are pervasive. In

Henry V, for example, the King orders that all the prisoners be put to the sword at a crucial moment in the battle, just as French reinforcements arrive; the French, in turn, kill the English boys manning the baggage train. Falstaff echoes the fear of many in *Henry IV, Part I* when he confesses that "Though I could scape shot-free at London, I fear the shot here" (V.iii.30-31). But perhaps the most pervasive image of the battlefield is its human toll. In *Henry VI, Part I*, it is portrayed metaphorically as a "sea of blood" (IV.vii.14). It is in such a bloody scene in *Henry VI, Part III*, that the King witnesses the ravages of war when a father bearing the body of his son, and a son bearing the body of his dead father, pass by, each having unknowingly taken the lives of their loved ones in the fighting. In *Henry VI, Part I*, the bodies "stink and putrefy the air" (IV.vii.90), strongly suggesting that Shakespeare's historical plays provide the most realistic image of the aftermath of war.

In summary, the landscape of war is one of the most important components of terrestrial space depicted by Shakespeare. War represents the breakdown of order, when the apollonian drives of two or more factions are forced to resolve their differences through violence on a large scale. Before the battle, the opposing forces assemble themselves in adjacent camps: the privileged are sheltered privately inside tents; the less fortunate are left outside in public, exposed to the elements. The atmosphere is charged with anticipation and, in the orderly preparation for battle, both sides seek the strategic advantage of the topography; the high ground is favoured over the low ground. But order quickly degenerates into chaos and the meaning of the battlefield reflects this ambiguity. Some characters see it as a place of courage, honour and glory, particularly the upper classes—to many it is a profane space that borders on the sacred—but others only experience fear, mutilation and death, especially the poor. Inevitably, there is cause for jubilation among the victors, but only misery for the vanquished and the wounded. Such carnage seems anathema to many today,

but at a period in history when even everyday life was short and brutish, the Elizabethans probably regarded the aftermath of war very differently than the contemporary mind. Yet then, as now, the aftermath of battle was a time for order to reassert itself as one side assumed a monopoly of power and the two factions reconciled their differences.

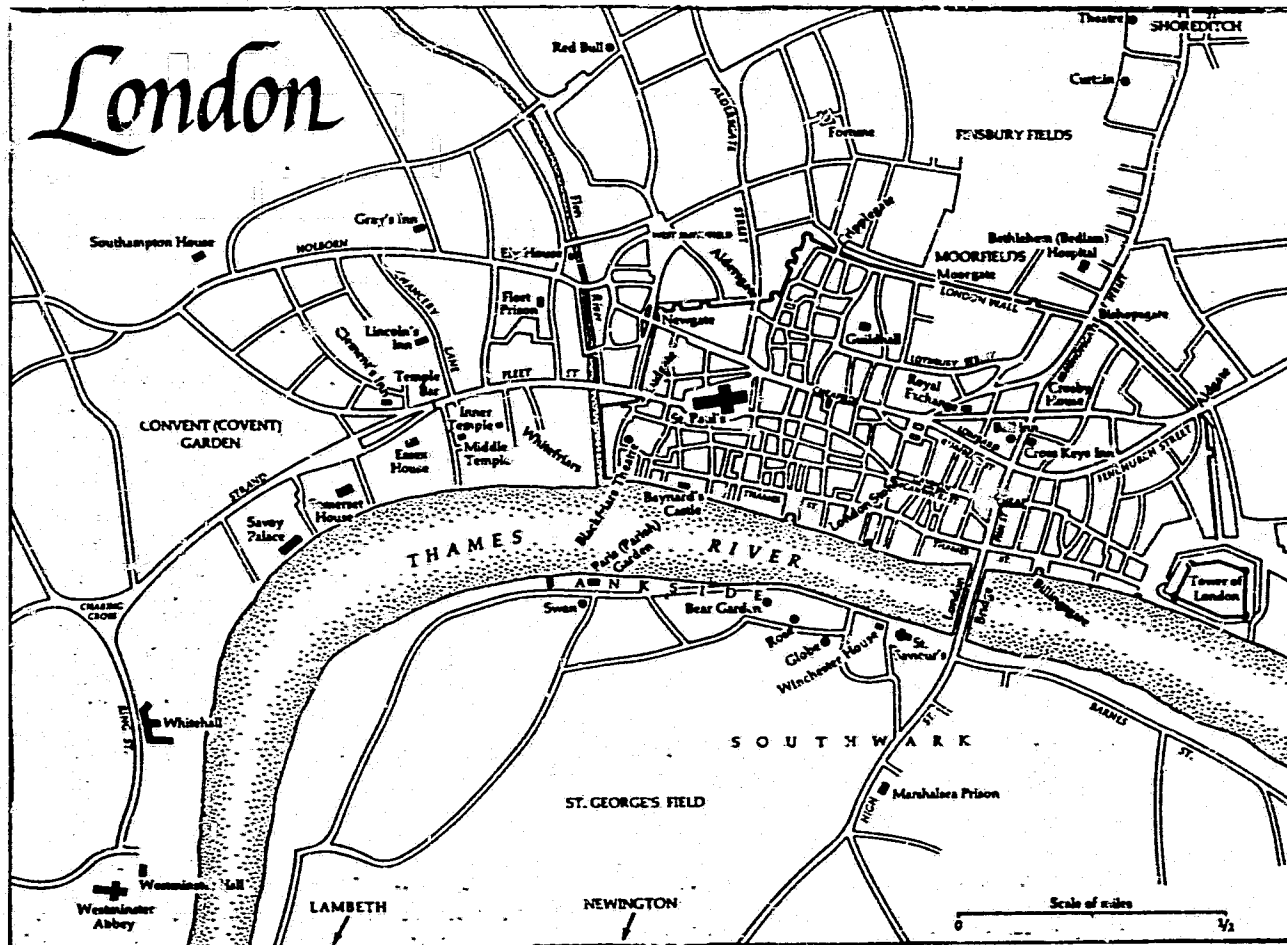
Shakespeare's Stage

Thus far, this study has shown that just as heaven and hell represent the limits of Elizabethan cosmology in the vertical metaphorical landscape, so too do the dramatic landscapes of religion, entertainment, justice and war, circumscribe the limits of horizontal terrestrial space in the sense that they are each, respectively, the most sacred, the most profane, the most orderly, and the most chaotic components of quotidian existence in Shakespeare's world. However, the vertical landscape of Elizabethan cosmology and the horizontal landscape of terrestrial space can each be represented upon the Elizabethan stage, a device that has a geography all of its own. Although Joseph (1964:147) notes that "the stage itself, usually referred to as the Elizabethan platform stage, stands out in a history of the drama as one of the most perfect and efficient instruments...ever designed at any time," surprisingly little is known about The Globe theatre.

In 1599 the lease on Shakespeare's theatre in Shoreditch expired and the players moved their stage to Southwark (Holland 1992). Bankside already had a long history as a location for performing medieval miracle plays, and other types of entertainment, such as bear-baiting, were already established here, as were 31 theatres, which eventually included the Swan, the Hope and the Rose (see Figure 8). One other possible explanation for choosing this location is that although the Elizabethan theatre was always relegated to the periphery of the city, Bankside was more accessible to the centre of London via London

Figure 8

Elizabethan London



Source: Davis (1987:95)

Bridge and water traffic. Although The Globe burnt down in 1613, it was quickly rebuilt and it appears in an engraving by Wenceslaus Hollar in 1647, 31 years after Shakespeare's death (Figure 9). It is of interest to note that its location is incorrectly labelled as 'beere bayting' (Barnet 1972).

It appears from this etching that The Globe was a circular building (Figure 10), but the only known sketch of an Elizabethan theatre is that of the Swan by Johannes de Witt, and this offers a more useful starting point for a detailed discussion (Figure 11). The audience entered the theatre via the *ingressus* at each side of the building and either sat in front of the stage in the *planities sive arena* or in one of three tiers of seats known as the *orchestra*, the *sedilia* or the *porticus*. The stage itself—the *proscenium*—was a platform that had evolved from a long tradition of medieval acting on carts and in inn yards (Wickham 1972). Behind the stage was the *fons scenae*, with its two doors, and the *mimorum aedes* or changing rooms; above was yet another gallery. The 'groundlings' watched the performance in the open air.

Recent excavations of the Rose theatre have shed some new light on the Elizabethan stage (Eccles 1990). The Rose, for example, was not round, but polygonal with as many as thirteen sides; its seating capacity had been expanded—clear evidence of its popularity—and it may eventually have held as many as 3,000 people. John Orrell hypothesized that the stage would have its back to the mid-summer solstice, because the actors did not like to perform facing the sun, but excavations of the Rose indicate that the stage was, in fact, in the north-north west quadrant. Consequently, direct sunlight may have not only highlighted the colour of the costumes, it may have also produced sufficient shadow to enhance depth perception. However, experts caution that we should not assume that the startling revelations being uncovered at this site can automatically be transposed to The Globe, whose own foundations

Figure 9

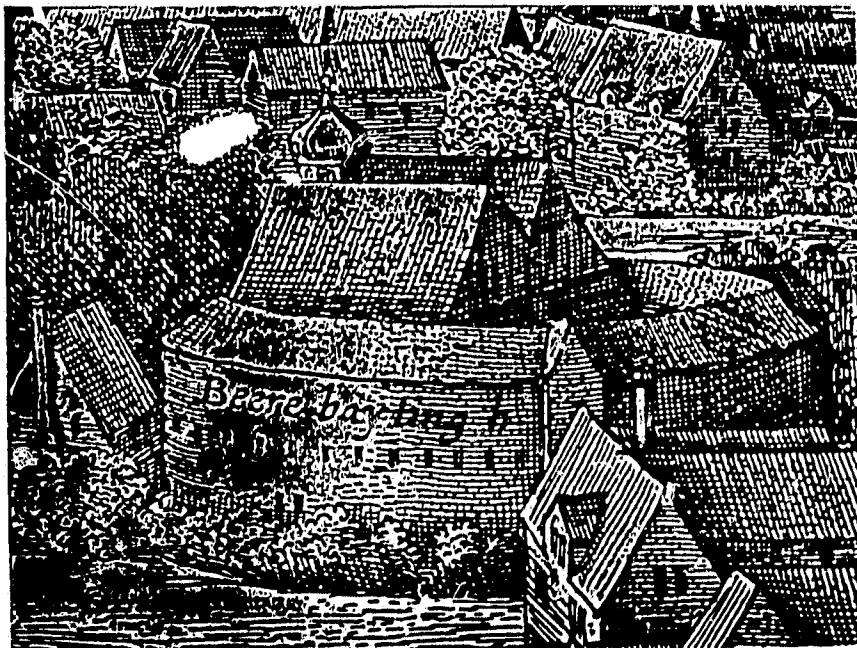
Hollar's Panoramic View of Bankside, c. 1647



Source: Eccles (1990:111)

Figure 10

A Close-up of the Second Globe Theatre, c. 1647



Source: Eccles (1990:111)

Figure 11

de Witt's Sketch of the Swan Theatre, c. 1596



Source: Wickham (1972:Plate VIII)

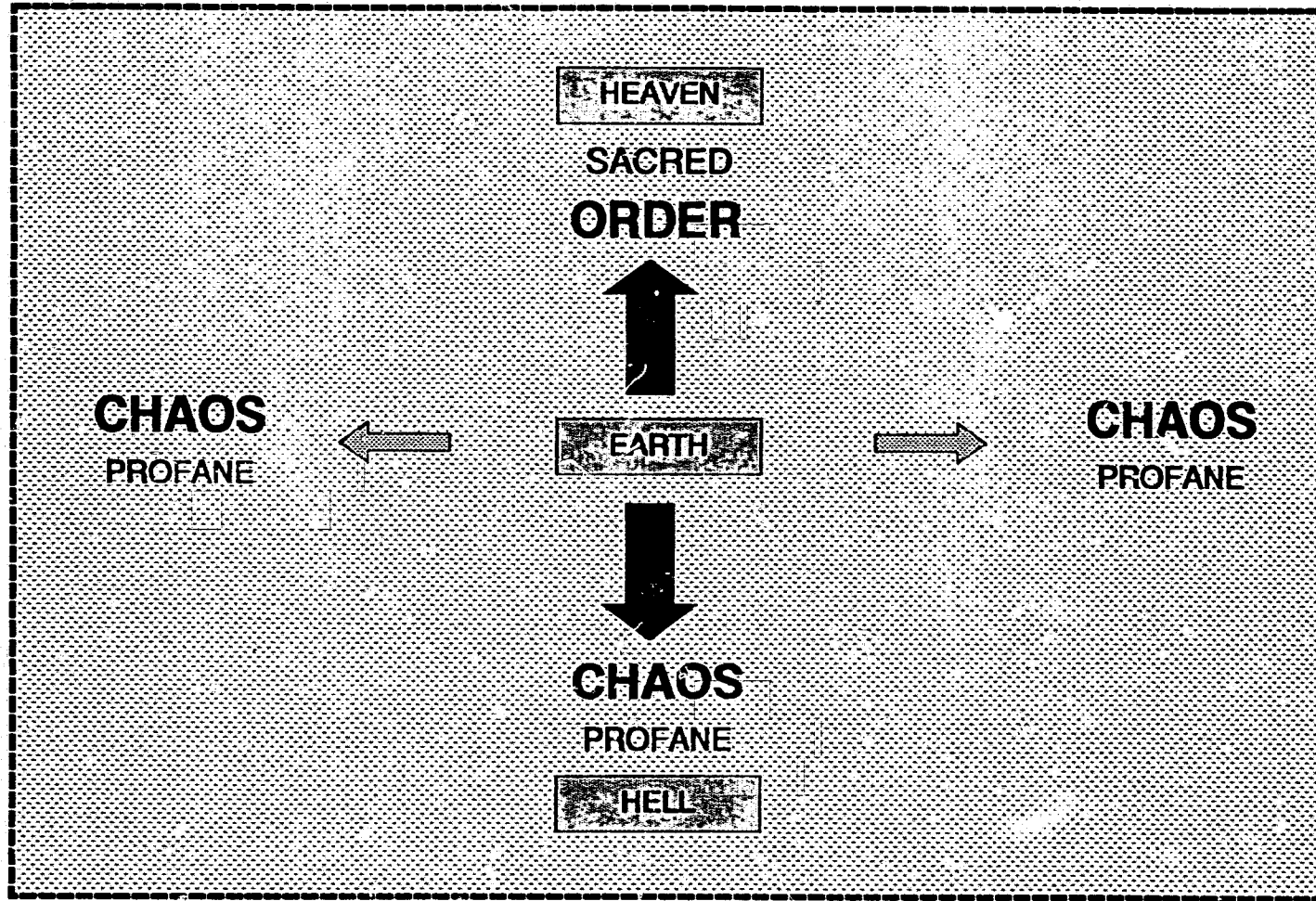
have since been discovered, but which are unlikely to yield very many new clues because most of the remains lie under other heritage properties that cannot be moved.

Despite the fact that little is known about some details of its design, experts all agree that the stage was far from colourless. Salingar (1964:67) believes that "there were arras hangings—black for tragedy—at the back of the stage; and the stage manager was well supplied with large movable properties." Moreover, there were five levels at which an actor could appear and, perhaps, as many as twenty-two points of 'discovery' or entrance (Salingar 1964). Although this might seem somewhat bare by today's standards, "the primary duty of the actor was to induce the audience to imagine...what the author had himself imagined and recorded in his text" (Joseph 1964:159). One indispensable feature of the theatre was the space under the stage, called the 'hell', and the roof above, called the 'heavens', believed to have been ornamentally painted, probably with stars, suns, moons, or with allegorical, or zodiacal, figures (Walter-Hodges 1968). Everyone in the audience was conscious of the 'heavens' and even though those in the higher seats had the best view of the trapdoor leading to the 'hell', the stage was believed to have been level with the shoulders of the 'groundlings', making this device visible to all.

There is clear evidence, therefore, that the stage not only represented a terrestrial geography—a horizontal landscape of quotidian existence that incorporated the most sacred, the most profane, the most orderly and the most chaotic components of the microcosm—but a cosmic geography as well—a vertical metaphorical landscape embodied in the macrocosm—transforming the stage into a cosmography that facilitated a 'suspension of disbelief' among the audience, giving them a sense of identity, purpose and meaning (Figure 12). Furthermore, even though the theatre was a symbol of disorder to the authorities in London, because of its noise, congestion and crime, as well as its potentially seditious

Figure 12

Elizabethan Cosmology, Terrestrial Space and the Stage



STAGE



comments upon the body politic of the day, the stage was seen by Shakespeare as a metaphor for the world. This explains why his company called their most famous theatre 'The Globe'.

Conclusion

The purpose of this chapter has been to explore the Shakespearean landscape from the perspective of the macroscale. It began by examining the conceptual space of Elizabethan cosmology through the polarity of order and chaos; this was followed by a detailed inquiry into Shakespeare's portrayal of the most sacred, the most profane, the most orderly and the most chaotic components of terrestrial space; finally, it illustrated how this vertical cosmology, together with horizontal terrestrial space, could be incorporated into the design of the Elizabethan theatre, uniting the stage with the universe as a whole, creating a cosmic landscape.

A detailed study of the Elizabethan cosmology reveals that it can be envisaged as a vertical polarity, with heaven, above, a symbol of order and hell, below, symbolic of chaos. The terrestrial world can be considered to lie between these two poles; but the earth is in an ambiguous position, because although capable of order, it is always teetering on the verge of chaos. Moreover, the introduction of perspective in art and the interest in overseas exploration also contributed to the Elizabethans' evolving world view. Finally, an important landscape:body metaphor emerged: it is possible to view the macrocosm as being superimposed upon the human body, which was thought to resemble not only the universe, but the body politic itself.

However, Elizabethans could also superimpose themselves upon the landscape. The limits of Shakespeare's terrestrial world were explored from a horizontal perspective by

examining the landscapes of religion, entertainment, justice and war. The landscape of religion, for example, can be viewed as a function of a metaphysical impulse that imprints itself upon sacred space, a space that is portrayed almost exclusively at the centre of the landscape. In contrast, the landscape of entertainment is a manifestation of a dionysian impulse and, therefore, represents its antinomy in the profane world that is relegated to the periphery. Beyond dionysian space lies the harsh reality of justice, a function of the apollonian drive, manifesting itself in the need to maintain order. Finally, when this order breaks down, war erupts, transforming the dramatic landscape into chaos. It is extremely important to note that the examination of sacred and profane space reveals that there is a high degree of ambiguity in the terrestrial world. Sacred space, for example, is subject to a considerable amount of secular intervention and vice versa.

Finally, both Elizabethan cosmology and terrestrial space were incorporated into the theatre itself. Heaven, above the stage, represents the sacred, a symbol of order; hell, beneath the stage, represents the profane world, symbolic of chaos. This vertical order and the horizontal landscape of quotidian existence were each portrayed for the audience, whose 'suspension of disbelief' was further enhanced by Shakespeare's use of stage devices, such as the play-within-a-play in the opening act of *Henry V*, to draw the audience into the drama, thereby encouraging them to view the theatre as a metaphor for the world. In the following chapter, terrestrial space will be explored in more detail from the perspective of the mesoscale, by exploring the city, the countryside and the wilderness as components of a regional landscape.

THE REGIONAL LANDSCAPE

There is the heart, that is, the region about the centre...Then come intermediate zones about this central pivot. Finally there are the very wide peripheral areas...Within these peripheral zones, life often resembles purgatory or even Hell.

(Braudel 1977:82)

Introduction

In the previous chapter, the Shakespearean landscape was explored from the perspective of the macroscale by focusing upon the cosmic landscape. It involved a detailed examination of Elizabethan cosmology, terrestrial space and the stage, by circumscribing the outermost limits of the Shakespearean world. This chapter will further explore terrestrial space, but from the perspective of the mesoscale, by adopting a regional approach. Specifically, it will examine the portrayal of the city, the countryside and the wilderness. However, the cosmic landscape will continue to be important because, as we have seen, horizontal terrestrial space is heavily influenced by the polarity of order and chaos and both the vertical landscape and the horizontal landscape interact with the stage.

The City

At the centre of the Shakespearean landscape lies the city—a word derived from the Latin *civitas*, meaning a settled area (Williams 1973). Although the city is traditionally envisaged as having been founded upon a food surplus, Wheatley (1971) contends that it was not the market place alone that created the city, but the belief in the supernatural; Tuan (1971b) concurs, arguing that cities are products of ritual centres. These rituals were

oriented towards the sky, the sun, the moon and the planets, whose regularity fascinated early human beings. The city not only symbolized the power of early peoples to create order out of chaos, but it also mirrored the cosmic beauty of the universe. Some early Mesopotamian cities, for example, were built on the pattern of a square, such as Babylon; the ancient Neo-Hittite capital of Anatolia was built upon a circle; and Chinese cities incorporated both patterns, the former representing the earth and the latter the heavens (Tuan 1974).

Not only were cities built to mirror the symmetry of the universe, but complex hierarchies emerged to administer economic, social and political functions. Kings ruled over vast armies of bureaucrats, soldiers and labourers, and priests "mediated between the powers of the universe and human needs: in some cities they embodied cosmic virtues" (Tuan 1971b:26). In ancient Egypt, for instance, the pharaohs were priest-kings; in Roman times the Caesars were declared gods, and the name continued into use in modern times as 'Tzar' and 'Kaiser'. But for many people, particularly the slaves who were forced to support these vast urban empires, life was far from ideal. Despite the magnificent public buildings in Greece, for example, most of the population lived in squalor (Glantz 1965); the Romans fared little better (Carcopino 1940).

The growth of large centres of population into modern Europe was relatively slow. Until the late Middle Ages, there were only two cities worthy of the name in Europe—Rome and Constantinople (Osborne 1992). Braudel (1981) traces the origins of our modern cities in the West to three main types: feudal, burgher and absolutist, although, in practice, cities were often a combination of all three. The feudal city was common in southern Europe, a vestige of the pre-capitalist, agricultural economy that dominated the Middle Ages; burgher cities were more evident in the north, owing their prominence to 'charters' that facilitated

'charters' that facilitated international trade; and the absolutist cities were to be found in the city states of northern Italy (White 1984). A central core, as well as a wall, are perhaps the most significant features of these early cities, but although there are some similarities with the ritual centres of ancient civilization, their symmetry is not nearly as pronounced. They remained, however, important centres of power, exhibiting many of the same social characteristics of the Old World.

Until the sixteenth century only Paris, Venice, Milan and Florence could boast a population in excess of 100 000 people in northern Europe (Mumford 1986). But by the end of the sixteenth century the centre of world trade had shifted from the Mediterranean to the Baltic, and Amsterdam became the pivot of international commerce until about 1650, when the focus moved once more, this time to the Atlantic, dominated by London. Estimates of London's population in the late sixteenth century vary. Eccles (1990) puts it at about 300 000, but a more reliable estimate suggests that despite doubling in size between 1520 and 1640 the city's population could not have been much greater than 125 000 by the beginning of the seventeenth century. However, this figure probably does not account for the population living outside the city walls which, judging from the evidence, must have been considerable (see, for example, Figure 8).

Although London was not the largest city in Europe in Shakespearean times, nor had it yet become the most important trade and banking centre in the world, to the Elizabethans "London was the town—town life was London life" (Byrne 1947:45). It is little wonder, then, that as the focal point of civility, learning and manners, Shakespeare depicts the centre of the Shakespearean landscape as the city. Convention has placed 65 (8%) scenes in or near the city or the town and the positive feelings towards this location are clearly displayed in the attitudes of Shakespeare's characters.

Coriolanus, for example, describes Antium as a "goodly city" (IV.iv.1); London is described by the Archbishop in *Henry IV, Part II*, as "proud" (I.iii.104) which, in Elizabethan times, also meant stately; and in *Henry VI, Part I*, Bedford refers to England's lost possessions in France as being "great towns" (I.i.63). But it is in Italy that Shakespeare lavishes his most glorious praise; here, the city is portrayed as a place of masked balls, sumptuous feasts and exotic events. Venice, Padua, Pisa, Verona and Mantua all figure prominently in the Italian plays as settings of beauty, love and opulence, suggesting that Elizabethans must have had a profound fascination for the Italian world. Nearby, in *A Midsummer Night's Dream*, the lovestruck Hermia actually likens the city in a simile to a paradise: "Before the time I did Lysander see,/Seemed Athens as a paradise to me" (I.i.204-205).

One of the reasons that the city in Shakespeare's dramatic landscape is depicted so positively is that it is portrayed as a place of abundance. In *Pericles*, for example, Cleon extols the surfeit of food in Tharsus:

Their tables were stored full, to glad the sight,
And not so much to feed on as delight;
All poverty was scorned, and pride so great,
The name of help grew odious to repeat. (I.iv.28-31)

In a world plagued by poor harvests, a rising population and declining real income (Rappaport 1989), these images must have made a deep impression upon an Elizabethan audience. However, not only is food brought into the city from the surrounding countryside, but goods are also sent out, creating the opportunity for the accumulation of capital. This symbiotic relationship between the centre and the periphery was recognized as far back as antiquity (Gottman 1980); Strassoldo (1980), for instance, envisages the centre as a living nucleus, part of a system in which the hinterland is integrated with the heartland through a transportation network in which "many ways meet in one town" (I.ii.208), as the Archbishop tells us in *Henry V*. However, this is not a co-dependent relationship, because Williams

(1973:35) describes London not as a city that was simply fed by a rural hinterland, but as a city that sucked the economy into its centre: "It was no moral case of 'God made the country and man made the town'. The English country, year by year, had been made and remade by man, and the English town was at once its image and its agent." No evidence for this marxist interpretation can be found in Shakespeare's depiction of the landscape, suggesting, perhaps, that it was a phenomenon that became much more prominent later on in history.

Equally important as commerce in Shakespeare's portrayal of the city, is the rule of law; this is powerfully reinforced many times. Shylock, for example, warns the Venetians of the potential chaos that will ensue if he is denied the forfeit of his bond:

I have possessed your grace of what I purpose,
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond.
If you deny it, let the danger light
Upon your charter and your city's freedom! (IV.i.35-39)

Although Shylock certainly has his own selfish reasons for wanting to collect his bond, there is evidence that the law is not simply for the benefit of commerce, implicit within the "charter" (IV.i.39) that Shylock refers to above, but a belief in the efficacy of social order for the good of all. Some references to those who live in the city tend to support this assumption. Sicinius, for example, speaking to the plebeians in *Coriolanus*, asks: "What is the city but the people?" (III.i.198). In response to which the citizens unanimously reply: "True,/The people are the city" (III.i.198-199). But this view is contradicted by Shakespeare in *Julius Caesar*, where the people are depicted as a mob. The latter opinion was certainly held by the authorities in London, who were terrified of a repeat of the 'Evil May Day' riots in 1517, when foreigners were attacked in the streets, creating chaos in the city (Rappaport 1989).

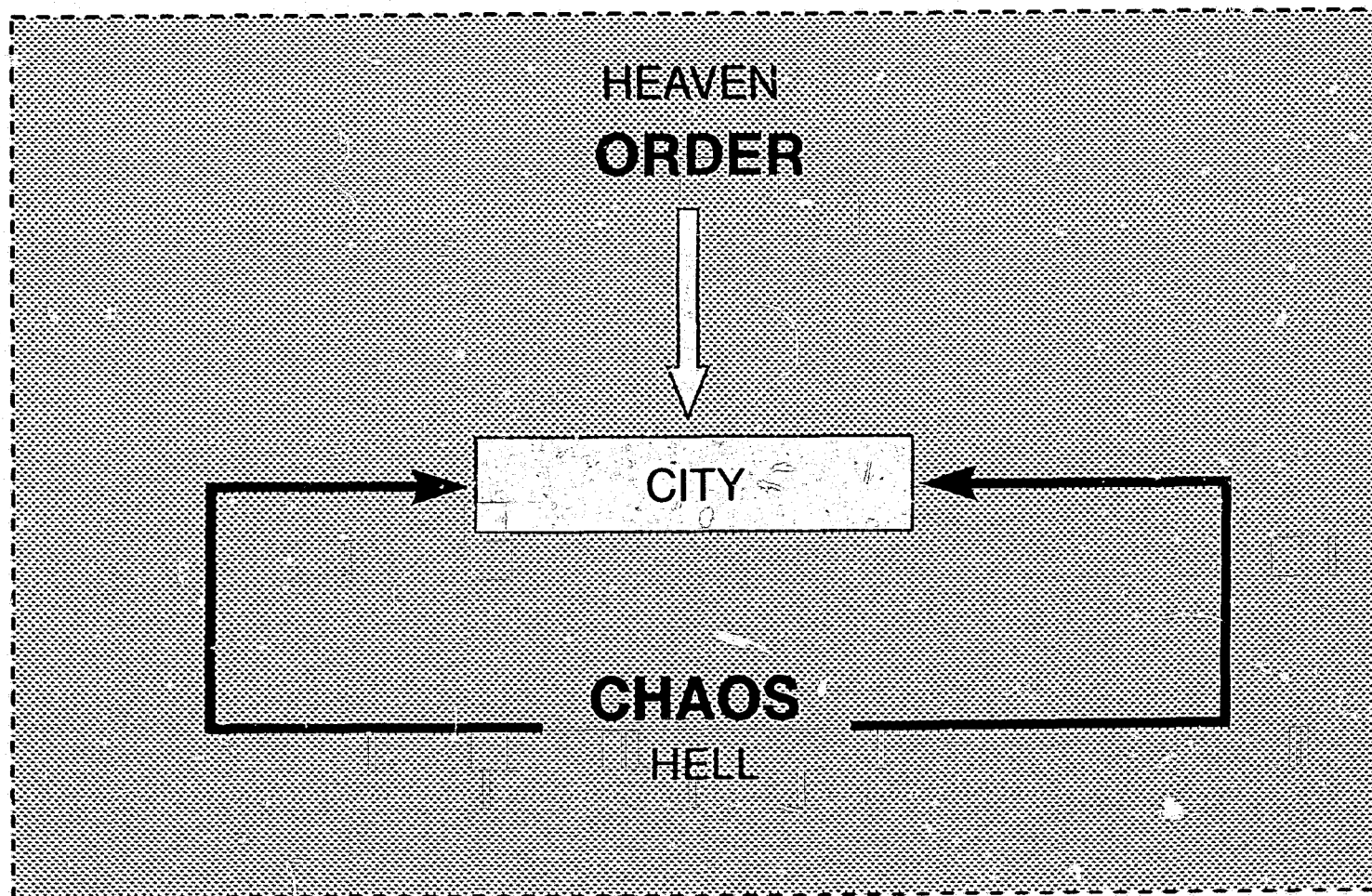
A manifestation of this need for order is more visible in the spatial segregation that

is found within the walls of the city itself. Sjöberg's (1960) model of the pre-industrial city suggests that at the centre were the nobility; beyond the centre resided the merchants and the artisans; and beyond them in the suburbs—frequently referred to by Shakespeare in disparaging overtones—lived the poor, as implied in Chamberlain's sardonic refrain to Potter in *Henry VIII*: "Are all these/Your faithful friends o'th' suburbs?" (V.iv.70-71). The vertical hierarchy of Elizabethan cosmology, therefore, is certainly reflected in the horizontal segregation found within the Elizabethan city and this contributes to a cosmic orientation in which the vertical polarity of order and chaos superimposes itself upon the centre and the periphery of the city respectively (Figure 13). Nevertheless, it is important to note that London had undergone considerable change since the Middle Ages, because although wealthy merchants still resided at the centre of the city in Shakespeare's day (Archer 1991), the court was living beyond the walls of the city in Westminster (Harrison 1938).

Not only is Elizabethan cosmology apparent in the horizontal segregation within the city, it is also found in references to the city's vertical landscape as well. Tuan (1974) tells us that horizontal elements in the landscape imply rest and acceptance, but vertical elements connote striving. In *Henry VI, Part I*, for example, Talbot speaks of the city's "stately and air-braving towers" (IV.ii.13); Prospero draws attention to a similar landscape in *The Tempest*, when he refers to buildings that are "cloud-capped" (IV.i.152); finally, in *Pericles*, Cleon extols Tharsus with its tower so high that "strangers ne'er beheld but wond'ered at" (I.iv.25). Not only are these towers a symbol of the wealth of the city but, like church steeples, they also direct the citizen's vision upwards, uniting the earth below with heaven above. Clearly, towers reinforce the power of the city, both to those within its confines, who are continually conscious of the narrowness of the streets, further exaggerating the height of its architecture, as well as visitors approaching the city from the countryside, who see the townscape in the

Figure 13

Order and Chaos in the City - 1



STAGE

distance. However, feminists might see these towers simply as a masculinization of the horizon, a reflection of the patriarchy that has always dominated the city. Finally, the power of the city in the Shakespearean imagination is also reinforced by soundscapes. Celebrating the English defeat in *Henry VI, Part I*, Reignier stands on the walls of Orleans and asks: "Why ring not out the bells aloud throughout the town?" (I.vi.11-12). Elizabethan London boasted 97 churches (Davis 1987) and the sound of their bells ringing together must have been a moving experience, particularly for visitors.

Although the power of the city has always been manifested in the pride, the status and the sophistication of its citizens, prompting outsiders, like Davy, to confess in *Henry IV, Part II*, that "I hope to see London once ere I die" (V.iii.62), it has a dark side. Evidence indicates that this negative image can be traced back as far as antiquity (Ellul 1970); the Bible, for example, tells us that the first city was founded by Cain, a murderer. Moreover, the filth of the city contributed to what the queen described as "noisome smells" and for centuries the first image that travellers had of London was smoke (Thomas 1983:244). Plague, however, was an even more unpleasant prospect. Although Shakespeare makes few references to this scourge, possibly because he did not want to remind his audience of this unsavoury subject in a location that was suspected of spreading disease, historical accounts indicate that it was pervasive. Harrison (1938:302) describes one such incident in the year 1602: "There is a plague in two houses at Wapping which took in goods that came from Dantzic, not a person in either house escaping but all dead If extraordinary care be not taken the plague will break forth general in England." In 1593 and 1603 it broke out in horrific epidemics and to prevent the spreading of plague, the Privy Council forbade public gatherings at plays, bear-baitings, bowling and other like assemblies for sports (Davis 1987). However, equally as disruptive as disease in the city was the ensuing chaos that erupted in

the wake of fire. Iago refers to this in a simile when he tells his dupe, Roderigo, to shout at Brabantio from the street in *Othello*: "Do, with like timorous accent and dire yell/As when, by night and negligence, the fire/Is spied in populous cities" (I.i.72-74). Fire was a calamity with which Shakespeare was very familiar; Stratford was subjected to three major conflagrations during the playwright's adult life (Davis 1987).

Although drunkenness, disease and crime are all depicted in the city, particularly in the suburbs, where the poor were crowded together, widespread public disorder terrified the authorities. Typical of this chaos is the civil unrest portrayed in *Henry VI, Part II*, when Jack Cade exclaims in a body:landscape metaphor: "Away, burn all the records of the realm: my mouth shall be the parliament of England!" (IV.vii.14-16). But chaos is not always ignited from below by the mob; sometimes it is triggered by patricians from above, as Casca tells us in *Julius Caesar*:

Are not you moved, when all the sway of earth
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the scolding winds
Have rived the knotty oaks, and I have seen
Th' ambitious ocean swell and rage and foam,
To be exalted with the threat'ning clouds;
But never till tonight, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction. (I.iii.3-13)

Casca's description of the earth shaking "like a thing unfirm" (I.iii.4) implies that the entire planet has become unstable. His memory of "scolding winds [that]/Have rived the knotty oaks" (I.iii.5-6) portrays how the raw power of nature literally split trees with its ferocity. On these occasions he also describes how chaos burst up from below "To be exalted with the threat'ning clouds" (I.iii.8); however, never before has Casca seen a "tempest dropping fire" (I.iii.10) from above. Moreover, later in this scene, lions, usually associated only with the

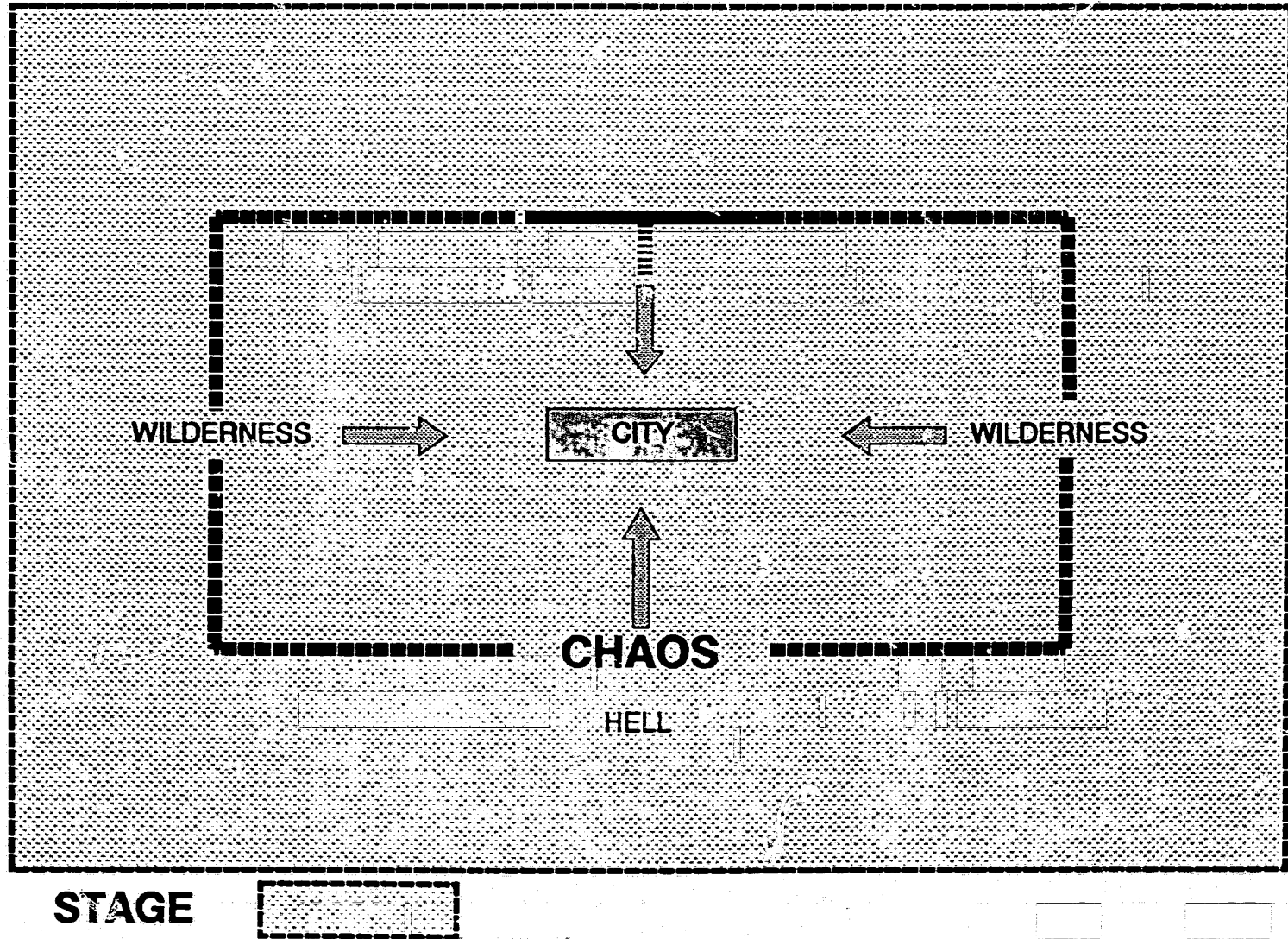
wilderness, are reported to have wandered into the centre of the city, further aggravating the chaos. Disorder is literally invading the city not only from below and from the periphery, but from above as well, clearly presaging the duplicity that is unfolding among the conspirators and the chaos that will follow in the wake of Caesar's murder (Figure 14).

Of even greater concern than the fear of civil unrest inside the city, however, is the prospect of an attack from outside. This is particularly evident in the historical plays, as expressed, for example, when the king warns in *King John* of "adverse foreigners [who] affright [his] towns/With dreadful pomp of stout invasion" (IV.ii.172-173). In times of war, the city is considered to be one of the few safe refuges; its strength is derived not only from its surplus of food and its garrison, but also from its walls. The impregnability of these walls is attested to by Agamemnon in *Troilus and Cressida*: "That after seven years' siege yet Troy walls stand" (I.iii.12). When attacked, soldiers are summoned to the parapets with trumpets; here they take advantage of their position, which not only affords a place of refuge, but a place of prospect. Cities that have never been conquered are likened to virgins in a pun in *Henry V*, "girdled with maiden walls that war has never ent'red" (V.ii.324). The only civilized way to enter a city is through its gates. This requires lawful access.

A total of 8 (1%) scenes in Shakespeare's dramatic landscape are depicted at or near the gates of the city. As weak points of defence it is customary for them to be locked at night and during war; they are also guarded, as Lartius attests in *Coriolanus*: "So, let the ports be guarded; keep your duties/As I have set them down" (I.vii.1-2). The opening and closing of the city's gates is such a common occurrence that they are referred to in a body:landscape metaphor in *King John* as the "city's eyes" (II.i.215). Moreover, in *Henry V*, Harfleur is surrendered at this location by the governor on top of the wall when it can no longer be defended: "We yield our town and lives to thy soft mercy./Enter our gates, dispose of us and

Figure 14

Order and Chaos in the City - 2



ours,/For we no longer are defensible" (III.iii.48-50).

As well as fulfilling the need for access, the city's gates are also important rallying points during times of peace. In *Measure for Measure*, for example, the citizens meet Vincentio at the gates of Vienna. The applause of the crowd is echoed with the sound of trumpets:

Twice have the trumpets sounded.
The generous and gravest citizens
Have hent the gates, and very near upon
The duke is ent'ring. (IV.vi.12-15)

A similar event is depicted with the accompaniment of banners in *Timon of Athens*: "March, noble Lord,/Into our city with thy banners spread" (V.iv.29-30). But the gate also serves a more ominous purpose. Fox (1972) points out that after 1577 the heads of traitors were impaled upon Southwark Gate in London; as a study of the landscape of justice indicated earlier, Elizabethans considered the head to be the most sacred part of the body. Such a sight, at the entrance to the city, was a symbol of the power of the authorities and the extent to which they were prepared to go to maintain order by the use of violence. This macabre scene is alluded to repeatedly by Shakespeare. A messenger, for example, describes such a spectacle in a bloodthirsty scene in *Henry VI, Part III*, when Richard Plantagenet, weeping with grief, is offered a napkin steeped in his dead son's blood before he too is killed:

And after many scorns, many foul taunts,
They took his head, and on the gates of York
They set the same; and there it doth remain,
The saddest spectacle that e'er I viewed. (II.i.64-67)

In summary, the city lies at the centre of the Shakespearean landscape. It is depicted as a place of wealth, a symbol of order and an enclave of security; at times, it is likened to a paradise, a metaphor for heaven itself. Like sacred space, it stands apart from the rest of the landscape and can be thought of as lying along a pole of order and chaos that has been

turned horizontal. There is evidence that the cosmos is superimposed upon the city through hierarchically-structured, functionally-specialized, social institutions that radiate outwards from the centre. However, towards the periphery, in the suburbs, there is always a modicum of disorder. Drunkenness, disease and crime are rampant. This ambiguity is further exacerbated by the ever-present prospect of plague, fire and civil unrest, which threaten not only to engulf the squalor in the periphery of the city, but the magnificent buildings at the centre as well. The greatest fear of all, however, is not from inside, but the possibility of an attack from outside. At such times, the walls that protect the city are violated and order gives way to chaos. Hell no longer simply bursts upwards metaphorically from below, but the periphery, a symbol of chaos, is depicted as invading the centre, threatening to destroy the universe. However, the Greek word for the city—*polis*—has given its name not only to the manner in which decisions are made at the centre—politics—but to the force that is used to achieve this order—police. By Elizabethan times, the superiority of those that lived at the centre was recognized by those who lived in the periphery and their influence extended well beyond the city's walls.

The Middle Landscape

Strassoldo (1980) notes that before the creation of the city there was no centre or periphery in the landscape. But approximately 9,000 years ago, a revolution took place in the upper reaches of the Tigris and the Euphrates river valleys in Mesopotamia, as well as the Yellow river valley in China, that saw the emergence of highly resilient, ecological niches of agricultural production. As the wilderness yielded to farms, food supply increased, human beings superimposed order on the chaotic fringe along the periphery, and the sacred world at the centre gradually expanded outwards into the wilderness (Tuan 1971b).

As early as Roman times, the ritual line known as the *pomerium* was drawn to separate the city from the countryside (Wheatley 1969). Although the word 'countryside' did not appear until the late eighteenth century, the word 'country' was used much earlier, having been derived from the French word *contre*, meaning 'against' (Williams 1973). Leo Marx (1964) has designated the countryside as a 'middle landscape', a region that mediates between the city and its antinomy, the wilderness.

As an examination of the city clearly illustrated, the town and country have always enjoyed a symbiotic relationship. Although the city's early role as a ritual centre was later eclipsed by a more secular outlook through which it used its power to manipulate the middle landscape, Williams also suggests that the latter exercised a power of its own. One of the legacies of European feudalism was the creation of an aristocracy whose power persisted long after the end of the Middle Ages. Specifically, "the mystified feudal order was replaced by a mystified agrarian-capitalist order, with just enough continuity, in titles and in symbols of authority, in successive composition of a 'natural order', to confuse and control" (Williams 1973:39). There was, then, no simple contrast between the wicked town and the innocent country, because what happened in the town was generated by the needs of the dominant rural class.

But nowhere was the inequity of wealth more clearly displayed than in rural areas. Although Zagorin (1982) divides the population in Elizabethan times into three dominant groups—lords, gentry and peasants—by the end of the sixteenth century the titular peerage and the upper gentry had become homogeneous. However, the real enemy of the peasant, Morrill (1992) believes, was not the lord, but the ambitious yeoman who, during bad harvests, systematically bought out the struggling copyholders, further exacerbating the plight of the poor. The peasants periodically rose up against rural injustice in English history, but they

were always put down with contempt, because unlike denizens of the city, country folk were regarded as rustics, boorish and ill-mannered, a stereotype that justified their ill treatment. It is important to note that the English Civil War did very little for the plight of the poor and it was not until the industrial revolution that they managed to leave the countryside in large numbers. Ironically, this exodus coincided with the advent of the romantic cult of the countryside, a glorification of nature that had manifested itself throughout history in various guises.

Convention has allocated 161 (21%) scenes in the canon to the middle landscape. Although only 65 (8%) scenes are located specifically in the city or the town, if all of the scenes that are set within central places, such as cities, towns and villages, are combined in a hierarchy of central places, then a total of 583 (76%) scenes can be allocated to the centre of the landscape. This discrepancy between the centre and the middle landscape is even more revealing when the relative size of the two regions is taken into consideration. The area of the middle landscape, for example, was far larger than that of the central places, but what is perhaps even more significant is that the former also contained the vast majority of the population. In Elizabethan times, the city of London comprised only 125 000 of England's 5 million people (Archer 1991); most, therefore, were outsiders, who had never seen England's primate city. Of course, Shakespeare's city is not always set in London, nor is the middle landscape set entirely in England; nevertheless, this comparison simply serves to illustrate the importance of the centre to Shakespeare's landscape, as opposed to the periphery, a concept that will be explored in more detail at a later stage.

Not unlike the suburbs living on the edge of the city, the middle landscape is marginalized. Its marginality is a function of two factors: its distance from the centre; and the absence of an efficient system of transportation. As a result, people, goods and ideas

move very slowly. However, the seclusion of the middle landscape also helped to perpetuate the myth that the country represented a pastoral beauty reminiscent of a lost Eden. Although largely a reflection of the city's desire for stability, it is a dominant theme—as the literature review indicated earlier—because of the longing for the simplicity of the country and its carefree life (Byrne 1947). Williams (1973) has traced the pastoral tradition inherent in the town and country theme back as far as Theocritus, Virgil and Hesiod, attributing its ancient origins to the singing competitions of local peasants. Tuan (1974) identifies this literary expression in three important periods: the Alexandrian Age of Greece; the Roman Augustan Age; and the period of modern Romanticism.

It is largely a result of the pastoral tradition that the countryside in the Shakespearean landscape is depicted by many characters as idyllic. In *Henry VI, Part III*, for example, the King confesses: "O God! methinks it were a happy life,/To be no better than a homely swain" (II.v.21-22). It is frequently eulogized in song, such as in *The Merry Wives of Windsor*: "To shallow rivers, to whose falls/Melodious birds sing madrigals;/There will we make our peds [sic] of roses,/And a thousand fragrant posies" (III.i.16-19). Even Say extols its beauty in *Henry VI, Part II*, when confronted with the belligerent Jack Cade: "Kent, in the *Commentaries* Caesar writ,/Is termed the civil'st place of all this isle:/Sweet is the country, because full of riches" (IV.vii.61-63). This idyllic image is not simply a result of the seclusion of the country, but of the fecundity of nature itself.

When King Lear offers Cordelia the "vines of France and milk of Burgundy" (I.i.84), he is not only drawing attention to the "Champains riched,/With plenteous rivers, and wide-skirted meads" (I.i.64-65), that he gives to Goneril, but the abundance of the land itself. Hetzner (Davis 1987) testifies to the bounty of the annual harvest in Elizabethan times: "As we were returning to our inn, we happened to meet some country people celebrating their

Harvest-home: their last load of corn they crown with flowers, having beside an image richly dressed, by which perhaps they would signify Ceres." However, although Gottman (1980) describes the centre and the periphery as co-dependent, in reality, the city relies far more upon the middle landscape than the middle landscape does upon the city. The country, for example, can survive without goods from the city, but the city cannot survive for long without food. The Dauphin tells us this in *Henry VI, Part I*, in a far less flattering portrayal of the city, when he tells his retinue "Let's leave this town, for they are harebrained slaves,/And hunger will enforce them to be more eager" (I.ii.37-38).

But the middle landscape is also portrayed as a place of leisure. This is particularly evident in *Love's Labor's Lost*; typically depicted are scenes of fishing, hawking and hunting, as Arcite shows to Palamon in *The Two Noble Kinsmen*: "This is the duke, a-hunting as I told you" (III.vi.109). Queen Elizabeth—a keen hunter herself—travelled regularly into the countryside in summer as the Duke of Württemberg describes in his diary in 1592 (Rye 1967:14): "When the Queen breaks up her Court, with the intention of visiting another place, there commonly followed more than 300 carts laden with bags and baggage." At such times, the power at the centre can be thought of as literally moving into the middle landscape itself, not unlike circuit judges who travel to the remote parts of some countries to this day. However, for those less fortunate, there is still the opportunity for leisure, as Mistress Page tells us in the comedy *The Merry Wives of Windsor*: "Good husband, let us every one go home,/And laugh this sport o'er by a country fire" (V.v.240-241).

Nevertheless, this idyllic portrait of the middle landscape, as a place of seclusion, abundance and leisure, has a dark side. In contrast to the pride, the status and the sophistication of the city, the countryside has traditionally been seen as a place of backwardness, ignorance and limitation (Williams 1973). Strassoldo (1980:52) maintains that

"it is poor because it is outlying and handicapped by greater transportation costs to the centre." Trotsky saw this as a triumph of the city over the country and it was an inequity that Marx sought unsuccessfully to eliminate (Soja 1989). Although Williams (1973) maintains that the wealth of Elizabethan England still lay in the dominant rural class, the idea that the city was sacred was increasingly being challenged by a more secular role through which it used its ceremonial status to manipulate the countryside.

In contrast to the portrayal of the middle landscape as idyllic, therefore, there is also an image of parochialism. This ambiguity is evident in the attitude of many characters towards the rural population in the dramatic landscape. In the *Two Noble Kinsmen*, for example, a schoolmaster tells us "ruder tongues distinguish [the] villager" (III.v.103); as a corollary, in *Henry VIII* the King contemptuously refers to the Cardinal's enemies in a simile as "like to village curs, [who] Bark when their fellows do" (II.iv.157-158); and finally, Brutus' patrician attitude towards the rural poor is also revealing, when he tells Cassius that "Brutus had rather be a villager/Than to repute himself a son of Rome/Under these hard conditions" (I.ii.172-174). Unlike the urbane, polite and civilized denizens of the city, therefore, rural folk are continually portrayed as rustics, peasants and bumpkins. This contrast must have been particularly acute to the aristocracy, as Corin tells us in yet another simile in *As You Like It*: "Those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable at the court" (III.ii.44-47).

The rule of law is also less apparent than in the city. Gottman (1980) notes that even today the city typically enjoys a city hall, whereas the country only has a rural courthouse. In Elizabethan times, as noted in the landscape of justice, the law in the middle landscape is usually administered by justices, constables and beaules; it is not that there is less crime in the middle landscape; on the contrary, as the rogue Autolycus deviously tells the

unsuspecting clown in *The Winter's Tale*: "I am robbed, sir, and beaten; my money and apparel ta'en from me" (IV.iii.62-63). It is simply that the law is much more difficult to enforce in these remote locations. Furthermore, agrarian reform in the sixteenth century exacerbated these problems still further.

The most serious problem was the substitution of the old, medieval system of farming in strips or 'champaign' with the more efficient method of farming in 'several' that amalgamated land into larger units. The Queen's mapmaker, John Norden, considered the latter to be one and a half times more productive than the former (Davis 1987). Cottagers, bereft of their livelihood, were forced to work as day labourers, swelling the ranks of the rural poor but, even more significant, many yeomen found themselves hopelessly in debt and converted their arable land to pasture by enclosures in order to profit from the sale of wool (Byrne 1947). The Duke of Suffolk alludes to this in *Henry VI, Part II*, when he reads out a petition in which he is admonished for "enclosing the commons of Melford" (I.iii.23). In 1597, Francis Bacon spoke out against the enclosures in Parliament (Harrison 1938), but this seems to have had little effect, because the number of beggars continued to rise in the countryside, in-migrants having been rejected by the townsfolk. Davis (1987:29) notes that one evening, when the queen was riding out to Islington in the countryside, an "encounter with the riffraff of the kingdom gave [her] much disturbance."

Although crime is depicted in the middle landscape, civil unrest is rare. True, in *Henry VI, Part II*, Jack Cade is portrayed as a Kentish man—supposedly the "civil'st place of all this isle" (IV.vii.62)—but the havoc he wreaks is not in the countryside, it is in the city. However, it should be noted that rural insurrection did occur periodically throughout the sixteenth and early seventeenth centuries, because technological change and land reform in England were exacerbated by poor harvests. From 1480 to 1619, 35 out of 140 harvests,

nearly a quarter, failed (Zagorin 1982). The most serious agrarian disturbances occurred in Norfolk in 1549, led by Robert Kett, but food riots also erupted in the late sixteenth century in Gloucestershire, Somerset, Oxfordshire, Kent and Essex (Rappaport 1989). Further violence plagued the Midlands in 1607 when the 'Diggers'—a communal sect—rose up in arms (Salingar 1967).

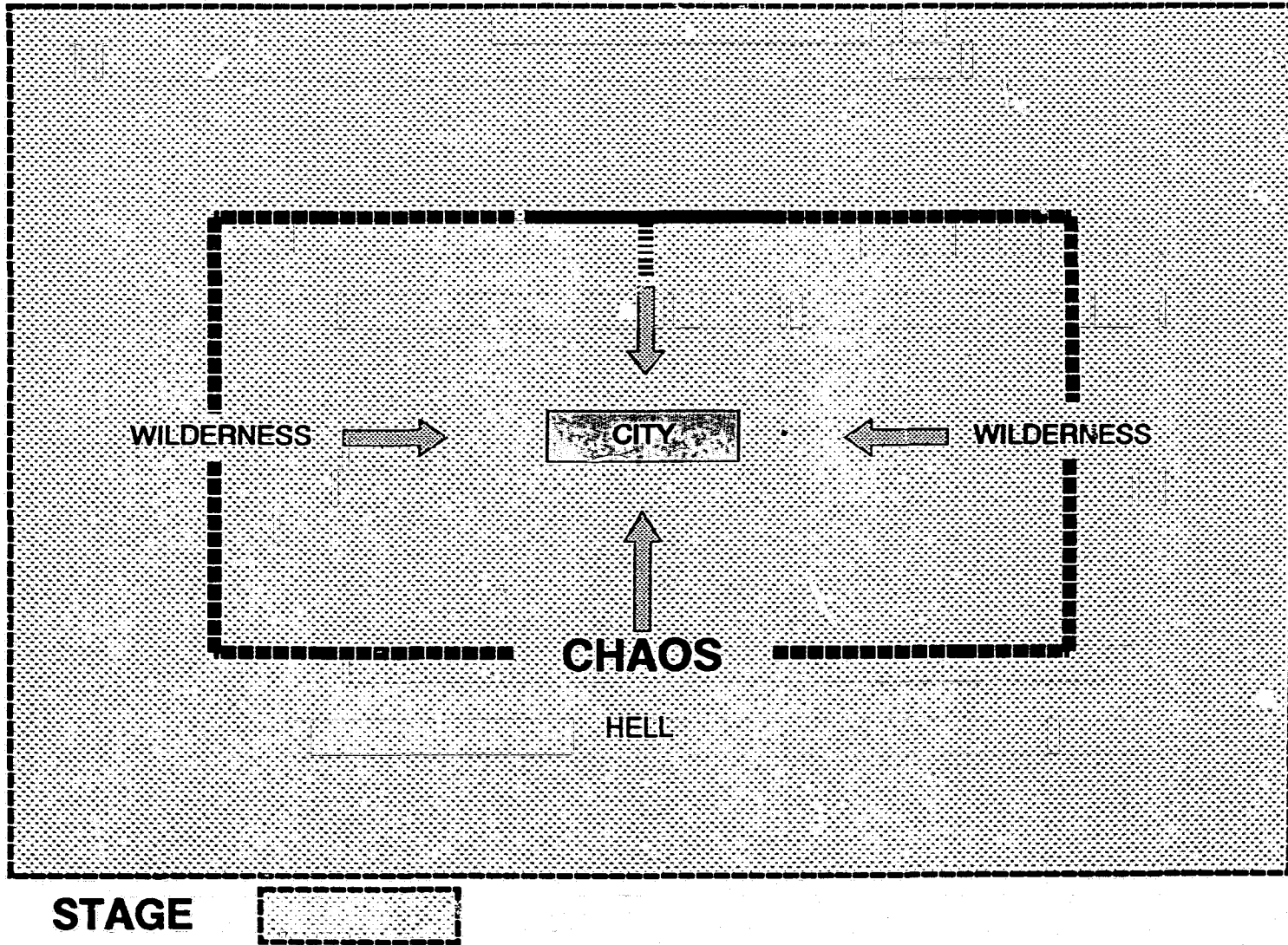
However, despite the diminishing presence of human involvement in the countryside, nature begins to exhibit its own power. In contrast to authority at the centre that moved out into the middle landscape when the Queen decided to travel with the Court during the summer, bringing with it a sense of order, the wilderness invades the countryside in *King Lear* with a vengeance that is tantamount to chaos:

Blow, winds, and crack your cheeks. Rage, blow!
 You cataracts and hurricanoes, spout
 Till you have drenched our steeples, drowned the cocks.
 You sulph'rous and thought-executing fires,
 Vaunt-couriers of oak-cleaving thunderbolts,
 Singe my white head. And thou, all-shaking thunder,
 Strike flat the thick rotundity o' th' world,
 Crack Nature's molds, all germains spill at once,
 That makes ingrateful man. (III.ii.1-9)

Lear's desire for the fury of the storm to intensify still further, reflects his rage, but it is also a manifestation of the chaos in the kingdom itself. For example, waterspouts—"hurricanoes"—(III.ii.2) are encouraged to burst upwards from below, threatening to drench the "steeples" (III.ii.3)—the very symbols of the metaphorical ladder of the chain of being that Lear has so foolishly ignored. Not only is the periphery invading the middle landscape, but even heaven itself is in chaos: his kingdom has been turned upside down by his own stupidity and heaven has, in turn, become hell (Figure 15). So traumatized is Lear that he dares the "sulph'rous and thought-executing fires...of oak-cleaving thunderbolts" (III.ii.4-5) to "singe" (III.ii.6) the top of his head, the most sacred—and at the

Figure 15

Order and Chaos in the Middle Landscape



same time the most foolish—part of his body. Finally, Lear cries for the earth itself to be made level by alluding to the destruction of the rotundity of the womb—in a crude landscape:body metaphor—and curses the very seeds of life itself.

In summary, the middle landscape is marginalized, because of its distance from the centre and its lack of an efficient system of transportation. Nevertheless, its portrayal as a place of seclusion from the congestion, the squalor, and the corruption of the city is part of a much older, literary tradition. The longing for the simplicity of country life, reminiscent of a lost Eden, can also be seen as a manifestation of a desire by those at the centre to impose a pastoral ideal of order on the world at a time of great economic, social and political instability. The depiction of the abundance of food in the countryside, as well as its portrayal as a place of leisure, further contribute to this idyllic image. However, there is an ambiguity inherent in the portrayal of the middle landscape. Many more scenes in the canon are devoted to the depiction of the centre, suggesting the countryside's inferior status. Moreover, if it is perceived by some characters as a symbol of stability or a metaphor for a lost Eden, many city dwellers also regard the rural population as parochial. Hunger, crime, and the lack of defence during times of war further contribute to this attitude. Occasionally, the wilderness is actually portrayed as bursting into the middle landscape with such ferocity that the idea of a Golden Age for many rural people seems hard to understand.

The Wilderness

In Genesis, the garden of Eden is surrounded by chaos; Tuan (1974) uses this analogy to portray the primitive dwelling in the primordial world as a womb surrounded by a limitless, hostile wilderness; but, as agriculture evolved, human beings gradually encroached upon the wilderness and the idea of a frontier emerged. Strassoldo (1980) maintains that

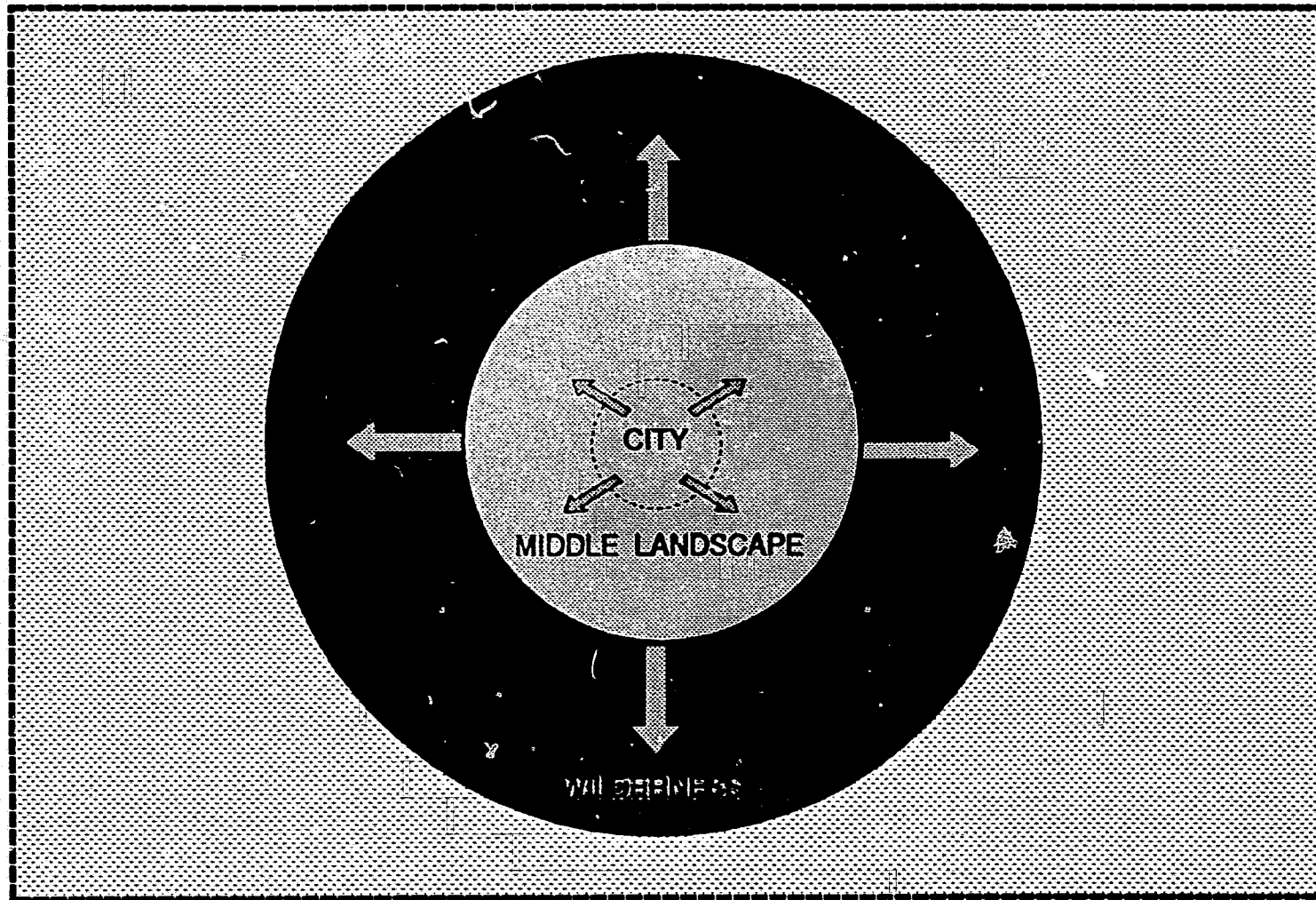
the concept of the frontier predates the centre-periphery model; however, the primitive dwellings of early humans were centres of order in a vast periphery of chaos, suggesting that the relationship between the periphery and the frontier is more complex. A more realistic model, perhaps, is to think of the middle landscape as the outer component of the centre and the wilderness as the periphery; as the middle landscape expanded, the frontier, which divided the two regions, continually receded (Figure 16). Nash (1982), for example, considers the American frontier to have ended in 1890 when wilderness ceased to be viewed as something to be conquered and became, instead, something to be protected, replacing the idea of limitless growth by one of finite resources.

Although there are important psychological reasons for emphasizing the centre over the periphery, such as the human tendencies towards egocentrism, anthropocentrism and ethnocentrism, the region beyond the middle landscape has always been of concern to civilization, because it represented a threat to order at the centre. The Greek god of the woods, for example, was Pan, from which we derive our word 'panic'; similarly, the Romans also regarded the forest with dread; and later still in the Anglo-Saxon epic *Beowulf*, this uninhabited region beyond the ecumene was portrayed as dark, cold and gloomy (Nash 1982). However, it was the Bible that provided one of the most cogent explanations for the existence of this chaotic, peripheral region.

Genesis tells us that human beings once lived in harmony with nature, but that sin cast them out into the wilderness. To the medieval mind, this wild, untamed region had lost its soul and was, therefore, bereft of sanctity; in this state, it did not reveal its beauty to humanity, but served as a reminder of its past imperfection (Mills 1982). However, the Bible not only provided the reason for humanity's misfortune, it also provided the means for its salvation. But the scriptures also did something else. They embedded into Western thought

Figure 16

City, Middle Landscape and Wilderness



STAGE 

CENTRE 

PERIPHERY 

the idea that wilderness and paradise were both physical and spiritual opposites (Nash 1982). This idea persisted until the end of the eighteenth century, when a new vibrant philosophy extolling the natural world emerged, partly through a revitalized theology, partly through a perception of nature as a therapeutic agent and partly through access to more reliable transportation that made journeys into the wilderness less daunting (Thomas 1983).

Although a wide variety of places are depicted in the wilderness in the Shakespearean landscape, only 54 (7%) scenes in the canon are actually located specifically in this peripheral region. Unlike the middle landscape, which can be seen as a place of seclusion, the wilderness is a place of isolation. A prime example of this is seen when Leontes orders his daughter to be taken to the periphery by Antigonus in *The Winter's Tale*. His instructions are revealing:

We enjoin thee,
As thou art liegeman to us, that thou carry
This female bastard hence, and that thou bear it
To some remote and desert place, quite out
Of our dominions; and that there thou leave it,
Without more mercy, to its own protection
And favor of the climate. (II.iii.172-178)

The depiction of the wilderness as a "remote and desert place, quite out/Of our dominions" (II.iii.175-176) suggests that the wilderness is not only far from the palace, but that it is beyond local jurisdiction and, therefore, a region that is uncontrollable. In *Richard II*, the wilderness is portrayed as a place of restlessness; on returning to England after a military campaign in Ireland, the King likens his journey overseas to a period of "wandr'ing with the Antipodes" (III.ii.49). Finally, the wilderness is also depicted as a place of misery, as Apemantus states on visiting his former master, Timon of Athens, who resides dejectedly at his cave in the woods, telling him to "Live, and love [his] misery" (IV.iii.395).

As a study of the landscape of justice indicated earlier, some characters are banished

to the wilderness. Mowbray, for example, likens this prospect to a "speechless death" (I.iii.172) in *Richard II*. Others, however, such as Claudio in *Measure for Measure*, portray the wilderness as a metaphor for hell itself:

Ay, but to die, and go we know not where,
 To lie in cold obstruction and to rot,
 This sensible warm motion to become
 A kneaded clod; and the delighted spirit
 To bathe in fiery floods, or to reside
 In thrilling region of thick-ribbed ice;
 To be imprisoned in the viewless winds,
 And blown with restless violence round about
 The pendent world; or to be worse than worst
 Of those that lawless and incertain thought
 Imagine howling—'tis too horrible!
 The weariest and most loathed worldly life
 That age, ache, penury, and imprisonment
 Can lay on nature is a paradise
 To what we fear of death. (III.i.117-131)

Here, even the most loathsome life becomes a metaphor for paradise compared to the prospect of death. The wilderness in this afterlife is portrayed as being inundated with "fiery floods" (III.i.121) reminiscent of hell or relegated to a "thrilling region of thick-ribbed ice" (III.i.122) in which the cold winds howl perpetually. It is a grim portrait of chaos that serves, once again, to remind us that paradise and the wilderness are antinomies in the Shakespearean landscape, similar to heaven and hell in the eschatological doctrine.

But implicit within the etymology of the word 'wilderness' is the notion of wild animals (Blouet 1989). References to monkeys, wolves and bears abound in the periphery of the dramatic landscape. On his deathbed, for example, Henry IV likens the intractable problems of his kingdom to the wilderness in a landscape metaphor in *Henry IV, Part II*: "What wilt thou do when riot is thy care?/O, thou wilt be a wilderness again,/Peopled with wolves, thy old inhabitants" (IV.v.135-137). Once again, the wilderness is perceived as invading the city, replacing order with chaos, serving to remind us that only by imposing

order on the landscape can the wilderness be kept from invading the centre again. Of course, to King Henry, the prince is a symbol of this chaos, because of his disorderly conduct.

However, despite this negative image of the wilderness, there are some characters who express awe towards this peripheral region; historical accounts support this thesis. According to some sources, for example, Columbus believed he had actually found paradise when he made his landfall in the West Indies (Zacher 1992).

Othello fascinates the Venetians with his own exploits in this region:

Of being taken by the insolent foe
 And sold to slavery, of my redemption thence
 And portance in my travel's history,
 Wherein of anters vast and deserts idle,
 Rough quarries, rocks, and hills whose heads touch heaven,
 It was my hint to speak. Such was my process.
 And of the Cannibals that each other eat,
 The Anthropophagi, and men whose heads
 Grew beneath their shoulders. (I.iii.136-144)

The Moor's reference to being "sold to slavery" (I.iii.137) illustrates the dangers encountered by those who venture into this world; his description of "anters vast and deserts idle" (I.iii.139) also projects an image of a limitless and sterile landscape; and the image of "quarries, rocks, and hills whose heads touch heaven" (I.iii.140) depicts the raw power of nature that challenges God himself, making the individual seem impotent. Furthermore, the presence of cannibals (see also Caliban in *The Tempest*) suggests that there is a strong perception in the Shakespearean imagination that human morality itself breaks down in the periphery, as order is replaced by chaos. "The Anthropophagi, and men whose heads/Grew beneath their shoulders" (I.iii.143-144) are probably ideas taken from the work of Sir John Mandeville (Smith 1992).

In summary, although the wilderness can be considered to be the periphery of the landscape, its origins predate both that of the city and the countryside. Even though there

are important psychological reasons for emphasizing the centre over the periphery, the wilderness has always occupied a prominent place in the human imagination. Equally important is the fact that the attitude towards the wilderness in Shakespeare's work is strongly influenced by the Judeo-Christian tradition that polarized the antinomy of wilderness and paradise into physical and spiritual opposites. Clearly, the fact that only 54 (7%) scenes in the canon can be definitively located in this region suggests the disregard of those at the centre of the landscape for the wilderness which is depicted as being isolated from both the centre and the middle landscape and a place of aimless wandering and human misery. In addition, there are frequent references to danger, savages and wild animals. For those exiled from the centre to the wilderness, it is like a death sentence. Moreover, there is strong evidence to suggest that for some characters the wilderness is a metaphor for hell itself. Unlike the centre, therefore, which is a symbol of order, the peripheral region of the landscape is a symbol of chaos. Yet, despite this powerful negative image, some characters exhibit a sense of awe—reminding us perhaps of the Elizabethans' appetite for excitement, their curiosity for the unknown, and their capacity for wonder.

Conclusion

The purpose of this chapter was to explore terrestrial space from the perspective of the mesoscale by adopting a regional approach to the landscape. It examined Shakespeare's portrayal of the city, the countryside and, finally, the wilderness. At the centre of the Shakespearean landscape is the city; it is portrayed as a place of abundance, order and security but, at times, it is likened to a paradise, a metaphor for heaven on earth. However, there is always a modicum of disorder in the suburbs and, occasionally, this erupts into chaos. Nevertheless, the city is overwhelmingly portrayed as a symbol of order.

Although engravings of the period indicate that horticulture was practiced on the periphery of the city in Elizabethan times, the middle landscape can be thought of as lying beyond the city. Even though it is marginalized by its remoteness and its inefficient transportation system, it is portrayed as a place of seclusion and allows the city to project upon it a pastoral ideal—in contrast to the worldliness of the city—that can be metaphorically interpreted as a lost Eden. However, even more so than the city, this image is highly ambiguous because, in reality, the city dweller regards rural people as parochial; crime, unemployment and a lack of defence only serve to exaggerate the inequities of the middle landscape's marginal status, portraying a far more realistic image of life in the countryside.

Beyond the middle landscape, in the periphery, lies the wilderness. Although this region is also marginalized, it is always of concern, because of the threat of chaos that it poses to those at the centre. Moreover, unlike the middle landscape where seclusion foments the image of a pastoral ideal, the wilderness is mysterious, unpredictable and threatening; not only is it sometimes portrayed as a metaphor for death to those faced with the prospect of exile, but it can also be seen as a metaphor for hell on earth, a symbol of chaos. Nevertheless, this frightening image is equally ambiguous, because exposure to the wilderness also elicits a sense of awe, serving to remind us, perhaps, of the Elizabethan's capacity for wonder. In the next chapter, I shall explore the terrestrial landscape within these regions in greater detail from the perspective of the microscale.

SPECIFIC LANDSCAPE ELEMENTS

Geographie teacheth wayes, by which, in Sundray formes, (as Sphaerike, plaines or other), the Situation of Cities, Townes, Villages, Fortes, Castells, Mountaines, Woods, Hauens, Rivers, Crekes, and other such things, upon the outface of the earthly Globe...may be described.

(Dee 1570: n.p.)

Introduction

As well as studying the landscape in terrestrial space from the perspective of the macroscale scale and the mesoscale, landscape can also be examined from the microscale. In this chapter, specific landscape elements from within the regional landscape discussed in the previous chapter will be explored in detail. I will begin by examining the portrayal of the territorial core, a place for which most characters exhibit strong affective ties; this will be followed by a discussion of interactional space, a transition zone that separates the home from the public milieu; finally, I will explore Shakespeare's depiction of public space itself by dichotomizing it into a built and a non-built environment.

Territorial Core

Territoriality among human beings often involves a strong sense of emotional attachment to place (Tuan 1979). The territorial core as a dwelling-place figures prominently in Shakespeare's portrayal of the landscape, and its importance is indicated by the fact that convention has placed a total of 299 (39%) scenes at or near this location. Unlike the tent on the battlefield, which is mobile and temporary, the dwelling is normally thought of as

being stationary and permanent. It comprises castles, palaces, houses, farms, cottages, hovels and, in some scenes, caves. Each can be thought of as lying on a continuum that extends from the centre out into the periphery and each location is a repository of meaning for its occupants.

Identity

One of the most important meanings of the dwelling is that it serves as a place of identity (Porteous 1977). However, there are remarkably few references in Shakespeare's plays that contribute to the sense of identity of characters within the home. While there is an arras in the Queen's closet in *Hamlet* (III.iv), the tapestry is not placed there for the sake of adornment, but it is put there for the convenience of the plot. By contrast, Prospero's cave in *The Tempest* displays a much clearer sense of personal identity, because several references are made to the magician's library, a library that he was permitted to take with him into exile and which he "prize[s] more than [his] dukedome" (I.ii.168). Finally, the ailing king in *Henry IV, Part II*, gives instructions for his crown to be set on his royal pillow before falling asleep. The importance of this important personal symbol is revealed when he suddenly awakes, stricken with panic, to find it has been taken by Hal (IV.v).

But individualism also flourishes outside the dwelling in the sense that the type of home reflects the identity of the occupants inside. Affluent Elizabethans either lived in stately palaces or timber and plaster manor houses; the poor lived in more squalid conditions. In the city, for example, "overcrowding had already begun to create slums . . . crowded from garret to cellar with dirty, poverty-stricken wretches" (Byrne 1947:51), and Zagorin (1970) relates how four buildings in London housed up to 8,000 inhabitants each in

the early seventeenth century. However, despite evidence to the contrary in the popular literature of the day, life for the poor in the countryside was little better than in the city.

Farms, cottages and hovels are frequently referred to by Shakespeare's characters in a derogatory manner. In *King Lear* Edgar finds refuge in a wood in which he describes farms as being "low" (II.iii.17) or humble; in *Richard II* the farm is described as "pelting" (II.i.60) or paltry; and in *Henry V* it is simply portrayed as "dirty" (III.v.13). The cottage in *The Winter's Tale* is also a very humble abode. Perdita, for instance, describes herself as a "poor lowly maid" (IV.iv.9), reminding us of the contrast between those who live in luxury in the centre of the landscape and those who live in squalor further down the metaphorical ladder of the chain of being in the periphery. Perdita reinforces this natural order by alluding to her inappropriate attire: "Most goddesslike pranked up" (IV.iv.10). She is clearly aware of the potential chaos that her relationship with Florizel could cause, because Florizel's very presence in the cottage is, in itself, highly inappropriate, as displayed in his own clothing: "How would he [Polixenes] look to see his work, so noble,/Vilely bound up?" (IV.iv.21-22). *King Lear*, of course, finds himself in an equally ambiguous position on the heath. Normally the proud resident of a palace, he is forced to take refuge in a hovel; not only has the king lost his crown—"Alack, bareheaded[?]" (III.ii.60)—as Kent points out, but a raging storm reflects the chaos of his predicament.

The most rudimentary abode of all, however, is the cave. It is depicted as being vast, sturdy, and has the capacity to magnify sound; curiously, Juliet expresses her love for Romeo in a body:landscape metaphor that alludes to the "cave where Echo lies" (II.ii.162) when she vows that she would make its "airy tongue more hoarse" (II.ii.163) than her own by continuously repeating her lover's name. However, the meaning of the cave is ambiguous, because it is also portrayed as being cold, dark and repulsive, as Suffolk attests when he

expresses his hatred for those responsible for his banishment in a simile in *Henry VI, Part II*: "With full as many signs of deadly hate, / as lean-faced envy in her loathsome cave" (III.ii.314-315). Moreover, the cave is always portrayed in the periphery of the landscape and this provides yet another clue to the identity of its occupants: it is a place of refuge, principally for criminals and wild animals. Belarius reminds Guiderius of this image of the cave dweller in *Cymbeline*: "It may be heard at court that such as we / Cave here, hunt here, are outlaws" (IV.ii.137-138). The cave is also described by some characters as being the abode of snakes, lions and dragons; in *King Lear* it is even credited as being a place of refuge for spirits, "the very wanderers of the dark" (III.ii.44). Clearly, the cave is one of the least desirable homes in the landscape and the identity of its occupants reflects this, a fact that is more understandable, perhaps, given the meaning the Latin word *cave* (beware).

Security

Rapoport (1969) considers security to be one of the most important meanings of the home. As Gadshill notes in a simile in *Henry IV, Part I*, the castle is the most secure dwelling of all: "We steal as in a castle, cocksure" (II.i.88). Like the city, the castle is temporarily self-sufficient in food—evidence of its ability to control the hinterland—and possesses munitions and a garrison; in the past, many cities, including London, actually grew out of these fortified sites. Fortresses are either depicted on high ground, such as "high Dunsinane Hill" (IV.i.93) in *Macbeth*; surrounded by a moat, like the tower in *Richard III*; or located on an island, like the citadel in *Othello*. Access is via a gate, a drawbridge or through the provision of marine transport; most important of all, each site is protected by a wall.

Like the city, the castle's walls offer the opportunity for both prospect and refuge, as the Bastard tells us in another simile in *King John*:

By heaven, these scroyles of Angiers flout you, kings,
 And stand securely on their battlements
 As in a theater, whence they gape and point
 At your industrious scenes and acts of death. (II.i.373-376)

However, the walls that provide security from an attack from outside also enable prisoners to be confined inside. The Tower of London is used for this purpose and it is metaphorically alluded to by Queen Elizabeth as a cradle for the young princes in *Richard III*: "Pity, you ancient stones, those tender babes/Whom envy hath immured within your walls,/Rough cradle for such little pretty ones!" (IV.i.98-100). In addition to security, the walls also provide added range for artillery pieces, which are fired not only at the enemy, but also on sportive occasions, such as when Claudius instructs the watch to fire the cannon "If Hamlet give the first or second hit" (V.ii.270). Finally, the castle's walls are also portrayed as places on which to impale the severed heads of traitors, as in *Macbeth* (I.ii), symbols, once again, of the power exercised by those who reside at the centre of the landscape over those in the periphery.

Although the castle is the most fortified home, security is also emphasized in other places of domicile. The palace, for example, is typically portrayed as being located behind locked gates. However, the moat which surrounds the castle is absent, although it has been partially retained in the form of a lake, functioning both as an element of adornment, a place of amusement and as a source of food, as a wooer—"angling/In the great lake that lies behind the palace" (IV.i.52-53)—tells the jailer in *The Two Noble Kinsmen*.

Although not as secure as the castle or the palace, the house is always depicted as restricting access to intruders. Iago illustrates this in *Othello*: "Awake! What, ho Brabantio! Thieves! Thieves!/Look to your house, your daughter, and your bags!/Thieves! Thieves!" (I.i.76-78). Cunningly, Iago equates the violation of Brabantio's house with the seduction of Desdemona in a crude metaphor that presages the chaos to follow: "Even now, now, very

now, an old black ram/Is tugging your white ewe" (I.i.85-86). Ironically for Othello, chaos will return only when he is unable to love her.

In the middle landscape, the home is less secure. Although Mariana is depicted as living in a moated farm in *Measure for Measure* (IV.i), the cottage has virtually no protection. Nevertheless, even when it cannot be secured against intrusion, the home still affords a place of shelter, such as when Gloucester leads King Lear to the hovel on the heath in a raging storm: "Here is the place, my lord. Good my lord, enter./The tyranny of the open night's too rough/For nature to endure" (III.iv.1-3). Although Lear has lost the power to control his kingdom, he reflects upon the poor—"You houseless poverty" (III.iv.26)—in metaphors that repeatedly allude to those who lack protection in the hideous weather.

Stimulation

Personalization and defense of the territorial core make it possible to experience stimulation (Porteous 1976). But stimulation can be positive or negative. One way to explore these feelings towards the home in general is through the antinomy of topophilia and topophobia. Topophilia is a term derived from Bachelard's (1964 xxxi) pioneering work into human encounters with space: it is "the sort of space that may be grasped, that may be defended against adverse forces, the space we love." The term was introduced into geography by Tuan (1974); and Relph (1976:27) notes that it is "anything in environments that makes us sense them to be relaxing or stimulating, and anything...that enables us to experience setting as giving us pleasure." The antithesis of topophilia is topophobia, a term employed by Tuan (1979) to connote feelings that elicit distaste, foreboding and fear in our relationship with the environment.

Stimulation in the territorial core usually contributes to a sense of topophilia. It is here that greetings are exchanged, such as when Hamlet oversees the arrival of the players at Elsinore (II.ii). Meetings are also held in the home, on both official and unofficial business, as when the king discusses England's legal claim to foreign soil in the palace in *Henry V* (I.ii). But the home is also a place of sustenance, entertainment and rest. Shallow's heartfelt greeting of Falstaff in *Henry IV, Part II*, is followed by an invitation to a sumptuous meal: "Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William cook" (V.i.27-29). This reference to food is later followed by the prospect of rest, but not before all have partaken of Shallow's wine and Silence's song. In some scenes, the farm, the cottage and the hovel are similarly portrayed. The host of the Garten Inn, for example, alludes to the abundance of food at a farm in Frogmore in *The Merry Wives of Windsor* (II.iii). Even the hovel provides some comfort, as Gloucester leads King Lear to a shelter in the midst of a raging storm on the heath "where both fire and food is ready" (III.iv.151).

At times, the cave in the periphery is also depicted as a place of stimulation, as in *Cymbeline*, for instance, where it is depicted as the home of a banished lord. Imogen approaches the entrance with caution, but Arviragus bids her welcome. Belarius then announces that "Cadwal and I/Will play the cook and servant" (III.vi.29-30) and Arviragus commends Imogen's voice in a simile, noting "How angel-like he [Imogen] sings!" (IV.ii.48). The same cave is also metaphorically depicted as a place of rest, where "Weariness/Can snore upon the flint when resty sloth/Finds the down pillow hard" (III.vi.33-34).

Nevertheless, the meaning of the territorial core is ambiguous. In the opening scene of *Hamlet*, the castle is portrayed in a sinister twilight world, highlighted by references to frightening visual, auditory and tactile sensations. On the battlements of the castle the air

is described as "bitter cold" (I.i.8) and it is deathly silent with "Not a mouse stirring" (I.i.10). It is as if the wilderness in the periphery is quietly invading the castle at the centre. Later, there is confusion as to the precise time—"I think it lacks of twelve" (I.iv.3)—and Hamlet is described as being pale. The first glimpse of the ghost strikes Horatio with a mixture of "fear and wonder" (I.i.44), but later this curious emotion gives way to disorder, as the sound of the king "tak[ing] his rouse" (I.iv.8) in the castle below is heard on the battlements above and Hamlet approaches the ghost in the darkness:

I'll call thee Hamlet,
King, father, royal Dane. O, answer me!
Let me not burst in ignorance, but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements, why the sepulcher
Wherein we saw thee quietly interred
Hath oped his ponderous and marble jaws
To cast thee up again. (I.iv.44-51)

The allusion to "ponderous and marble jaws" that "cast thee up" (I.iv.50-51) implies, once again, that chaos in the landscape has erupted vertically from below, a cosmic geography that is also clearly represented in the stage directions in this scene. Similarly, the ghost's reference to "sulphurous and tormenting flames" (I.v.3) later in this act suggests that it will soon return to hell directly below. Like the ghost, confined to its prison house "forbid/To tell the secrets" (I.v.13-14), Hamlet too seems confined to his own prison, forbidden to tell his secret for the remainder of the play in a home that is depicted as a place of incest, treason, murder and death.

The palace has an equally dark side. Adultery, treason and murder are but a few of the vices discussed, planned and perpetrated in this location. It is in a palace, for example, that Macbeth quietly confides to the audience: "Let not light see my black and deep desires" (I.iv.51). However, later in the play, he is unable to hide his troubled conscience. At the beginning of the feast he asks his guests to be seated according to their rank: "You know

your own degrees; sit down" (III.iv.1). But when the ghost of Banquo suddenly appears before him and sits in his place at the table, order gives way to chaos and the guests arise from the table astonished; however, Macbeth is oblivious to their concerns, dwelling instead upon his own terrified predicament, expressed in a troubling landscape metaphor: "If charnel houses and our graves must send/Those that we bury back, our monuments/ Shall be the maws of kites" (III.iv.71-73). As the guests begin to leave, he is admonished by his wife for having "broke the good meeting,/With most admired disorder" (III.iv.109-110), illustrating how the disruption of order within the kingdom manifests itself in a disorderly feast (Wind 1967).

The house is one of the most frequently depicted dwellings in the landscape, but it too harbours topophobic stimulation for some characters. At times, it is portrayed as cold, particularly in the periphery, such as when Grumio contemplates the prospect of starting a fire in his master's house in a metaphor in *The Taming of the Shrew*:

I am sent
before to make a fire, and they are coming after to
warm them. Now were not I a little pot and soon hot,
my very lips might freeze to my teeth, my tongue to
the roof of my mouth, my heart in my belly, ere I
should come by a fire to thaw me. (IV.i.3-8)

But the house is also a place from which some characters long to escape. In a simile that equates the home as a dwelling with the house as a nation, Henry V likens the indifference of some of his soldiers towards England to the merriment of men who are away from home:

We never valued this poor seat of England,
And therefore, living hence, did give ourself
To barbarous licence; as 'tis ever common
That men are merriest when they are from home.
(I.ii.269-272)

The king's observation that "men are merriest when they are far from home" (I.ii.272), suggests that there are many who long to escape to the periphery for the freedom that it

provides. Even those who frequent such luxurious dwellings as the palace sometimes feel the occasional need to leave, as Mortimer attests in *Henry VI, Part I*: "But now thy uncle is removing hence,/As princes do their courts, when they are cloyed/With long continuance in a settled place" (II.v.104-106). As we have seen, members of the court often left Westminster in the summer and travelled out into the country.

Interactional Space

As one moves away from the territorial core, a zone of transition can be identified that separates the dwelling from public space; we can classify this zone as 'interactional space', a term derived in part from work by Lyman and Scott (1967). The palace, the house and the cottage, for example, are each bordered by interactional space in the form of gardens and parks. Ostensibly, this zone is less private than the territorial core, but it is not entirely public, because access is restricted, albeit in a slightly different way.

Garden

It is impossible to fully understand the garden and the park in the Shakespearean landscape without first understanding the wilderness. Great effort has been spent by civilization in trying to defeat nature and this idea can be traced back to antiquity. For example, unlike the early Egyptians, the Mesopotamians saw nature as chaotic (Jacobsen 1957) and, according to Nash (1982:8), the West inherited this idea: "Man appreciated what contributed to his well-being and feared what he did not control or understand." Although people had little choice but to adapt themselves to the vagaries of nature in the pre-scientific age, after the Middle Ages they increasingly asserted their dominance: "It is often said that what distinguishes the modern from the medieval and classical periods is the modern sense

of triumph in the control of nature in contrast with an earlier and unrelenting dependence" (Glacken 1967: 349).

The assertion of this dominance was well under way by the sixteenth century. The draining of marshes, the clearing of forests and the cultivation of the land were pursued with a renewed vigour in Elizabethan England in response to the needs of a growing population (Thomas 1983), and nowhere was this need to control nature more vividly displayed than in the care of the garden. The terms 'garden', 'arbour' and 'orchard' are used interchangeably by Shakespeare (Barnet 1972); they comprise a total of 21 (3%) of the scenes in the canon.

The garden is more than simply a space that consists of flowers and water; it is a symbol of a fundamental human need to impose order on the landscape. The contempt for a badly kept garden is clearly displayed in *Hamlet*: "Fie on't, ah, fie, 'tis an unweeded garden/ that grows to seed" (I.ii.135-136). So pervasive is the garden in the Shakespearean imagination that even the scheming Iago likens it to the human body in a landscape:body metaphor in *Othello*: "Our bodies are our gardens, to the which our wills are gardeners" (I.iii.315-316). Burgundy explains the implications of this metaphor further in *Henry V* when he notes that just as "vineyards, fallows, meads, and hedges,/Defective in their natures, grow to wildness" (V.ii.54-55), so too do "our houses, and ourselves, and children/...grow like savages" (V.ii.54-59), reminding us that to the Elizabethans the only alternative to controlling the natural world was to allow the wilderness to encroach upon the centre, which was tantamount to social chaos.

Nowhere is this image more colourfully employed than when the garden is compared to the kingdom in *Richard II*:

O, what pity is it
That he had not so trimmed and dressed his land
As we this garden! We at time of year
Do wound the bark, the skin of our fruit trees,

Lest being overproud in sap and blood
 With too much riches it confound itself;
 Had he done so to great and growing men,
 They might have lived to bear, and he to taste
 Their fruits of duty. Superfluous branches
 We lop away, that bearing boughs may live:
 Had he done so, himself had borne the crown,
 Which waste of idle hours hath quite thrown down.
 (III.iv.55-66)

By likening the garden to the state in a simile the suggestion is made that if Richard had "trimmed and dressed" (III.iv.56) his land, "great and growing men" (III.iv.61), such as Bolingbroke, might have "lived to bear, and he to taste/Their fruits of duty" (III.iv.62-63) instead of stooping to treason. If he had succeeded, he might well have left his heirs the "world's best garden" (Chorus 6), as did Henry V. Unfortunately, Richard's failure to govern the kingdom effectively is likened to a disorderly garden. Furthermore, there is evidence of an interesting ambiguity in the gardener's remarks. The implication that idleness was the cause of the king's downfall is also a subtle reminder, perhaps, of how an emphasis upon instrumentalism was shaping the Elizabethan's attitude towards nature in direct contrast to the stewardship evident in the cultivation of the garden. Thomas (1983) notes that in both Tudor and Stewart England there was a strong sense that nature should be subjugated to human needs.

Like the home with which it is always closely associated, the garden is often portrayed as a place of security from public space. This is depicted more clearly by Isabella in *Measure for Measure*:

He hath a garden circummured with brick,
 Whose western side is with a vineyard backed;
 And to that vineyard is a planched gate,
 That makes his opening with this bigger key.
 This other doth command a little door
 Which from the vineyard to the garden leads.
 (IV.i.28-33)

Not only are gardens in the landscape "circumwalled with brick" (IV.i.28), but the walls are also "high and hard to climb" (II.ii.63), as Juliet attests in *Romeo and Juliet*. Access is through a gate, but this is restricted, as is evident in Brutus' remarks to Portia in *Julius Caesar*: "Hark, hark! One knocks" (II.i.304). Strangers are reluctant to cross this threshold without permission, and so are relatives, as Lucius tells us earlier in the same play (II.i). However, on occasion the security of the garden is violated and perhaps the most dramatic example of this is found when Cade climbs into Iden's garden, in *Henry VI, Part II* (IV.x). Once again, but chaos in the periphery is portrayed as invading order at the centre of the landscape, illustrating that despite its proximity to the home interactional space is not entirely secure; the fact that this event occurs in the garden makes this crime seem even more brutal.

Gardens could be found throughout Elizabethan London (Byrne 1947); there were two types: the Italianate garden and the cottage garden (McFadden 1947). The Italianate garden was a symbol of the power of its owner, and a good example is Wolsely's palace at Hampton Court, built during the reign of Henry Tudor (Davis 1987); but the cottage garden was a nonorthogonal flower garden, typical of the smaller homes in Elizabethan England. Clearly, the Italianate garden can be closely identified with the nobility, who resided in the palace, whereas the cottage garden was less imposing and was more likely to be found in smaller houses in the city and in the countryside. Although Shakespeare never differentiates between the two, he does allude to a knot-garden in *Love's Labour's Lost*—"It standeth north-north-east and by east from the west corner of thy curious-knotted garden" (I.i.243-245)—hinting to us how such gardens, with their intricately interwoven paths and flowerbeds, must have delighted Elizabethan sensibility. Historical evidence supports this view. Francis Bacon, for example, notes that the garden "is the greatest refreshment to the spirits of men, without which buildings and palaces are but gross handyworks" (Smith

1967:143). Adornment was obviously very important to the Elizabethans and Palamon alludes to this characteristic when he likens the beauty of the garden to his loved one in a simile in *The Two Noble Kinsmen*: "Blessed garden,/And fruit and flowers more blessed that still blossom/As her bright eyes shine on ye!" (II.i.291-293). However, as well as a place of controlled aesthetic experience, catering primarily to sight, the garden also stimulates several other senses.

Richard III's remark to Lord Ely reveals that the garden not only contains flowers to be adorned, but fruit to be picked and tasted: "My Lord of Ely, when I was last in Holborn/I saw good strawberries in your garden there" (III.iv.31-32). Shallow also alludes to the sustenance of his orchard in *Henry IV, Part II*, when he tells Falstaff: "Nay, you shall see my orchard, where, in an arbour, we will eat last year's pippin of mine own grafting, with a dish of caraways" (V.iii.1-3). Harrison (1587a) notes that not only were flowers and fruit found in the garden, but so were medicinal herbs. This strongly suggests that although the Italianate gardens of the nobility catered primarily to visual stimulation, the smaller cottage gardens served the practical needs of the home. However, it seems odd that Shakespeare does not allude to smellscape.

Although official business is sometimes discussed in the garden, such as between Suffolk and Plantagenet in *Henry VI, Part I* (II.iv), for Romeo and Juliet it is a place for a more intimate relationship (III.v). Angelo, however, has a darker purpose in *Measure for Measure* when he uses his garden house as a place for a clandestine assignation with Isabella (V.i). By contrast, stimulation of an entirely different kind is alluded to *Richard II*:

QUEEN: What sport shall we devise here in this garden,
 To drive away the heavy thought of care?
LADY: Madame, we'll play at bowls (III.iv.1-3)

References to "dance" (III.iv.6), "tell [ing] tales" (III.iv.10) and "Sing[ing]" (III.iv.19) serve to remind us that, above all, the garden is a place of amusement, prompting Olivia to retort in *Twelfth Night*: "Why, this is very midsummer madness" (III.iv.59). Moreover, by setting *Twelfth Night* in this location, Shakespeare is conforming to an Italian convention in drama that required comedies to be set in palaces and gardens (Cosgrove 1985).

Nevertheless, the garden also appears to have a much more profound meaning as well. At times, it is portrayed in Edenic terms, such as when Palamon describes the garden in *The Two Noble Kinsmen* as "Blessed" (II.i.291); even the reprobate, Jack Cade, sarcastically acknowledges the religious significance of the garden in *Henry VI, Part II*, when he admits that "Adam was a gardener" (IV.ii.133). However, it is Cade's foil, Iden, who most eloquently expresses the contentment to be found here:

Lord, who would live turmoiled in the court,
And may enjoy such quiet walks as these?
This small inheritance my father left me
Contenteth me, and worth a monarchy. (IV.x.17-20)

The peacefulness that Iden feels reminds us that the garden has always been a symbol of an earthly paradise, both in the Judeo-Christian tradition, as well as in Islam (Porteous 1990). Tuan (1974) likens it to a sacred place, an idea that can be traced back to the West's earliest confrontation with nature, and Glacken (1967:294) concurs, noting that "There was a deep feeling among the monks that in their forest retreats, their clearings and their tillage, they were duplicating conditions like those of paradise before the fall."

Park

Although the garden is the most appropriate element to contrast with the wilderness, a close scrutiny of the Shakespearean landscape reveals the existence of an important intermediary element—the park. Convention has located 14 (2%) of the scenes in the canon

here; although substantially less than the number in the garden—21 (3%)—it is an important element in Shakespeare's depiction of landscape.

Like the garden, which is an adjunct to the house, the park is often portrayed as an extension of the palace, but there are some important differences between these two types of interactional space. The park is portrayed primarily as a place of recreation. In *Julius Caesar* Antony actually refers to the park as a walk; and, like the garden, there is the implication that it is normally semi-private:

Moreover, he hath left you all his walks,
His private arbors, and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs forever: common pleasures,
To walk abroad and recreate yourselves. (III.ii.247-251)

However, the park is portrayed much more frequently as a place in which to hunt. In *Henry VI, Part III*, for example, Richard notes: "You know our king, my brother/... Comes hunting this way to disport himself" (IV.v.4-8). It was not unusual in Elizabethan times to hunt with up to 150 people (Salingar 1964) and visitors to England have described how the deer were chased through wooden pens from one side of the park to the other (Rye 1967). Evidence clearly indicates, therefore, that the park combines the safety of the garden with the danger of the wilderness, thereby introducing a heightened element of risk that excites the imagination.

Although venison was reserved strictly for the upper classes in Shakespeare's England, poaching was common (Rowse 1971) and evidence of this is found in *The Merry Wives of Windsor* when Shallow rebukes Falstaff for beating his men killing his deer and breaking open his lodge (I.i). Moreover, although visitors to the park are usually rich, its denizens are invariably poor; they include woodsmen, young girls and game keepers. There is even evidence that the park is used by some to waylay innocent passersby, such as the

tragic Lavinia in *Titus Andronicus* who is "found straying in the park,/Seeking to hide herself, as doth the deer/That hath received some unrecuring wound" (III.i.88-90).

Finally, the park can be seen as a place of revelry, particularly in Shakespeare's romantic plays. In *Love's Labour's Lost*, for instance, the princess plans a ruse in the park during the day (V.ii). Similarly, Falstaff is enticed into Windsor Park at night, only to be ridiculed by the merry wives who "dis-horn the spirit" (IV.iv.63). Amusement ultimately gives way to an element of fantasy at midnight, as Quickly later attests:

Fairies, black, gray, green, and white,
 You moonshine revelers, and shades of night,
 Your orphan heirs of fixed destiny,
 Attend your office and your quality.
 Crier Hobgoblin, make the fairy oyes.
 (V.v.39-43)

Clearly, the sense of excitement in the park is a direct result of the exposure to a heightened element of risk; fantasy, by contrast, is fomented by contact with the unknown, in an environment that is much more difficult to control and where all things are possible.

Public Space

As one moves still further out into the periphery, interactional space gives way to public space (Altman 1975), but people have far less emotional attachment to this zone than to either the territorial core or interactional space (Tuan 1977). Moreover, as one progresses along this continuum, order is increasingly challenged by the prospect of chaos. Public space in the Shakespearean landscape can be divided into a built and a non-built environment.

Built Environment

Marketplace

The marketplace is an important public space in which to exchange goods and approximately 8 (1%) of the scenes in the canon are located here. However, markets in the smaller towns are depicted differently than those in the city, such as the bustling Rialto in *The Merchant of Venice*. In *Henry VI, Part I*, for example, the villagers are depicted as "poor market folks" (III.ii.15), who are summoned from the periphery to "the middle centre [of the] town" (II.i.6) when the "market bell is rung" (III.ii.16). The contempt that the nobility feels towards these country folk is later expressed by Suffolk in a simile: "So worthless peasants bargain for their wives,/As market men for oxen, sheep, or horse" (V.v.53-54). Moreover, in *The Two Gentlemen of Verona* there is evidence of theft and the authorities are compelled to suppress it by employing violence. This is graphically described in *Henry VI, Part II*, when Dick sarcastically remembers seeing Cade "whipped three market days together" (IV.ii.59).

An important role of the market in the city is as a place in which to make public announcements, as Sicinius attests in *Coriolanus*: "Assemble presently the people hither" (III.iii.12). As a corollary, the marketplace is also depicted as a place of pageantry; nowhere is this more colourfully portrayed for us than in *Antony and Cleopatra* when Caesar tells us how "I th' marketplace on a tribunal silvered,/Cleopatra and [Antony] in chairs of gold/Were publicly enthroned" (III.vi.3-5). Clearly, one of the most important functions of the marketplace is to reaffirm the legitimate power of those at the centre, but the prospect of chaos is never far away, and such a scene is portrayed when Mark Antony incites the mob in *Julius Caesar*.

In Rome, the market is not only a place to behold the living; it is also a location in which to mourn the dead: "Thou shalt not back till I have born this corse/Into the market

place" (III.i.291-292), Antony tells us. However, his real intent is not to "bury Caesar...[but] to praise him" (III.ii.75) and as Antony goes "up into the public chair" (III.ii.64), the crowd below falls silent. At first, they feel sympathy for him: "Poor soul, his eyes are red as fire with weeping" (III.ii.116). However, the future triumvir soon begins to ignite a fire inside the mob, as he steps down into the crowd to read Caesar's will: "O, what a fall was there, my countrymen!/Then I, and you, and all of us fell down,/Whilst bloody treason flourished over us" (III.ii.190-192). By portraying the "fall" (III.ii.190) of this high and "noble" (III.ii.199) patrician, Antony is reminding the plebeians of the violation of the natural order of the chain of being; when he finishes his speech, chaos bursts up from below, threatening to engulf the entire city as the mob screams: "Revenge! About! Seek! Burn! Fire! Kill!/Slay! Let not a traitor live!" (III.ii.204-205).

Street

Because the marketplace lies at the centre of the built environment, transportation arteries lead out from this location into the periphery; streets and public places, collectively, comprise 65 (8%) of the scenes in the canon. They are portrayed as places of interaction, in which people meet, exchange greetings and share news, but this news is not always accurate. Although town criers could be heard throughout the cities of England in Shakespeare's day (Davis 1987), the street is also portrayed as a place bursting with rumours. Sometimes these rumours are spurious, such as the purported news of the defeat of Bolingbroke's forces in *Henry IV, Part II* (I.i). However, inaccurate information can be used to the advantage of the authorities, because it creates fear. Officials further cement their hegemony by encouraging formal celebrations, as Marullus describes in *Julius Caesar*: "Many a time and oft/Have you climbed up to walls and battlements.../To see great Pompey pass

the streets of Rome" (I.i.38-43). As a corollary, the authorities also use public humiliation in the street to enforce order, as the Duchess tells us in *Henry VI, Part II*, when being led into exile, "Mailed up in shame, with papers on [her] back,/And followed with a rabble" (II.iv.31-32). Nevertheless, despite encouraging these noisy pageants, there is clear evidence that the authorities frown upon the unauthorized display of violence.

The incompetent constable Dogbury, for example, continually tries to restore the peace in *Much Ado About Nothing*, by exhorting the citizens to "make no noise in the streets" (III.iii.34-35). Similarly, in *Romeo and Juliet* the Capulets and the Montagues are always in trouble for fighting in public (I.iv). However, violence erupts into murder in *Othello* when Iago dupes Roderigo into waylaying Cassio in the street after dark: "Here, stand behind this bulk; straight will he come" (V.i.1). Cassio's cry—"Help, ho! Murder! Murder!" (V.i.27)—must have been a familiar sound to the Elizabethans and a poignant reminder of the "treacherous villains[!]" (V.i.58) who "kill men i' th' dark[?]" (V.i.63). King Ferrante of Naples actually declared narrow streets a danger to the state in 1475 (Mumford 1986).

Although a certain amount of disorder is tolerated, especially in the suburbs, widespread civil unrest is anathema to the authorities. True, citizens are allowed to express mild disapproval towards the elite by "exhibit[ing] their petitions in the street[?]" (IV.iv.10) in *Measure for Measure*, as well as several of the Roman plays, but widespread insurrection terrifies the authorities. We are reminded of this in *Henry VI, Part II*, when Jack Cade leads an angry mob on a rampage through the streets of London. His instructions to "burn down the Tower" (IV.vi.15), "pull down the Savoy" (IV.vii.1-2) and "Kill and knock down[!]" (IV.viii.2) the city, portray an attempt not only to turn the vertical landscape of London into a horizontal one, but to replace order with chaos, depicted once more as bursting upwards from the streets below.

What is interesting to note is that Shakespeare's portrayal of urban violence in *Henry VI, Part II*, is remarkably similar to the historical accounts of violence that plagued London in the late sixteenth century. Archer (1991) attributes this strife to three factors: tensions between apprentices and the Inns of Court, as well as their servingmen; attacks on bawdy houses operating in London; and a general resentment of 'strangers' working in the city. The latter consisted of 'foreigners', who were artisans from outside London, and 'aliens' from abroad, neither of whom belonged to the more established livery companies operating within the city. Recorder Fleetwood claims to have uncovered a plot to destroy the 'strangers' in September 1586; but in 1592 the lord mayor warned that harsh proceedings against rioting feltmakers might only result in more violence against 'strangers' (Archer 1991). The important thing to recognize is that these three targets of street violence—servingmen, brothels and stranger artisans—were all directed at groups that were marginal to city life. The elite seems to have escaped criticism.

Highway

Like the streets which lead away from the marketplace towards the periphery of city, town and village, the highways fan out into the middle landscape. Highways have clearly played an important role in history, although most Elizabethans seldom travelled further than the next market town. Mumford (1986) notes that a study of the distribution of central places in France by Elisée Reclus in the late nineteenth century confirmed that settlements tended to be dispersed on the basis of how far a villager could comfortably walk in one day to market; a similar pattern has been observed around Cambridge in England (Morrill 1992). But, as Tuan (1974) notes, it was largely for the benefit of the *bourgeoisie* that the highways were built at all, because without roads the centre could not control the periphery.

Only 5 (<1%) of the scenes in the canon are actually located on the public road. It is referred to in *Richard II* as "the king's highway" (III.iii.154), affording it a regal status; but in *Henry IV, Part II*, it is likened in a simile to a prostitute: "I warrant you, [Doll Tearsheet is] as common as the way between Saint Alban's and London" (II.ii.166-167). So inefficient were the roads in Elizabethan England, in fact, that no one travelled for recreation in the modern sense, because it was extremely uncomfortable (Fox 1972). Northumberland attests to this in *Richard II*: "These...rough uneven ways/Draws out our miles and makes them wearisome" (II.iii.4-5). However, as well as being slow and uncomfortable, travel by road was also dangerous.

Highway robbery is alluded to in the prince's lodging in *Henry IV, Part I*, when Falstaff humorously likens the sun to a knight, in a body:landscape metaphor: "for we that take purses go by the moon and the seven stars, and not by Phoebus, he, that wand'ring knight so fair" (I.ii.13-16). It is at night, of course, that highwaymen "walk invisible" (II.i.89), as on the road near Gad's Hill just before dawn when Falstaff and his accomplices put on their "vizards" (II.ii.52) and waylay the travellers in the "narrow lane" (II.ii.59-60). Nevertheless, this humorous episode is itself a mask, because highway robbery was a serious problem in Shakespeare's time. Davis (1987:29) notes that "Travellers needed to beware of highwaymen, who might be lurking in woods or forests or waiting to strike in lonely country." Most travellers were armed with swords (Harrison 1938), but this did little to deter criminals, although the penalties for getting caught were severe, as the reprobate Autolycus relates in *The Winter's Tale*: "Gallows and knock are too powerful on the highway. Beating and hanging are terrors to me" (IV.iii.28-29).

Inn

Travel on the highway was so slow, uncomfortable and dangerous in Elizabethan times that it would have been practically impossible without the inn. Harrison (1587b:n.p.) tells us that "Those towns that we call thoroughfares have great and sumptuous inns builded [sic] in them for the receiving of such travellers and strangers as passed to and fro." Like the tent, the inn only provides temporary accommodation for its occupants; however, unlike the tent which moves with an army, or is erected at times of celebration, the inn is a permanent fixture in the landscape. In the canon a total of 8 (1%) scenes are located in or near the inn.

Similar to the home, the inn is portrayed as a place of security, as we learn in *Macbeth*: "The west glimmers with some streaks of day./Now spurs the lated traveler apace/To gain the timely inn" (III.iii.5-7). Although some sources suggest that there was no greater security to be found anywhere in England (Harrison 1587b), *Henry IV, Part I*, contradicts this view. In a scene in an inn yard at Rochester a chamberlain discreetly tells Gadshill of a wealthy patron:

I told you yesternight: there's a franklin
in the Wild of Kent hath brought three
hundred marks with him in gold, I heard him tell it to
one of his company last night at supper. (II.i.56-59)

Gadshill listens intently, promising to reward the chamberlain after he has robbed the guest: "Give me thy hand. Thou shalt have a share in our purchase, as I am a true man" (II.i.93-94).

Unlike the home, the inn does not portray the identity of its occupants, because it is frequented by a wide cross-section of society; in this sense it is similar to liminoid space in the alehouse, the tavern and the brothel (Turner 1977). However, although the inn shares some of the characteristics of these establishments, particularly in the provision of sustenance, other forms of stimulation, such as entertainment, are lacking. The primary

purpose of the inn, therefore, is a haven of rest for the weary traveller, clearly revealing to us the antinomy of home and away. This binary is further reinforced when we also learn in *Henry IV*, Part I, that an inn could be far from comfortable: "I think this be the most villainous house in all London road for fleas, I am stung like a tench" (II.i.14-16).

Non-built Environment

Open Space

Rowse (1971) notes that although there was much woodland still to be found in Elizabethan England, foreigners were struck by the amount of pasture in the kingdom. Many commented upon the greenness of the countryside. A wide variety of open space is depicted in Shakespeare's dramatic landscape; these spaces include commons, fields, heaths and pastoral plains, which, collectively, comprise 34 (4%) scenes in the canon. In *Titus Andronicus* (V.i) open space in the countryside is depicted as rich in colour and, unlike the built environment at the centre of the landscape, it is also portrayed as soft, as Bolingbroke testifies in *Richard II*: "here we march/Upon the grassy carpet of this plain" (III.iii.48-49) Above, all, however, it is pictured as being fertile; it is a place of summer fields and fruitful vines.

Nevertheless, there is evidence that access to the land is difficult for many residents. As noted in the previous chapter, yeomen bought out the poorer farmers during bad harvests; technological changes in the use of land further swelled the ranks of the landless peasants, but the most serious problem was the enclosure of land by yeomen who wanted to turn arable land over to sheep farming as a means of satisfying the demand for wool and, at the same time, eliminating their debts.

But there are also references to inclement weather in these open spaces. The warmth of summer is contrasted with the misery of winter in *Henry VI, Part II*: "Did he so often lodge in open field,/In winter's cold?" (I.i.78-79). Similarly, the fool in *King Lear* depicts an image of the countryside that must have been a common experience for the destitute: "Now a little fire in a wild field were like an old lecher's heart—a small spark, all the rest on's body, cold" (III.iv.110-112). Not only are these open spaces portrayed as cold by some characters, but they are also infertile.

In *Macbeth* the landscape is depicted as a "blasted heath" (I.iii.77); Macbeth himself comments upon the fickleness of the weather here: "So foul and fair a day I have not seen" (I.iii.38). Wondering where the witches have come from, Banquo tells him that "The earth hath bubbles as the water has,/And these are of them" (I.iii.79-80). This reference to water—a lower element—and the image of bubbles rising from below, suggests that the witches are from hell. Moreover, their dishevelled appearance—"withered, and so wild in their attire" (I.iii.40)—further contributes to the disorder of the scene. When one of the witches vows to put a curse on a sailor's wife by subjecting her husband to a ferocious storm, the image of chaos is complete:

I myself have all the other;
And the very ports they blow,
All the quarters that they know
I' th' shipman's card.
I'll drain him dry as hay:
Sleep shall neither night nor day
Hang upon his penthouse lid;
He shall live a man forbid. (I.iii.14-21)

Once again, chaos is portrayed as bursting into the middle landscape from the periphery. In a landscape:body metaphor, the witch vows that "Sleep shall neither night nor day/Hang upon his penthouse lid" (I.iii.19-20). However, the witch also portrays her ability to control this chaos, because she confides: "Though his bark cannot be lost,/Yet it shall be tempest-

tossed" (I.iii.24-25). This infuses an element of the supernatural into this scene that must have both tantalized and terrified the Elizabethan audience.

Mountain

In contrast to the horizontal landscape of open space, the mountain is characterized by its vertical topography. Nicolson (1959) notes that until the late eighteenth century mountains were places of gloom, unfit for civilized contemplation. When Petrarch climbed a mountain in the Middle Ages, for example, he was overjoyed by the beauty of the view, only to be admonished by the scriptures when he opened his text (Rees 1975). Clearly, it was thought that such scenes offered neither art nor counsel, even though mountains have been thought by many people to be the home of the gods (Tuan 1974).

There are no scenes specifically located on a mountain in the canon, but it is a powerful image in the landscape because of its height. Northumberland, for example, confessing to Bolingbroke that he is a stranger in Gloucestershire, comments upon the "high wild hills" (II.iii.4) in *Richard II*; so high are these landforms in *Othello* that they are depicted as actually touching heaven (I.iii). Naturally, the height of the mountain provides ample opportunity for prospect, as a messenger tells Macbeth (V.v), but it is the size, the strength and above all the permanence of this landform that Mortimer is referring to in *Henry VI, Part I*, when he describes the house of Lancaster in a simile as "like a mountain, not to be removed" (II.v.103). Similarly, Dromio humorously likens his paramour to a mountain in a landscape:body metaphor in *The Comedy of Errors*: "but for the mountain of mad flesh that claims marriage of me, I could find in my heart to stay here still" (IV.iv.152-154). In Elizabethan times, the Welsh in Pembrokeshire were actually known as 'mountain men' (Thomas 1983).

The size, the strength and the permanence of the mountain in the Shakespearean imagination make it a symbol of stability for some characters, but this is vitiated by a more abhorrent image for others. Close scrutiny of the mountain depicts it as being in a highly exposed location, as in *Henry IV, Part I*, where it is portrayed as "gross...open, palpable" (II.iv.227). In the same play, there are references to infertility: "on the barren mountains let him starve!" (I.iii.88). Moreover, there are also pervasive images of strong winds on the mountain top, as expressed by Belarius in a simile in *Cymbeline*:

Yet as rough,
Their royal blood enchafed, as the rud'st wind
That by the top doth take the mountain pine
And make him stoop to th' vale. (IV.ii.173-176)

Unlike the warmth at the centre of the landscape, therefore, the mountains in the periphery are cold, and there are numerous references to ice and avalanches, suggesting instability. Travelling in such regions is difficult—evident in the use of the word "stoop" (IV.ii.126)—as we are reminded, again, in *Timon of Athens* when the poet alludes to the fickleness of fortune in a prophetic allegory:

All his dependants
Which laboured after him to the mountain's top,
Even on their knees and hands, let him slip down,
Not one accompanying his declining foot. (I.i.85-88)

The slow, uncomfortable and dangerous prospect of travel—"slip [ping] down" and "declining foot" (I.i.87-88)—suggests that to journey in such regions is a struggle or, worse still, chaos, as implied in *The Tempest* when Prospero conjures up a scene of pandemonium with dogs—"Hey, mountain, hey!" (IV.i.255).

It is important to note that the mountains are often seen as being remote by most characters in the Shakespearean landscape. Wales, a mountain region, actually takes its name from the old, Anglo-Saxon word 'wealhas', which means foreigner (East 1965).

Although the mountains are a place of refuge for some characters, such as Belarius in *Cymbeline*, those at the centre of the landscape tend to treat the mountain dweller in the periphery with contempt, because he is unsophisticated. In *Twelfth Night*, for example, Olivia accuses Toby of being an "Ungracious wretch,/Fit for the mountains.../Where manners ne'er were preached!" (IV.i.49-50). Similarly, in *Antony and Cleopatra*, Caesar reminds the former of yet another unpalatable episode: "On the Alps/It is reported thou didst eat strange flesh,/Which some did die to look on" (I.iv.66-68). But Gonzalo provides an even more horrifying image of the mountain dweller in *The Tempest*:

Faith Sir, you need not fear. When we were boys,
Who would believe that there were mountaineers
Dewlapped like bulls, whose throats had hanging at 'em
Wallets of flesh? (III.iii.43-46).

Clearly, the mountains are seen as not only remote, but places inhabited by strange men and dangerous animals.

Valley

In contrast to the mountain, the valley lacks height. However, its ability to provide food, water and transportation, as well as its concave, topographic configuration in the landscape, have prompted Tuan (1974) to liken it to a womb. Unlike the mountain, therefore, which some cultures identify as the home of the gods, the valley is the home of human beings. Shakespeare's depiction of this landform tends to support this view.

The ability of the valley to support life can be attributed in large measure to the abundance of water: the valley is nourished by fountains, streams and rivers. The fountain, for example, is portrayed as being pure in *A Midsummer Night's Dream* (II.i), and although it is described as muddy in a simile in *The Taming of the Shrew* there is the implication that this is abnormal:

A woman moved is like a fountain troubled,
 Muddy, ill-seeming, thick, bereft of beauty,
 And while it is so, none so dry or thirsty
 Will deign to sip or touch one drop of it. (V.ii.144-147)

Furthermore, its mysterious origins also imbue it with sacred properties, as the duke tells us in *Measure for Measure* when he decides to meet Angelo "at the consecrated fount,/A league below the city" (IV.iii.99-100). The importance of the spring as a factor in human settlement is evident in the toponymy of English villages to this day.

The stream and the river, however, are far more important components of Shakespeare's landscape. In *Henry VI, Part I*, the stream is portrayed as pristine, as Suffolk tells us in yet another simile: "As plays the sun upon the glassy streams,/Twinkling another counterfeited beam,/So seems this gorgeous beauty to mine eyes" (V.iii.62-64). However, in *Hamlet* Ophelia drowns in a stream, presenting us with a more sombre image. Nowhere is this ambiguity more evident than on the banks of the River Nile in *Antony and Cleopatra*.

Cleopatra confesses in a metaphor that she is "fire and air" (V.iii.289), her other elements she gives to "baser life" (V.ii.290); both water and mud both figure prominently in this play, and there are also numerous references to tears, drinking and urine, as well as slime. Antony's comments are particularly revealing:

Thus do they, sir: they take the flow o' th' Nile
 By certain scales i' th' pyramid. They know
 By th' height, the lowness, or the mean, if dearth
 Or foison follow. The higher Nilus swells,
 The more it promises; as it ebbs, the seedsman
 Upon the slime and ooze scatters his grain,
 And shortly comes to harvest. (II.vii.18-24)

Clearly, the flow of the river fluctuates with the seasons; it can be measured, but not controlled; and its fickleness determines whether "dearth/Or foison (surfeit) [will] follow" (II.vii.20-21) in the land. In many ways, the river symbolizes the unpredictable nature of Egypt itself because, like the river, Cleopatra proves repeatedly that she cannot be trusted,

even to her closest confidants, as her nickname—itsself a body:landscape metaphor—attests: "serpent of old Nile" (I.v.25). But Shakespeare suggests that she enjoys this soubriquet; and besides, Antony is equally unpredictable. Although "the higher the Nilus swells,/The more it promises" (II.vii.21-22), the rising of the river also leads to the prospect of widespread flooding, and it is just such a scene that Antony describes earlier in a landscape metaphor when he says: "Let Rome in Tiber melt" (I.i.33). Ironically, it is not Rome that is destroyed in this play, but Antony and Cleopatra.

Although the image of the river overflowing its banks is a powerful topophobic metaphor, it is precisely this prospect that makes the valley so fertile. In *King Lear*, for example, Regan is offered a portion of France "with champains riched [and] plenteous rivers" (I.i.64-65) by her father; in *Henry IV, Part I*, Hotspur bitterly complains that "[The river] shall not wind with such a deep indent/To rob me of so rich a bottom here" (III.i.103-104). Moreover, the King's reference to "comfort in this earthly vale" (II.i.69) in *Henry VI, Part II*, when presented with a blind man that has just had his sight restored, strongly suggests that the valley is not only a metaphor for contentment, but a symbol of the fecundity of the earth itself, perhaps even an earthly paradise.

The positive feelings that many of Shakespeare's characters display towards the valley, however, are not shared by everyone. The "earthly vale" (II.i.69) in *Henry VI, Part II*, may also be a reference in the 'Vale of Tears' in the Bible; and although Paulina refers to the similarity between Leontes and his offspring in a whimsical landscape:body metaphor in *The Winter's Tale*—"the valley,/The pretty dimples of his chin and cheek" (II.iii.100-101)—the innocence of this remark is quickly lost when Leontes denounces his responsibility for the child. Moreover, even though the valley is fertile, populated and served by river barges, such as in *Antony and Cleopatra* (II.ii), the upper reaches are more remote and are viewed by

some characters as a place of refuge for fugitives, as Tamora ominously tells us in *Titus*

Andronicus:

There's not a hollow cave or lurking place,
 No vast obscurity or misty vale,
 Where bloody murder or detested rape
 Can couch for fear, but I will find them out.
 (V.ii.35-38)

Forest

Unlike the garden in interactional space, which is a place of controlled aesthetic experience, the forest in the non-built environment of public space represents a component of nature which is less tractable. Once the home of early human beings, the forest has a mystique that the grassland does not (Douglas 1954). Unlike open areas, for example, the forest is claustrophobic, but although monks once saw this as an opportunity to create an earthly paradise—a place of order and meaning in a hostile environment—others came to view the forest as simply "dark and vaguely threatening" (Tuan 1974:85), a place of danger that is still reflected in the etymology of the word 'wilderness' (Blouet 1989). Convention has located 32 (4%) of the scenes in the canon in the forest or the wood, suggesting that it is an important element in the Shakespearean landscape.

Like the park, the periphery of the forest is portrayed as a place for the rich to hunt. The most frequently depicted game are deer, but in *A Midsummer Night's Dream*, Hippolyta relates how "I was with Hercules and Cadmus once,/When in a wood of Crete they bayed the bear" (IV.i.113-114), a humorous reminder perhaps, of the bear garden in Elizabethan London. The hunt is often conducted with hounds, accompanied by the sound of horns, but in *Henry VI, Part III*, the hunt is portrayed less ostentatiously. Here, the glade is seen as a place for the less fortunate to poach:

Under this thick-grown brake we'll shroud ourselves;
 For through this laund anon the deer will come,
 And in this covert will we make our stand,
 Culling the principal of all the deer. (III.i.1-4)

As well as deer hunting and poaching, the forest is also utilized for its timber. Bolingbroke refers to this in *Richard II* when he accuses the King of usurping his land while he was in exile: "You have fed upon my signories,/Disparked my parks, and felled my forest woods" (III.i.22-23). Thomas (1983) confirms that despite the large number of parks on the edge of the forest in Elizabethan England, many were being destroyed. However, this timber was not cut by those who frequented the periphery of the forest for sport, but by local peasants, and a clue to the attitude of the Elizabethans towards these denizens of the forest can be found in *As You Like It*: "Something that hath a reference to my state:/No longer Celia, but Aliena" (I.iii.126-127). Although Celia is adopting a disguise, 'Aliena' literally means 'estranged one' (Barnet 1972). Orlando contemptuously describes such a person in *As You Like It* as being "forest-born" (V.iv.30). Rowse (1971:63) elaborates upon this: people who lived in these areas were "more stubborn and uncivil, lawless and independent than city folk." Estranged from the city, forest dwellers were considered outsiders in the eyes of Elizabethan society.

As characters move from the periphery of the forest towards the centre, their attitude towards this element of the landscape becomes even more ambivalent. At one extreme, the forest is topophobic. Nowhere is this more apparent than in *Titus Andronicus*:

Have I not reason, think you, to look pale?
 These two have ticed me hither to this place,
 A barren detested vale, you see it is;
 The trees, though summer, yet forlorn and lean,
 Overcome with moss and baleful mistletoe:
 Here never shines the sun; here nothing breeds,
 Unless the nightly owl or fatal raven:
 And when they showed me this abhorrèd pit,
 They told me, here, at dead time of the night

A thousand fiends, a thousand hissing snakes,
 Ten thousand swelling toads, as many urchins,
 Would make such fearful and confused cries,
 As any mortal body hearing it
 Should straight fall mad, or else die suddenly.
 No sooner had they told this hellish tale,
 But straight they told me they would bind me here
 Unto the body of a dismal yew,
 And leave me to this miserable death.
 And then they called me foul adulteress,
 Lascivious Goth, and all the bitterest terms
 That ever did hear to such effect. (II.iii.91-111)

In this bloodthirsty tragedy, Tamora likens the forest to a "barren detested vale" (II.iii.93), an image that is in sharp contrast to the lush, paradisiacal vision of the valley depicted earlier: the trees—"forlorn and lean" (II.iii.94)—are overcome from below with "moss and baleful mistletoe" (II.iii.95); the sunlight from above, "never shines...nothing breeds" (II.iii.96). The forest is portrayed as a place of darkness, nightmare and death. Moreover, Tamora's reference to a pit, dug by her lover, Aaron, with its squirming snakes, toads and hedgehogs [urchins] eliciting "fearful and confused cries" (II.iii.102), depicts an image of chaos reminiscent of hell.

Part of the topophobia felt towards the centre of the forest can be attributed to the fear of disorientation. Strangers can easily become lost as they move from the periphery to the centre, as Lysander admits in *A Midsummer Night's Dream*: "Fair love, you faint with wand'ring in the wood;/And to speak troth, I have forgot our way" (II.ii.35-36). There are references to weariness, as Rosalind confesses in *As You Like It*: "O Jupiter, how weary are my spirits!" (II.iv.1). However, there are other characters who deliberately enter the forest for the specific purpose of concealment. Eglamour, for example, tells Silvia in *The Two Gentlemen of Verona* to "Fear not; the forest is not three leagues off./If we recover that, we are sure enough" (V.i.11-12). Nevertheless, the unwary traveller must be careful, because concealment also provides unwelcome company. Historians tell us that "in the belts of forest

which often surround the cultivated areas lurked highway robbers ready to hold up the solitary rider, or even a small company of travelers" (Byrne 1947:82). Demetrius alludes to such dangers in *A Midsummer Night's Dream* when he vows to "do...mischief in the wood" (II.i.237). Finally, the forest can be seen as a place of banishment. Ostracized from civilization, these characters live in exile in the woods. For some, this is a painful experience; others, however, are more fortunate.

In the romantic world of *As You Like It*, most characters who are exposed to the forest experience a sense of topophilia. Not all of them are forest-born. Charles, for example, fondly describes the whereabouts of the duke, telling us that "he is already in the Forest of/Arden, and a many merry men with him; and there they live like the old Robin Hood of England" (I.i.112-114). Food appears to be abundant in this idyllic world, as Duke Senior attests, when he invites Orlando to "Sit down and feed...[at] our table" (II.vii.104). For these green men, the centre of the forest is a place in which human cruelty is sublimated by nature's kindness. "Here feel we not the penalty of Adam" (II.i.5), the old duke boasts, suggesting that, for some, to live in the forest is to live "in the golden world" (I.i.116-117) of an unspoiled Eden free from the tyranny of the court. The simplicity of life in the forest is also seen by some characters as an opportunity to learn from nature, as the duke once more tells us:

The seasons' difference, as the icy fang
 And churlish chiding of the winter's wind,
 Which, when it bites and blows upon my body
 Even till I shrink with cold, I smile and say,
 "This is no flattery; these are counselors
 That feelingly persuade me what I am."
 Sweet are the uses of adversity,
 Which, like the toad, ugly and venomous,
 Wears yet a precious jewel in his head;
 And this our life, exempt from public haunt,
 Finds tongues in trees, books in the running brooks,
 Sermons in stones, and good in everything. (II.i.6-17)

Describing the unpleasant tactile sensation of the wind, the duke likens these chilly gusts to "counselors" (II.i.10) in a metaphor that enables him to better understand his true self; exempt from the corrupt influence of society—"public haunts" (II.i.15)—the duke is also able to grow spiritually. In a body:landscape metaphor the duke finds "tongues in trees [and]books in the running brooks" (II.i.16). The portrayal of nature as a book was a popular metaphor in the Middle Ages (Mills 1982), and one that Shakespeare is clearly making use of here. In this early use of metaphor, the macrocosm was not superimposed upon the microcosm, but the world was seen as a cryptogram. The fly, for example, was a symbol for life's transitory nature; the glow worm represented the light of the holy spirit; and the caterpillar was an emblem of resurrection (Thomas 1983).

In addition to being a place of abundance, freedom and spiritual growth, bordering at times on an utopia, the forest is also the scene of love revelry and fantasy, a place of 'green men'(Frye 1957). In *The Two Noble Kinsmen*, for example, the jailer's daughter equates the forest with a wood "where Palamon/Lies longing for [her]" (IV.i.143-144). Nevertheless, youthful passion is always sealed in holy matrimony, because passion outside marriage is disruptive. Similarly, *A Midsummer Night's Dream* is filled with references to merry making (II.i), although there are far more references to fantasy in this play:

Through the forest have I gone,
 But Athenian found I none,
 On whose eyes I might approve
 This flower's force in stirring love. (II.ii.66-69).

Sea

Unlike the forest, which is claustrophobic, the coastline borders the open sea. The seashore was one of the first homes of early hominids and Tuan (1974) attributes this to two reasons: first, the coastline is a place of security, providing physical nourishment; second, it

is also a place of adventure. Facing the sea, the shore provides not only opportunity, but challenge, because, as Toynbee (1972) notes, it is largely the response to challenge that determines a civilization's vitality. Recent studies, however, suggest that the meaning of the coastline is more complex. In American literature, for instance, Blomberg (1982) identifies it as a place of life, mystery, spirituality, energy and conflict; Redding (1992) found it to be a metaphor for the edge of the world in Canadian fiction. Convention has placed 7 (<1%) scenes in the canon at this location.

The coastline is of considerable importance at times of war. It is a point of embarkation for overseas conquest in *The Two Noble Kinsmen* (I.i), and it is also a place of disembarkation during times of invasion, as Warwick attests in *Henry VI, Part III* (III.iii). But in *Henry VI, Part II*, the coast is portrayed as a battlefield: "Here shall they make their ransom on the sand,/Or with their blood stain this discoloured shore" (IV.i.10-11). The emphasis of the coast as both a line of offence and a line of defence, therefore, gives it considerable strategic importance.

It is important to note that the coast is almost always portrayed by Shakespeare as topophobic. This is because it separates the land from the sea; at times, the land is inundated by the sea, as portrayed in the body:landscape metaphor in *Hamlet*: "The ocean overpearing of his list,/eats not the flats with more impiteous haste/Than young Laertes" (IV.v.100-102). However, the coastline is viewed from an even more terrifying prospect earlier in the same play:

What if it tempt you toward the flood,my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive your sovereignty of reason
And draw you into madness? Think of it.
The very place puts toys of desperation,
Without more motive, into every brain

That looks so many fathoms to the sea
And hears it roar beneath. (I.iv.69-78).

The summit of the cliff is described as "dreadful" (I.iv.70); overhanging the base, it "looks...fathoms to the sea" (I.iv.77) where the "flood" (I.iv.69) thunders against the rocks with a "roar" (I.iv.78). This chaotic image is reminiscent of hell itself: not only does the sound emanate from below, but there is the prospect of temptation and the possibility of madness.

This topophobic image of the coastline is reinforced still further in the landscape by the portrayal of inclement weather. In *The Winter's Tale*, for example, Antigonus confesses: "I never saw/The heavens so dim by day" (III.iii.54-55), and moments later, he is pursued by a bear. It is such storms that wreck ships and wash flotsam and bodies ashore. In *Timon of Athens*, the coast actually becomes a grave: "Then, Timon, presently prepare thy grave./Lie where the light foam of the sea may beat/Thy gravestone daily" (IV.iii.377-379).

Nevertheless, the coast is also a place of miraculous sea changes. In Shakespeare's romantic plays, such as *Pericles*, Cerimon describes to Pericles how:

Early one blustering morn this lady
Was thrown upon this shore. I oped the coffin,
Found there rich jewels; recovered her, and placed her
Here in Diana's temple. (V.iii.22-25).

Moreover, compared to the sea, the coast is often a welcome alternative, as Stephano gratefully retorts in *The Tempest*: "I shall no more to sea, to sea;/Here shall I die ashore" (II.ii.42-43). However, only on very rare occasions is the coast seen by some characters as topophilic. An example is found in *A Midsummer Night's Dream* when Titania whimsically describes how "Full often hath she gossiped...on Neptune's yellow sands" (II.i.125-126).

As noted above, the overwhelmingly topophobic image of the coastline in the landscape can be attributed to the fact that it overlooks the sea. Nevertheless, Salinger (1964:17) indicates that although most people in sixteenth-century England were country

dwellers. "Shakespeare's interest in the sea reflects the outlook of an increasingly mercantile society." Even though only 4 (<1%) of the scenes in the canon are specifically located here, the sea is mentioned 231 times in the complete works of Shakespeare (Spevak 1967), making it a very important element in the periphery of the landscape.

The sea is a natural conduit for transportation and a means by which wealth can be accumulated, but commerce is not possible without a strong navy. Such a fleet is depicted in a metaphor in *Henry V* as "A city on th' inconstant billows dancing" (III.chorus, 15), suggesting that human beings can conquer this element, but that this control is subject to nature's capriciousness. Moreover, commerce also attracts the attention of pirates. Reading a letter out loud, Horatio attests to this danger in *Hamlet*, noting that "Ere we were two days old at sea, a pirate of a very warlike appointment gave us chase" (IV.vi.15-17). Ironically, the English were among the most notorious privateers in Elizabethan times, preying upon huge quantities of Spanish bullion being shipped back from the New World. On his return to England in 1580 after three years of plundering, for example, Francis Drake astonished the English by his booty—estimated at approximately 25 million dollars by today's standards (Earle 1992). Despite such risks, there is evidence in *Hamlet* that voyages at sea are also mentally stimulating, because Claudius hopes that "the seas, and countries different,/With variable objects, shall expel/This something-settled matter in his [Hamlet's] heart" (III.i.172-174). Of course, Claudius also has other motives for seeing Hamlet leave Denmark.

Close up, however, the sea reveals a much more menacing image. It is portrayed as being vast, and one metaphor repeatedly alluded to is the image of adding water to the sea to portray futility, as in *Titus Andronicus*: "What fool hath added water to the sea" (III.i.68). Not only does the sea overwhelm the imagination by virtue of its size, but it is also violent. Storms, the roaring wind and huge waves are typical images alluded to repeatedly by

Shakespeare. Some characters become seasick, but all stand in awe of the sea's power. To some, such as the tragic Titus Andronicus, the sea is a metaphor for the wilderness: "For now I stand as one upon a rock,/Environed with a wilderness of sea" (III.i.93-94).

The size and violence of the sea are reinforced by the inability of the Elizabethans to control it and nowhere is this sense of powerlessness more dramatically portrayed than in the images of shipwrecks. One of the most vivid scenes occurs in the opening act of *The Tempest*. Here, a ship is portrayed as foundering in a sea of chaos: flashes of lightning are accompanied by peals of thunder and the frenzied shouts of the crew, screaming for their lives. Not only does this visual and auditory stimulation portray a world having been plunged into chaos, but the chain of being itself is thrown into confusion as the boatswain screams: "What cares these roarers for the name of the king?" (I.i.16-17). Nonplussed by this petulant outburst, Gonzalo replies in a landscape:body metaphor that this man's "complexion is perfect gallows" (I.i.30), and a moment later the counsellor reinforces this prophetic statement with a simile: "I'll warrant him for drowning though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench" (I.i.46-48). There are constant references to baseness by the use of such words as "Down" (I.i.34), "lower" (I.i.35), "drown" (I.i.39), "sink" (I.i.39), "drunkards" (I.i.55) and "water" (I.i.58). Above all, however, there is a sense of powerlessness: "make yourself ready in your cabin for the mischance of the hour" (I.i.25-26). A moment later the mariners cry: "All lost! To prayers, to prayers! All lost!" (I.i.51). Finally, Gonzalo screams: "We split, we split!" (I.i.59). It is in this final moment of terror that Gonzalo contrasts the chaos of the storm at sea with the order on land:

Now would I give a thousand furlongs of sea
for an acre of barren ground—long heath, brown
furze, anything. The wills above be done, but
I would fain die a dry death. (I.i.63-66)

Although the sea is overwhelmingly depicted as being chthonous in the Shakespearean imagination, its uncontrollable rage does, occasionally, give way to peacefulness. There is, for example, a reference to "The seas waxed calm" (I.i.91) in the

Comedy of Errors. In *Hamlet* there is also an allusion to the ability of the moon to control the sea—"the moist star,/Upon whose influence Neptune's empire stands" (I.i.118-119). However, in *Pericles* there is even an element of fantasy at sea: "I hear most heavenly music./It nips me unto list'ning, and thick slumber/Hangs upon mine eyes. Let me rest" (V.i.236-238).

Nowhere is this image of fantasy more poignantly conveyed than beneath the sea, which is depicted as transparent in a simile in *Love's Labour's Lost*: "Nor shines the silver moon one half so bright/Through the transparent bosom of the deep/As doth thy face, through tears of mine, give light" (IV.iii.28-30). This sense of fantasy on the seabed is vividly portrayed in *The Tempest*:

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
(I.ii.399-404)

Even in historical plays, such as in *Henry V*, the seabed is seen as a place comprising "sunken wrack[s] and sumless treasuries" (I.ii.165); and nymphs, mermaids, dolphins and spirits are also found beneath the sea, further enhancing this image of fantasy.

Nevertheless, the ever-present fear of drowning portrays a more topophobic image of the seabed in many plays. In *Henry IV, Part II*, for example, the seafloor is likened to hell, as Pistol attests: "I'll see her damned first, to Pluto's damnèd lake, by this hand, to th' infernal deep, with Erebus and tortures vile also" (II.iv.159-161). In the tragedies, the seabed is slimy, covered in mud and scattered with dead men's bones. In contrast to sea nymphs, Imogen draws our attention to frightening creatures of the deep in *Cymbeline*, telling us that "The imperious seas breeds monsters" (IV.ii.35). Evidence clearly indicates that such images

were very real to mariners, because nautical charts were colourfully embellished with such leviathans long after the Renaissance had ended (Hussey 1971).

Island

The island has tantalized the human imagination from the beginning of time but, unlike the sea which is perpetually in motion, the island is at rest. Tuan (1974) characterizes it as being an environmental niche, a place of abundance; to Glacken (1967) it is a place of security. Smith (1987) notes in his magisterial study of this element of the landscape that its experiential significance varies considerably between insiders and outsiders. One of Shakespeare's plays, *The Tempest*, is set entirely in this location.

Like the coastline, the island has considerable strategic value. This is alluded to in *Othello* when the duke informs the general that "The Turk with a most mighty preparation makes for Cyprus. Othello, the fortitude of the place is best known to you" (I.iii.218-220). Similarly, Prospero accuses Ferdinand of planning to usurp his island in *The Tempest*: "Thou...hast put thyself/Upon this island as a spy, to win it/From me, the lord on't" (I.ii.456-459). In *Henry VI, Part II*, Suffolk actually refers to England in a simile as a "warlike isle" (I.i.123).

Part of the reason for its strategic importance is that the island is seen by many characters as a place of security. In *Pericles*, for example, Lysimachus metaphorically alludes to it as a "leafy shelter" (V.i.51). Prospero's island is also a refuge from the storm, as Ariel tells us in *The Tempest*: "Safely in a harbor/Is the king's ship; in the deep nook where once/Thou call'dst me up at midnight to fetch dew" (I.ii.226-228). Nowhere is this image of security more clearly portrayed, however, than in *Richard II*, when Gaunt describes England as:

This precious stone set in the silver sea
 Which serves it in the office of a wall,
 Or as a moat defensive to a house,
 Against the envy of less happier lands,
 This blessed plot, this earth, this realm, this England.
 (II.i.46-50)

Metaphorically portrayed as a "precious stone" (II.i.46) surrounded by a "silver sea" (II.i.46), it is as if England were being viewed from outer space. The sea is depicted as a "wall" (II.i.47) or a "moat" (II.i.48) that protects the island from invasion. However, the same sea that protects the island from an attack from outside can also confine prisoners inside, such as the Duchess of Gloucester, who is exiled to the Isle of Man in *Henry VI, Part II*, likening the island to a prison (II.iii). Yet, so secure is the island, that some characters perceive it as sacred space. Glacken (1967) notes that places of seclusion were highly prized by monks in the Middle Ages. Even today, the ruins of monasteries can be found on islands scattered about the British Isles. According to Shakespeare's source, *Pandosto*, Apollo's temple is located on the island of Delos in *The Winter's Tale* (Barnet 1972).

A closer examination of the island in *The Tempest* reveals an even more ambivalent picture. At first, Adrian describes the island as being "desert[ed]" (II.i.37), "uninhabitable and almost inaccessible" (II.i.40). Travel is exhausting, as Gonzalo confesses: "I can go no further, sir;/My old bones aches. Here's a maze trod indeed/Through forthrights and meanders" (III.iii.1-3). To Trinculo, the island is reminiscent of a nightmare:

Here's neither bush nor shrub to bear off
 any weather at all, and another storm brewing; I
 hear it sing i' th' wind. Yond same black cloud,
 yond huge one, looks like a foul bombard that
 would shed his liquor. If it should thunder as it did
 before, I know not where to hide my head. Yond
 same cloud cannot choose but fall by pailfuls.
 (II.ii.18-24)

He too is wandering aimlessly about the island, as he alludes to its barrenness and the growing storm from which there is no protection. References to a "foul bombard" (II.ii.21), "liquor" (II.ii.22) and "fall[ing]" (II.ii.24) all suggest baseness, as the heavens themselves turn "black" (II.ii.20), assuming the character of hell. To this negative image is further added the prospect of being eaten alive, as Sebastian deviously notes:

Whiles we stood here securing your repose,
Even now, we heard a hollow burst of bellowing
Like bulls, or rather lions. Did't not wake you?
It struck mine ear most terribly.
(II.i.314-317)

Nevertheless, these topophobic images contrast dramatically with the portrayal of the island later in the same play. To Gonzalo, the island is fertile: "How lush and lusty the grass looks! How green!" (II.i.55-56). Caliban—the only true insider on the island—frequently extols its fecundity, telling Trinculo: "I'll show thee the best springs; I'll pluck thee berries; I'll fish for thee, and get thee wood enough" (II.ii.162-163). In contrast to the thunder and lightning experienced by Trinculo, even Adrian confesses that the climate "must needs be of subtle, tender, and delicate temperance" (II.i.44-45). At times, the island is more than simply topophilic, it is a place of magic; to Caliban, it is filled with music "and sweet airs that give delight and hurt not" (III.ii.139). Gonzalo describes how their "garments, being, as they were, drenched in the sea, hold, notwithstanding, their freshness and glosses, being rather new-dyed than stained with salt water" (II.i.64-67). Moreover, the survivors of the shipwreck are mysteriously put to sleep: "What a strange drowsiness possesses them!" (II.i.203). All of this is made possible by Prospero's sorcery, because Prospero cannot only invoke chaos, but he can restore order. As a divine-like agent, his control over the island is omnipotent: "I have bedimmed/The noontide sun, called forth the mutinous winds,/And 'twixt the green sea and the azured vault/Set roaring war" (V.i.41-44).

Perhaps most important of all, however, the island in *The Tempest* can be seen not just a place of magic, but an utopia, an idea that Shakespeare is believed to have found from John Florio's translation of an essay by Montaigne (Barnet 1972). The word freedom, for example, is mentioned 18 times in *The Tempest* (Spevak 1967) and Gonzalo speculates at length upon this prospect:

I' th' commonwealth I would by contraries
 Execute all things. For no kind of traffic
 Would I admit; no name of magistrate;
 Letters should not be known; riches, poverty,
 And use of service, none; Contract, succession,
 Bourn, bound of land, tilth, vineyard, none;
 No use of metal, corn, or wine, or oil;
 No occupation; all men idle, all;
 And women too, but innocent and pure;
 No sovereignty. (II.i.152-161)

Like the centre of the forest, the island is a place to create an ideal society "T'excel the Golden Age" (II.i.173) before The Fall, and the creation of a "Commonwealth" (II.i.152) implies that the riches of this "brave new world" (V.i.183) will be shared equally by all its inhabitants. Abolishing the traditional correspondences of the chain of being, Gonzalo would like to elevate himself to a position of stewardship, but—unbeknownst to him—Prospero currently enjoys this privilege. It is apropos that Gonzalo prefers that "Letters [learning] should not be known" (II.i.55); it was eating fruit from the Tree of Knowledge that led to mankind's expulsion from Eden. Clearly, Gonzalo is speculating upon the age-old desire of humanity to return to this pristine garden, to rediscover an earthly paradise, a fountain of eternal youth that the human imagination has craved since the beginning of time. However, Prospero's attitude towards Caliban is a far more realistic portrayal of how the Europeans actually behaved in the New World. Clearly, the island holds the promise of a paradise for some, but for others it is a place of servitude and misery, a living hell.

Conclusion

In order to explore specific elements of the landscape in detail, three categories were created: territorial core, interactional space and public space. The territorial core can be depicted on a continuum that stretches from the centre through the middle landscape and out into the periphery; it consists of castles, palaces, houses, farms, cottages, hovels, and, finally, caves. Its importance is reflected in the fact that it constitutes 299 (39%) of the scenes in the canon. There is clearly a high degree of emotional investment in this locale and, for most characters, it is also a symbol of order. However, there is some ambiguity inherent in its meaning. Although overwhelmingly portrayed as a place of security, identity and stimulation, some people experience powerful feelings of topophobia and long to escape. For some this is possible, but for others escape is impossible and the home becomes a symbol of emotional chaos, a nightmare, a place of death.

Between the territorial core and public space there is a zone of transition or interactional space. Unlike the dwelling, which is private, interactional space is only semi-private. Specifically, palaces, houses and cottages are each surrounded by gardens and parks. However, compared to the home, interactional space comprises only 35 (5%) of the scenes in the canon. Nevertheless, it plays an important role in contributing to our understanding of Shakespeare's depiction of landscape. It was noted that neither the garden nor the park could be properly understood without first comparing them to the wilderness. Ostensibly, a great deal of effort has been invested by civilization in trying to control nature and the garden is the most visible symbol of this powerful, human drive. However, there is also a great deal of ambiguity inherent in interactional space. As one progresses further into the periphery, an important intermediary element—the park— reveals that as order gives way

increasingly to chaos, there is a growing feeling of powerlessness, eliciting both topophilic, as well as topophobic, sentiments.

Beyond interactional space lies public space. Public space becomes increasingly chthonous towards the periphery, but ambiguity is apparent here too, particularly in the non-built environment, because much of this space foments a powerful sense of fantasy, as characters move from the known, secure and the orderly world of quotidian existence, towards the unknown, the insecure and the chaotic world of mystery that lies beyond. Paradoxically, this space is a metaphor for hell, but for many it is also a place of deep emotional value; to some, it is even a place to create a new kind of home, an utopia.

AN ANALYSIS OF THE LANDSCAPE

To write prescriptions is easy, but to come to an understanding with people is hard.

(Kafka 1974:140)

Introduction

Having dismantled the landscape by examining it from the macroscale, the mesoscale and the microscale, I will now explore a variety of concepts emanating from this discourse in order to help better understand the experiential significance of landscape in the Shakespearean imagination. Specifically, I will address the following concepts: the body-landscape metaphor; upper and lower classes; home and away; sacred space; centre and periphery; insiders and outsiders; and, finally, landscape and the stage.

Body-Landscape Metaphor

One of the central themes in this research has been an exploration of the use of metaphor in the portrayal of Shakespeare's dramatic landscape. Specifically, it has been clearly shown that the human body was used by Elizabethans as a metaphor to understand better the world; just as the cosmos was considered to be a whole by hylozoists, so too was the body itself, and it was possible to superimpose the macrocosm onto the microcosm through the use of figures that portrayed men as zodiacal. Occasionally, women too were portrayed on the zodiac, as well as zoomorphic figures, the latter sometimes taking the form of a monkey, a symbol of mimicry (Hussey 1971).

What is evident throughout this research is the tendency of many of Shakespeare's

characters to see themselves as being influenced by the macrocosm. It was known in Shakespeare's day, for example, that the moon influenced the tides, and there was a pervasive interest in such phenomena as rainbows and shooting stars (Grierson 1975). Moreover, even though some of Shakespeare's characters do not subscribe to such influences as having any effect on their daily lives—in *King Lear* Edmund considers that making "guilty of our disasters the sun, the moon, and the stars" (I.ii.123-124), as his foolish father certainly does, is "excellent foppery" (I.ii.121)—the point is that many Elizabethans did believe that the macrocosm influenced the microcosm. And Edmund's speech, of course, is Shakespeare's foreshadowing of the bastard's villainy and his eventual demise.

One of the ways in which Shakespeare superimposes the landscape on the human body is by constantly alluding to the heavens through landscape:body metaphors. In *The Winter's Tale*, for instance, Dion relates how the high priests in the temple on the Isle of Delphos wear "celestial habits" (III.i.4), clothing that appears to be reminiscent of heaven above. As well as employing this celestial landscape, elements from the natural landscape of terrestrial space are also abundant. Valleys and even mountains are metaphorically superimposed on a variety of characters, such as Luce in the *Comedy of Errors*, who Dromio of Syracuse describes as being a "mountain of mad flesh" (IV.iv.153). Other characters in Shakespeare's work are contemptuously described as being 'mountain men' or 'forest born'. The river is a more important landscape element. Early studies by Spurgeon (1952) indicate that one of the most important functions of the metaphor is to express emotion and an excellent example of this is in *Pericles* where one of the lords expresses deep distress at learning of the prince's disappearance: "Know that our griefs are risen to the top,/And now at length they overflow their banks" (II.iv.24-25). However, the Elizabethan physician William Harvey also superimposed the river on the human body, but this was for entirely different reasons. He

likened the blood stream in the body to the river, pumped by the heart, an organ that could be compared to the sun in the solar system. In a world still steeped in Ptolemaic teachings, his idea created a furore in European intellectual history for nearly half a century.

Of great significance to the body-landscape metaphor is the human head. In Elizabethan cosmology, the head was the most sacred part of the human body, because it was furthest from the ground; heads are impaled on gates, castles and city walls throughout the Shakespearean landscape, as symbols of the power of those who control these secure locations. Because of its sacred nature, therefore, the head figures prominently in a variety of landscape:body metaphors. Pericles alludes to Marina's modesty as a palace "For the crowned Truth to dwell in" (V.i.126), and the head is constantly referred to on the heath in *King Lear*: "Singe my white head" (III.ii.6); "Alack, bareheaded [?]" (III.ii.60); and "houseless heads" (III.iv.30). In a scene that we have come to associate strongly with pathetic fallacy, we are also reminded that not only is Lear without any shelter, but he has lost his crown. The sovereign's crown, of course, is worn on top of the head, but these jewels are not simply a symbol of the sovereign; the word 'crown' also means a 'sovereign', making the former a metonymy that reminds us of the close associations of these two ideas in our language.

One of the most important metaphors in the Shakespearean landscape involves the garden. The garden is likened to the body by Iago in *Othello*, when he tells Roderigo:

Our bodies are our gardens, to the which our
wills are gardeners; so that if we will plant nettles or
sow lettuce, set hyssop and weed up thyme, supply it
with one gender of herbs or distract it with many—
either to have it sterile with idleness or manured with
industry—why, the power and corrigible authority
of this lies in our wills. (I.iii.315-321)

By implying that we can manipulate our wills the way a garden is tended, Iago, like Edmund, is alluding to a recurring metaphor in Shakespeare's work that emphasizes the primacy of

human agency or the ability of human beings to direct their own affairs. It was a view somewhat incompatible with the ideas held by astrologists of the time, as well as the Church, the latter publicly condemning both, because they privately resented anything that undermined their own teleological doctrine.

Perhaps even more important, however, is the image of the disorderly garden. The idea that a lack of control leads to chaos is expressed in *Henry V* when Burgundy tells us that "vineyards, fallows, meads, and hedges,/Defective in their natures, grow to wildness" ...just as "our houses, and ourselves, and children" (V.ii.54-57). Nowhere is this idea more effectively used than in *Richard II*, when the gardener blames the king for losing control of his nation: "O, what pity is it/That he had not so trimmed and dressed his land/As we this garden!" (III.iv.55-57). By equating the "garden" (III.iv.57) with the "land" (III.iv.56) in this simile, the gardener is likening the garden to the body politic, a very important concept in Shakespeare's work.

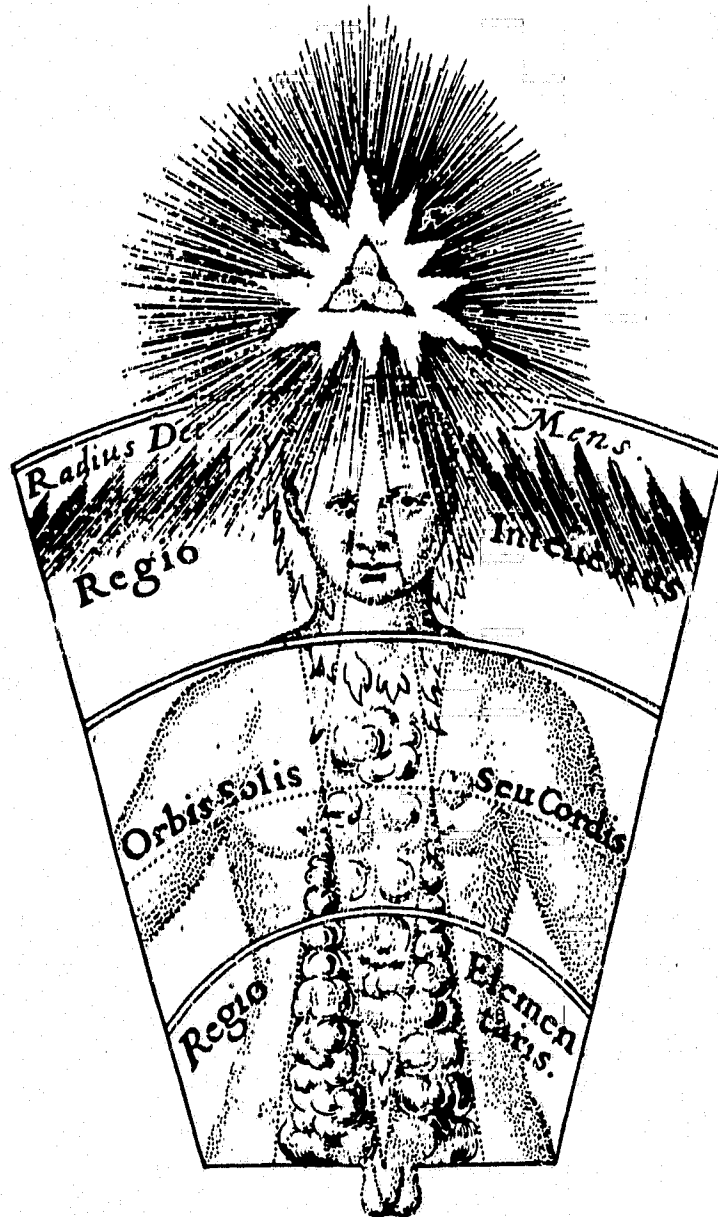
It is of interest to note that Robert Fludd actually portrayed the human body as a metaphor for the body politic in Elizabethan times (Figure 17). It seemed quite logical, for example, first to superimpose the tripartite division of the universe onto the human body—heaven, planets and earth—and then to give each a particular characteristic. The head was the *Regio intellectus* to be associated with royalty; the chest was the *Orbis solis...Seu corâis* that identified the nobility; and, finally, the abdomen or the loins was the *Regio Elementaris*, synonymous with commoners. Shakespeare humorously draws a parallel to this metaphor in *The Comedy of Errors*, when instead of incorporating the body politic into the human figure he places countries on the body of Luce:

S. ANTIPHOLUS: Where England?

S. DROMIO: I looked for the chalky cliffs, but I could find no whiteness in them. But I guess, it stood in her chin, by the salt rheum that ran between France and it.

Figure 17

The Tripartite Division of the Body



Source: Hutchinson (1987:124)

S. ANTIPHOLUS: Where Spain?

S. DROMIO: Faith, I saw it not; but I felt it hot in her breath.

S. ANTIPHOLUS: Where America, the Indies?

S. DROMIO: O, sir, upon her nose, all o'er embellished with rubies, carbuncles, sapphires, declining their rich aspect to the hot breath of Spain, who sent whole armadoes of carracks to be ballast at her nose.

S. ANTIPHOLUS: Where stood Belgia, the Netherlands?

S. DROMIO: O, sir, I did not look so low. (III.ii.126-140)

In a world in which the Holy Roman Empire of Christendom—the traditional body of the church—was beginning to splinter into the fledgling nation states we know today, Shakespeare's imagery seems a highly prescient way of envisaging the emerging world order at that time.

As well as metaphors that superimpose landscape on the body, Shakespeare also superimposes the body on the landscape. Falstaff, for example, likens himself to one of the "minions of the moon" (I.ii.26-27) in *Henry IV, Part I*, and later, in *Henry IV, Part II*, he humorously tells Hal in a pun that "we that take purses go by the moon and the seven stars, and not by Phoebus, he, that wand'ring knight so fair" (I.ii.13-16). This celestial imagery not only contrasts the legal world of day with the illegal world of night, it also stresses once more the close links between the Elizabethans and the heavens above, and how the rhythmic movement of stars helped to contribute to the belief of the Renaissance mind in the power of astrology to help people in their daily lives.

In the sublunary world of quotidian existence, however, body:landscape metaphors are numerous. Many of these metaphors are examples of *proposopeia*, in which inanimate objects are given human qualities, such as in *As You Like It* when the duke fondly likens the chilly gusts of wind to "counselors" (II.i.10), and later finds "tongues in trees, [and] books in running brooks" (II.i.16). However, the cultural landscape is even more richly endowed with body metaphors. Cities are given human qualities by being described as 'proud' and the

gates are personified in yet another metaphor as being the 'city's eyes'; but the queen describes a less flattering image in *Henry VI, Part II*, when she fears that her image will become "an alehouse sign" (III.ii.81). Once more, the emphasis upon the sovereign's head is important because of its sacred nature, but despite the queen's misgivings about having her head placed on an alehouse sign, many taverns in England display king's heads to this day, though not that of the reigning monarch herself.

By the nineteenth century, the use of the human body as a metaphor to understand better the world had been largely superseded by that of the machine (Mills 1982). Nevertheless, the metaphor of the body lingers on in our society in ways that we are largely unaware. For example, universities that trace their origins back to the Middle Ages customarily permit 'fellows' to dine in college at the 'head' table on a raised dais and students comprise the 'body' of the dining room; businesses are known as corporations, a term derived from the Latin *corpus* (body); and anthropologists still label the charismatic leader of a tribe as the 'head man'. Perhaps of even greater relevance today is the Gaia hypothesis (Lovelock 1987). This indirectly incorporates the body-landscape metaphor in that the world is now envisaged as a living organism. But this 'holism' differs from that of the Elizabethans in one very important respect. To the Elizabethans, the macrocosm was differentiated from the microcosm, because human beings were created in God's image, separate from nature. By likening the entire world to a living organism, therefore, proponents of the Gaia hypothesis have achieved a holistic view that would have been completely unacceptable to Elizabethans. Ironically, it was only by stepping outside our own landscape and viewing our world from outer space that such a metaphor began to make sense to the modern world.

Upper and Lower Classes

It is clear from a discussion of the body-landscape metaphor that by superimposing the macrocosm on the microcosm, Elizabethans were also able to envisage the human body as a metaphor for the state. The social ideas embodied in this cosmic geography are fairly easy to recognize (Hutchinson 1987). First, there is the notion that rulers are important and a basic component of the world order; second, this power emanates from God in heaven; third, God does not exercise power himself, but through his vicegerents, such as kings, popes and angels; and, finally, kings should do likewise, by surrounding themselves by a royal court to help them govern effectively. The great chain of being, with its *sphaerae civitatis*, was the foundation of these ideas. It is an order that is explicitly alluded to—and later violated—by Ulysses in *Troilus and Cressida* in which "The heavens themselves, the planets, and this centre/Observe degree, priority, and place" (I.iii.85-86), and James I was fond of quoting the reference in the Bible that says of kings: 'Ye are like gods' (Zagorin 1970). It was an idea that was to cost his heir his head.

I have already noted in an earlier chapter that there were very good reasons for the need to reinforce order in Elizabethan society. The most critical problem was the shortage of food. It is estimated that nearly half of London's population lived below the poverty level in the late sixteenth century (Zagorin 1970), but the lack of an heir to the throne and the possibility of the return of a Roman Catholic monarch were equally intractable issues. Although attempts were made to find a suitable husband for the queen, she remained unmarried throughout her long reign. Her inability to produce an heir not only endangered the future of England, but it also created much insecurity over the future among the growing bureaucracy that gathered around the court in Westminster. However, it was not so much the power of the monarchy that was so important in Elizabethan times, but the universal

recognition of the legitimacy of this power, because the monarch was a symbol of the social structure itself.

The portrayal of the territorial core is perhaps the most poignant evidence of this social structure in the Shakespearean landscape. The upper classes own castles, palaces or manor houses, the lower classes are relegated to much smaller dwellings such cottages, hovels and, sometimes, even caves. The houses of the rich are far more secure than the poor; moreover, stimulation in the territorial core is much more elaborate for the former than the latter. The lower classes are rarely portrayed in gardens, although historical sources confirm that most cottages did enjoy them. Instead, interactional space seems to be reserved exclusively for the upper classes in the dramatic landscape. The park, for example, is portrayed exclusively as a place for the rich to recreate; the poor frequent this location only to work as foresters or to poach.

The spatial distribution of different classes within the urban population is a more complex problem. Sjoberg's (1960) model suggests that the vertical hierarchy of Elizabethan cosmology should be reflected within the city, but evidence of this can only be partially substantiated in the Shakespearean landscape. In the *Merchant of Venice*, for example, Portia lives in Belmont, a prosperous community that is separate from Venice. The name 'Belmont' is also reminiscent of wealthy districts in the contemporary landscape that enjoy the prestige of a view, such as 'The Uplands', 'Shaughnessy Heights' and 'Westmount', though many of these residencies do not enjoy a view so much as a gaze (Foucault 1977). By contrast, in *Henry VIII* Chamberlain draws our attention to the lower classes in another city by implying that they live in the suburbs (V.iv.). What we can say, then, is that the poor are portrayed as being on the periphery of the city, the financial district is near the centre, and the wealthy reside in districts that are spatially distinct from both of these areas.

Historical accounts of London in Elizabethan times partly support this hypothesis: the Guild Hall and the Royal Exchange were near the centre of the city; the upper classes lived beyond; and the poor were clustered around the edge (Archer 1991). But by the sixteenth century the court had begun to live outside the city in its own exclusive enclave in Westminster.

Historians confirm that despite the general recognition of the legitimacy of the monarchy there was a constant need for authority to be reinforced in Elizabethan England (Sack 1984). One way this was achieved was through the control of information. News is disseminated in churches, marketplaces and in streets in the dramatic landscape. In addition, public spectacles are also employed to control, manipulate and neutralize public unrest among the lower classes. Caesar tells us how Antony and Cleopatra once sat together in the marketplace on chairs of gold (III.vi); Marullus describes how "great Pompey [once] pass[ed] the streets of Rome" (I.i.43) in *Julius Caesar*; and in *Henry VI, Part II*, we see the Duchess being led through the streets in shame on her way into exile (II.iv). Historical evidence clearly shows that the authorities in Elizabethan times were terrified of a *jacquerie* of the poor and reinforcing their hegemony was crucial to the maintenance of law and order (Stone 1972).

For those who could not be manipulated into conforming to the status quo, a harsh legal system was imposed. Justice for the poor in the Shakespearean landscape is administered by a combination of justices, constables and beaules; the rich are offered a more dignified trial in senate houses, council chambers and halls of justice. Punishment is equally divisive. The lower classes are subject to being placed in the stocks, whipped, imprisoned, hanged or, in the case of witches, burned alive; the upper classes are usually imprisoned, exiled or beheaded. In both cases, there appears to be a strong emphasis upon public humiliation, in

an attempt to deter crime, but the division of punishment on the basis of social class is important. *King Lear*, for example, draws our attention to this when he approaches Gloucester's Castle and finds Kent sitting in the stocks: "What's he that hath so much thy place mistook/To set thee here?" (II.iv.11-12). Such humiliation is hardly fitting for a nobleman, because it is usually reserved for people who lack "place" (II.iv.11) in society. By contrast, decapitation may seem overly harsh by modern standards, but in Elizabethan times it was a death considered fit for both the royalty and the nobility. The removal of the head, as already discussed, had important cosmological significance in Elizabethan times, but more important, if done properly it was more humane than being hanged, and possibly drawn and quartered. Shakespeare does not discuss this particularly gruesome punishment, nor does he portray brandings and mutilations, which were equally common (Davis 1987).

By now it should be apparent that Shakespeare places a great emphasis upon a rigid social structure, similar to the tripartite division of the body politic envisaged by Fludd. This is clearly evident in the *Dramatis Personae* that precede each of his plays in the canon. At the top is the king; beneath him are the nobles; and below the nobles appear the commoners. This may have been a true reflection of the class structure in the Middle Ages, but important social changes were beginning to make themselves felt in England during the Renaissance; in London itself, a rising merchant class began to dominate the city's affairs and, as the Spaniard Quevedo notes, "sir money is a powerful knight" (Zagorin 1982).

However, almost as significant as the growing power of the mayor, his aldermen and the livery companies, were the growing ranks of the professional classes. London became the centre of litigation for England in Elizabethan times (Stone 1972) and Cade humorously expresses the popular antagonism towards this particular group of men in *Henry VI, Part II*, when he encourages his mob to "Kill all the lawyers" (IV.ii.77) while rampaging through the

streets of London. Although social change was at work in other large cities, such as Exeter, Bristol and Newcastle, it is misleading to associate these developments too closely with marxism, as Williams (1973) does, because wealthy merchants felt that they had far more in common with the upper classes than with the struggling *bourgeoisie* (Stone 1972). This is clearly apparent in *The Merchant of Venice*: Antonio is portrayed as having an aristocratic bearing about him that puts him above what Marx would contemptuously refer to as the *petit bourgeoisie*. But London, a powerful merchant city, did side with the parliamentarians in The Civil War.

The social structure was also undergoing change in the countryside, as a rising class of yeomen were beginning to challenge the power of the traditional landed aristocracy. Much of the former's wealth was derived from poorer farmers who were forced to sell their land after a succession of bad harvests in the sixteenth century, creating further antagonisms (Morrill 1992). As we have already seen, when the yeomen began to enclose their land, sheep—to use Marx's expression—began to eat men, exacerbating these tensions still further. By the turn of the seventeenth century, court and country were moving steadily apart. Heightened by serious inequities in the distribution of wealth, a lack of effective representation in parliament, the inability of the bureaucracy in Westminster to administer effectively in the countryside and fuelled by Puritan discontent, the nation slid inexorably towards civil war. The increasing cynicism of the Elizabethans towards the court is captured by Aaron in *Titus Andronicus* when he refers to it as the "House of Fame (rumour),/The palace full of tongues, of eyes, and ears" (II.i.126).

Although a rigid social structure is evident in Shakespeare's plays, closer scrutiny reveals that it undergoes some subtle changes in certain locations in the landscape. War, for example, polarizes human feelings into self and other and *Richard III* clearly illustrates the

deliberate obfuscation of rank that this causes when he confesses that there must be "six Richmonds in the field" (V.iv.11), because "Five have I slain today instead of him" (V.iv.12). However, after the battle is over, social rank is once more recognized by the survivors. In contrast to the battlefield, brothels are equally notorious levellers and when Lysimachus enters a bawdy house in *Pericles*, he is about to join the ranks of *les grandes horizontales* when his plans are interrupted by a fortuitous meeting with Marina (IV.vi). Similarly, the dionysian space of the tavern and the alehouse also tend to blur the distinctions between the classes, as appears to be the case with Hal in *Henry IV, Part I*. However, it could be equally well argued that he never really forgets his rank, but merely resorts to dissimulation, a role that is far more complex and that will be examined in more detail later.

One final point about the social structure that should be noted is that despite the importance of the monarchy as a visible symbol of authority of this hierarchy, Elizabethans clearly recognized that the family was the basic unit of a civilized society. It was subject to its own set of correspondences or degrees of authority and was crucial to maintaining stability (Archer 1991). This is clearly portrayed in Shakespeare's work and there are a number of plays in which chaos is preceded by dissension in the family. Shylock, for example, is unable to stop his daughter from running away with Lorenzo in *The Merchant of Venice*; Iago taunts Brabantio—"Look to...your daughter" (I.i.77)—in *Othello*; and Gloucester is unable to see the disorder unfolding in his own family in *King Lear*. In each case dissension in the family is followed by tragedy which, in the case of *King Lear*, manifests itself in chaos at the national level as well. The words of Ulysses in *Troilus and Cressida* are highly apposite: "Take but degree away, untune that string,/And hark what discord follows" (I.iii.109-110). Although Ulysses does not follow this advice, it was certainly a lesson that the Elizabethan authorities felt that they could not afford to forget, yet it could be equally well argued that it was

precisely this rigidity that later triggered the English Civil War.

Home and Away

An examination of the social structure of the Shakespearean landscape clearly illustrates the importance of the family; the family is closely associated with the home. Earlier in this research the home was conceived of as a territorial core, providing identity, security and stimulation to its occupants by the personalization of defense and space. But home can also be envisaged at other levels as well, depending on whether we view the concept at the "local, regional [or] national setting" (Simpson-Housley and Norcliffe 1992:5). Specifically, Tuan (1971a) notes that no other term covers a variety of different meanings: home has close affiliations with the Greek word *komos* (village); the old Nordic *heimr* (homeland); and the modern German *heim* (refuge). As a corollary, Mackie (1981) has traced the change in meaning of the word 'home' as far back as 900 A.D., exploring its association with village, grave, region, goal (as in sport) to, finally, a building. At one level, then, home is merely a structure, but it can be much better understood as a place of deep personal meaning, in which "an emotional investment has been made" (Porteous 1977:61); home is not, as Reeves (1984) observes, it becomes.

The home, then, can be many things; Cooper (1974), for example, has seen it as a reflection of the self, but it can also be envisaged as the human body. Olivia illustrates this when she retorts to Viola in a pun in *Twelfth Night* that the latter was reported to have been seen "saucy at [her] gates" (I.v.195). There is the implication that the countess is referring to not only Viola's visit to the gates of her house, but to a much more intimate dwelling inside. Apart from its bawdy intent—which would not have gone unnoticed to an Elizabethan audience—there is the implication that Olivia is acknowledging a strong parallel

between the house as a dwelling and the body as a home.

Home can be examined on an almost equally intimate level in *Henry IV, Part II*. In the king's bedroom, for example, Bolingbroke's home has become his sick bed and his last imperial act is to be taken "to that chamber" where it was prophesied that there "shall Harry die" (IV.v.239-240). Although we tend to think of bedrooms as being very private places today, it was only in the early seventeenth century that "privacies"—rooms designated for specific individuals—evolved (Rybczynski 1989). The scene in the queen's closet in *Hamlet* illustrates this. Polonius, for example, seems to think it quite normal to accompany Gertrude into her bedchamber. Hamlet's behaviour is even more revealing. He enters his mother's closet without an invitation, shouting "Mother! Mother! Mother!" (III.iv.6), just as Polonius hides behind the arras. What is perhaps even more revealing are Gertrude's first words; she does not rebuke her son for his rudeness towards her, but chides him for his insulting behaviour towards Claudius: "Hamlet, thou hast thy [step] father much offended" (III.iv.10). Hamlet's peremptory intrusion into the queen's closet can be dismissed on the basis that he is mentally unbalanced but, if Gertrude seriously believes this, it fails to explain why she tries to have a rational conversation with him. Clearly, rooms in castles in Shakespeare's landscape are far less private than those that we normally associate with the home today. For Gertrude, her closet seems to be a very public place indeed.

For some characters in the Shakespearean landscape the tavern can also be envisaged as a home. Despite the ubiquitous presence of disease, crime and violence, Boy's sentiments on the battlefield in *Henry V* are revealing: "Would I were in an alehouse in London! I would give all my fame for a pot of ale, and safety" (III.ii.12-13). The tavern, like the house, is a place of physical stimulation, where music, food and alcohol are pervasive, but companionship is equally important. Bardolf, Gadshill, Peter and Poins, are 'at-home' with

Falstaff in the Boar's Head in *Henry IV, Part I*: "Come, let's hear, Jack. What trick hast thou now?" (II.iv.268-269). Falstaff appears equally at home with them, but in reality he prefers to align himself with Hal, confessing "I am bewitched with the rogue's company" (II.ii.17). However, although Falstaff is a dissembler, his deceitfulness is never once doubted by Hal, because when the prince says at the end of the "play extempore" (II.iv.282) that he will one day end his friendship with Falstaff—despite Falstaff's plea that to "banish plump Jack [is to] banish all the world!" (II.iv.484-485)—there is little doubt at all in the audience's mind that Hal is telling the truth. Although the tavern may appear to be a home, in fact, it is more a place of refuge from reality for those who have no real home to which to go.

But feelings towards home can also manifest themselves in many other ways as well. To Romeo, Verona is home. It is only when confronted with the prospect of being forced to leave that he expresses his emotional attachment to the city: "There is no world without Verona walls,/But purgatory, torture, hell itself" (III.iii.17-18). However, not only did the urban population have strong emotional ties towards their city in Elizabethan times, those who lived in rural areas had equally strong attachments towards the countryside (Stone 1972). As previously noted, the word 'country' was originally associated with 'county'. To leave one's county of residence, or even one's 'hundred', was literally to travel into a foreign land. When Bolingbroke returns to England in *Richard II* and asks Northumberland how far it is to Berkeley, the latter expresses the sense of alienation at being in a foreign county, telling him "I am a stranger here in Gloucestershire" (II.iii.3). Yet Tuan (1971) tells us that the yearning for home is crucial to helping us understand its true meaning. Exile may well be a death in life for Romeo, as for Bolingbroke in *Richard II*, but it is only by facing this daunting prospect that their feelings towards their home can be fully articulated.

The concept of home is particularly important in the Shakespearean landscape when

we consider its relationship to nationalism. Tuan (1974) draws our attention to the concept of homeland, noting that patriotism is an emotional attachment to the nation that appears relatively late in history. Nevertheless, the foundations of the modern nation state were laid during Elizabethan times (Zagorin 1982), and a touching display of national pride is expressed by Fluellen in *Henry V* when he gives the king of England a leek before the battle of Agincourt:

If your majesties's rememb' red of it, the Welshmen did good
service in a garden where leeks did grow, wearing
leeks in their Monmouth caps; which your majesty
know to this hour is an honourable badge of the service. (IV.vii.96-100)

The leek is still the emblem of Wales, and symbols such as these are associated with nationalism to this day, appearing on flags, coats of arms and coins, each serving to remind us of our strong links to the soil of our homeland.

Nowhere are these feelings of patriotism so evocatively depicted than in *Henry V*; so strong are these emotions that the British used this play for propaganda purposes in World War II (Eccles 1990). However, Shakespeare creates an even more effective image of love towards the home in *Richard II*:

Against the envy of less happier lands,
This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings,
Feared by their breed, and famous by their birth,
Renowned for their deeds as far from home,
For christian service and true chivalry,
As is the sepulcher in stubborn Jewry
Of the world's ransom, blessed Mary's son,
This land of such dear souls, this dear dear land. (II.i.49-57)

To the dying Gaunt, the nation is not only a "home" (II.i.53), but a "womb" (II.i.51) that nurtures kings, a "dear dear land" (II.i.57) that is the envy of the world. In an age when the nation states of Europe were rising to prominence, Shakespeare was able to capture the feelings of patriotism better than any of his contemporaries.

Nevertheless, Toynbee (1972) points out that one of the factors that led to the creation of Europe's strong sense of national identity was the constant threat of attack. The need for England to protect its homeland is reflected again in *Henry V* when the king is urged by his bishops to invade France at the beginning of the play. The king reminds them: "We must not only arm t' invade the French,/But lay down our proportions to defend/Against the Scot" (I.ii.136-138), because the king knows from past experience that the Scots will try to violate England's borders if they detect a weakness in its defenses. Fortunately, Henry's doubts about the nation's security are allayed by Canterbury: "They of those marches, gracious sovereign,/Shall be a wall sufficient to defend/Our inland from the pilfering borderers" (I.ii.140-142). The Romans had been concerned with the same problem a thousand years earlier, but brigandage by the Scots was not resolved until the accession of the Stuart king, James I, in 1603.

A far more secure wall than the one built by Hadrian, however, has been the sea itself. Unfortunately for Richard II, this "moat defensive to a house" (II.i.48) is unable to thwart Bolingbroke from usurping the king's throne:

England, bound in with the triumphant sea,
Whose rocky shore beats back the envious siege
Of wat'ry Neptune, is now bound in with shame,
With inky blots, and rotten parchment bonds.
That England that was wont to conquer others
Hath made a shameful conquest of itself.
Ah! would the scandal vanish with my life,
How happy then were my ensuing death! (II.i.61-68)

It is important to note that although the coast has always been a crucial factor in the defense of the English homeland, ports have also been important points of access, particularly for commerce. Mumford (1986) tells us that the word 'port' is derived from the Latin *portare* (carry); those who worked in ports were known as porters, an expression that has since lost its early significance. The Cinque Ports were vital transportation hubs until the

late Middle Ages, and Dover castle maintained its defensive role of the port until Napoleonic times. In *King Lear*, Kent alludes to the strategic value of ports when he discloses a rumour that "secret feet" (III.i.32) have already landed "In some of [the] best ports" (III.i.33) of England in preparation for an invasion. The port, therefore, serves very much the same role as the gate, providing both security and access between a homeland that lies inside and a foreign world that lies outside, between a world that is perceived as being a threat, and a home that is secure.

Home, then, can be perceived as a way of separating inner space from the space outside (Winning 1990). But as the plot in *Hamlet* thickens, we see a man who is psychologically incapable of keeping these two worlds separate. Hamlet is not able to display any sense of patriotism towards his homeland. For him, "Denmark's a prison" (II.ii.247), but the irony of this metaphor is that in pretending to be insane, Hamlet is actually telling the audience the truth about his feelings towards his home. For the rest of the play, Hamlet is alienated at every level imaginable: he longs to break free, but his mind is tormented by doubt, indecision and anxiety, as he is slowly drawn into a tragedy that not even his final act of heroism can thwart, serving to illustrate to us that the most important home of all, the human mind, is no home at all.

In the end, home can be envisaged as the place of ultimate return (Hollander 1991). Death, judgement and the hope of resurrection to a better life are all that many in the Shakespearean landscape can ever hope to achieve. For example, when we learn of the death of Falstaff in *Henry V*, Hostess Quickly assures us that he is not in hell, but in "Arthur's [Abraham's] bosom" (II.iii.10). In the Shakespearean landscape, life is encapsulated in an universal cosmology, an eschatological doctrine from which there is no escape, only a sense of returning. In Buttimer's (1976:227) words, such a life allows people "to live in a manner

which is attuned to the rhythm of nature, to see one's life as anchored in human history and directed toward a future."

Sacred Space

The ultimate home in the Shakespearean landscape is the universe itself. But throughout the universe, whether it be the vertical metaphorical landscape or horizontal terrestrial space, we are continually reminded that the world is always on the verge of chaos: hell bursts up from below; order by contrast is portrayed as being superimposed on the earth by heaven from above. Occasionally, such as in the raging storm on the heath in *King Lear*, the entire universe is temporarily swept into chaos. In an earlier chapter it was argued that the metaphysical impulse was the product of an innate human drive that attempts to link the secular world of quotidian existence with the spiritual world that lies beyond life in an attempt to mediate between the polarity of order and chaos. However, it has also been clearly noted that wherever one turns in the Shakespearean landscape, the secular world is so heavily influenced by sacred space that it is difficult to separate one from the other. A more detailed examination of sacred space explores this ambiguity further.

According to the Oxford Dictionary, the word 'sacred' is used to describe a place that is consecrated to or held dear by a deity (Fowler and Fowler 1951); its Latin origin also suggests that it is a place that stands apart (Tuan 1978). Wheatley (1971) describes these sacred enclaves as places within which human beings could proclaim the knowledge that they shared with the gods, and dramatize the cosmic truth that had been revealed to them. In some respects, the home possesses the characteristics of sacred space. For example, it has already been illustrated that the home helps identify the rank of its occupant in the social order, which is itself a sacred hierarchy bestowed upon earth by God; and, within the home,

these sacred correspondences are observed by the family. Perhaps more importantly, home is also a place that is set apart from the profane world outside, because it is a secure haven. However, unlike the sanctity of the home which is implicit, the sanctity of the garden is more explicit. Like the home, which is a place of physical stimulation, the garden is portrayed at times as a place of spiritual nourishment. Iden acknowledges this in *Henry VI, Part II*, when he tells us: "Lord, who would live turmoiled in the court,/And may enjoy such quiet walks as these?" (IV.x.17-18). The biblical implications of Shakespeare's portrayal of the garden are ubiquitous in the landscape and the peacefulness that his characters feel here reminds us that this place has always been a symbol of an earthly paradise. Thomas (1983) even notes that the design of the contemporary cemetery, as a final resting place, is modelled largely upon the idea of the garden as a paradise and that the flowers placed on the grave are symbols of regeneration.

The cosmic link between heaven above, and the city below, has also been clearly identified. Like sacred space, the city too stands apart, separated from the *pagus* by a wall. But the medieval tradition of residing inside the walls of the city had begun to break down even before Shakespeare's time. True, wealthy merchants still resided near the city centre, and the poor lived on the periphery, but the court had moved to Westminster. Nevertheless, a strong sense of community was deliberately fostered by the merchants in London in Elizabethan times through the ritual of feasting (Archer 1991), and Wind (1967) notes that Shakespeare's portrayal of the feast has powerful, sacred overtones, such as the ceremony portrayed in *Macbeth* where the breakdown of order in the kingdom is reflected in a disorderly feast.

Like the city, the countryside too has some sacred overtones. In contrast to the worldliness of the former, the country is portrayed in Shakespearean romances as a lost

Eden, an unspoiled garden that is juxtaposed against the corruption of the city. In *A Midsummer Night's Dream*, the countryside is lush, green and paradisiacal, with "paved fountain" (II.i.84) and "rushy brook" (II.i.84). Here, we are reminded once more that in Genesis the land was blessed with fresh flowing water, and that in the book of *Ezekiel* the stream has miraculous healing properties. But it is in the middle landscape that some of Shakespeare's most bloody conflicts are fought; and, ironically, this violent theatre of combat also assumes cosmic proportions. In *Henry V*, for example, the king urges his soldiers to reflect upon the forthcoming battle with France:

He that shall see this day, and live old age,
Will yearly on the vigil feast his neighbors
And say, "Tomorrow is Saint Crispian."
Then will he wipe his sleeve and show his scars,
And say, "These wounds I had on Crispin's day."
Old men forget; yet all shall be forgot,
But he'll remember, with advantages,
What feats he did that day. (IV.iii.44-51)

In this scene, the king turns a profane place into sacred space by alluding to saints, self sacrifice and patriotism, where a love of country becomes virtually synonymous with a love of God.

The wilderness is one of the most profane places of all in the dramatic landscape, but it too harbours enclaves of sacred space. In *Henry V*, for example, we learn that on the eve of the battle of Crècy the spirit of Edward III appeared on a distant mountain top "crowned with the golden sun" (II.iv.58) to watch his son defeat the French. Similarly, in the Bible *Ezekiel* is taken from Babylonia to the top of Mount Zion, because of the mountain's mythical qualities (Himmelfarb 1991); and mountains have long been associated with the home of the gods in, for example, Japan and Tibet, as well as ancient Greece. There is a clear implication, then, that the height of the mountain bestows upon it sacred properties, an *axis mundi*, linking the earth below with heaven above. In complete contrast, an entirely

different sacred space in the wilderness is found in *The Winter's Tale*, when Cleomenes and Dion journey to the sacred island of Delphos, where the "climate's delicate, the air most sweet" (III.i.1). Even though this ceremony would be regarded by Christians in Elizabethan times as pagan, the island is portrayed as a place that is set apart from the rest of the world, and an ideal location for an oracle to communicate with Apollo. Such places were highly prized by the monks in Europe during the Middle Ages who saw the ecumene as being ignorant, pagan and hostile, a world from which to seek refuge.

However, divine judgement is not restricted in the Shakespearean landscape to mountains and islands in the periphery. In *Richard II* the king summons Bolingbroke and Mowbray to the lists at Coventry for a trial by combat (I.iii). Although the fight never actually takes place in this particular case, the scene serves to illustrate how the presence of divine intervention is portrayed in such a way that the separation of sacred space from profane space is practically impossible in Shakespeare's dramatic work. This idea is further illustrated in an Elizabethan picture of two whores bargaining with their wealthy patrons in a brothel (Figure 18). An allegorical figure, also sitting at the table, offers the two customers the cup of horror, while on the wall behind them is yet another picture of two sinners about to be swallowed by the mouth of hell. For Elizabethans, as in the Koran, "Whithersoever you turn, there is the Face of God" (Schimmel 1991:163).

Centre and Periphery

Although enclaves of sacred space can be found in the wilderness, it is at the centre of the Shakespearean landscape that sacred space is most pervasive. Tuan (1974) notes that the concept of 'centre' exists in many different world views. The Toltecs, for example, divided their world into five directions, north, south, east, west and centre

Figure 18

Sacred and Profane Space



Source: Davis (1987:90)

(Parker and Parker 1983), and, unlike the east, Strassaldo (1980) points out that Western civilization has always been unicentric, enclosing its own centre—a *sancta sanctorum*—within a series of circular regions. The concept of the centre is crucial to understanding the experiential significance of the Shakespearean landscape. Not only does the Ptolemaic system place the earth at the centre of the universe, the centre of horizontal terrestrial space is also surrounded by concentric circles that can be thought of as emanating from a sacred point at the centre, and spreading outwards towards the profane region in the periphery.

One way to explore the concept of centre and periphery is by examining places in the landscape which are portrayed as good or eutopic and then to look at those elements that have strong negative associations characteristic of dystopia. Although this word is usually appended to societies that exhibit the worst characteristics of dehumanizing technocracies, in this research the term will be used to describe any place that has negative connotations. Finally, we can study the concept of utopia, worlds which are ideal, but which do not really exist.

There is ample evidence in the Shakespearean landscape to support the theory that the centre is overwhelmingly eutopic. We have seen, for example, how the home is a centre of emotional value for most characters whether its meaning is explored at the local, the regional or the national scale. Similarly, the antinomy of the house—the garden—is an equally central element in the landscape, providing sustenance not just for the body, but nourishment for the soul. However, the city is one of the most important centres in the Shakespearean world. Romeo confides to us that to be banished from Verona is a death in life (III.iii). Similarly, although Athens is not portrayed in a favourable light in *A Midsummer Night's Dream*, Hermia nevertheless tells us that before she met Lysander Athens seemed like a paradise to her (I.i). Even those who are not of the city, such as Davy, in *Henry IV, Part II*, confess

that "I hope to see London once ere I die" (V.iii.62). These sentiments are not incompatible with attitudes towards the city in the sixteenth century, as John Leland's comments about the English townscape reveal: Leeds, he noted, had a pretty market; Exeter had fair streets; and Birmingham was beautiful at sunrise (Thomas 1983).

It has already been clearly pointed out that the eutopic qualities of the city in Shakespeare's world stem from a variety of factors. It is depicted as a place of wealth, order and security. Not only is the city's power portrayed in its vertical architecture, but its cosmic properties are also evident in the spatial segregation within the city. Although Sjoberg's (1960) model is not entirely accurate when it is compared to Shakespeare's London—the court had moved to Westminster—the merchants certainly did live near the centre, and the poor were definitely relegated to the periphery. The artisans, however, as Archer (1991) notes, were scattered in enclaves throughout the city, although serving men in Shakespeare's day, such as Flavius in *Timon of Athens*, lived in the homes of their masters. Just as the earth is at the centre of the universe in the Ptolemaic system, therefore, so too is the city in the centre of terrestrial space. The evidence that certain characters refer to the city as a paradise further indicates that the city in the Shakespearean landscape can be viewed as a symbol of order and a metaphor for heaven. It is as if heaven descends vertically downwards along an *axis mundi* and superimposes itself onto the centre of the city.

The portrayal of the periphery in the Shakespearean landscape is in direct contrast to that of the city at the centre. Unlike the city, which is portrayed as a place of wealth, order and security, as one moves further out into the periphery the landscape becomes increasingly parochial, lawless and chaotic. For example, in *As You Like It* the behaviour of country folk is described as "mockable at the court" (III.ii.46-47); law begins to break down too, because statutes are more difficult to enforce here; and, as we have seen, rural areas were subjected

to enclosures during Elizabethan times, filling the countryside with beggars. As Archer (1991) notes, vagrancy rates increased drastically in London in the late sixteenth century, a clear response to the punitive policy of land reform in the countryside, forcing many villagers into the cities.

As one moves further into the periphery, the dystopic imagery becomes more pronounced: travel becomes more difficult; warmth at the centre gives way to references of cold temperatures, as well as snow, ice and avalanches; and whereas animals in the city are used for sport in enclosed areas, such as the specially designed pit for bull-baiting, bear-baiting and cock-fighting, animals in the wilderness roam free. Thomas (1983) notes that the Latin word *silva*—which we associate today with wood—means savage. Increasingly, the raw power of nature begins to terrify the Elizabethan imagination. The forest, for example, is dark and threatening; the sea is huge, violent and inexhaustible; and the image of mountains "whose heads touch heaven" (I.iii.140) in *Othello* suggests that nature is an affront to even God himself. Romeo expresses the feelings of many characters when he describes life outside Verona's walls as "purgatory, torture, hell" (III.iii.18). Again, the vertical metaphorical landscape has superimposed itself upon terrestrial space, making the wilderness a symbol of chaos and a metaphor for hell.

It is important to note, however, that the vertical metaphorical landscape does not only superimpose itself upon terrestrial space, but terrestrial space also superimposes itself upon the vertical landscape. For example, in *Measure for Measure* Claudio imagines what it will be like to die and "go we know not where" (III.i.117). But it quickly becomes apparent that he envisages death as a wilderness. He speaks of residing in a "thrilling region of thick-ribbed ice;/To be imprisoned in the viewless winds,/And blown with restless violence round about" (III.i.122-124). Not only is hell superimposed upon the wilderness, therefore, but the

wilderness also superimposes itself upon hell. Similarly, when the musicians in *Cymbeline* sing "Hark, hark the lark at heaven's gate sings" (II.iii.20), we are also being reminded that not only does heaven superimpose itself on the earth at places that characters feel are centres of strong emotional value, such as homes, gardens and cities, but terrestrial space also superimposes itself upon heaven. In this case it is portrayed as the entrance to paradise, but it might very well also be the entrance to a palace on earth. The vertical metaphorical landscape clearly interacts with horizontal terrestrial space and vice versa. This idea is very important when we come to consider the role of the stage in influencing the portrayal of the Shakespearean landscape.

However, although the centre of the dramatic landscape is overwhelmingly portrayed as eutopic and the periphery is seen as dystopic, this polarization is somewhat simplistic, because research has clearly shown that there are enclaves of disorder in the city. Taverns, alehouses and brothels are examples of such locations and the puritan authorities of London were anxious that they remain on the periphery or, better still, beyond the city altogether. Of course, many characters in Shakespeare's world view such establishments as eutopic; historical evidence certainly supports the view that brothels were ubiquitous. Archer (1991), for example, notes that of 96 bawdy houses recorded in the vicinity of London in the late sixteenth century, 20 of them were located inside the city itself, and one operated on Lime Street in the heart of London's financial district for eight years, much to the embarrassment of the authorities. But these enclaves of disorder in the city can be better understood as places in which violent behaviour was diffused. Although Rappaport (1989) tends to dismiss the conventional view that London was a very violent city in Shakespeare's day, he does concede that large numbers of young apprentices did periodically rampage through the city striking terror in the hearts of Londoners.

In contrast to these dystopic activities at the centre, there are also enclaves of eutopia beyond the city. In *Henry VI, Part II*, for example, the world is described as an "earthly vale" (II.i.69) suggesting, perhaps, that the valley is rich, fertile and paradisiacal. Certainly many settlements have developed in valleys, particularly at estuaries or at the confluence of rivers, because of the advantages that such sites provide. Moreover, like the city, the valley has similarities to the womb, as a place of warmth, security and contentment. But the edge of the forest also elicits eutopic properties for some characters, although for very different reasons. As well as places in which to picnic and to take a leisurely walk, parks are portrayed as places for the rich to hunt. Saxton's map illustrates 800 private deer parks scattered throughout Elizabethan England (Thomas 1983). However, at night the park becomes a place for more clandestine activities in the bourgeois comedy of *The Merry Wives of Windsor*, where Falstaff becomes the brunt of the merry wives' humorous prank to "dishorn the spirit" (IV.iv.63). Finally, moving still further into the periphery, the island also displays eutopic properties, particularly in *The Tempest*, where it is portrayed as a place of magic, presided over by Prospero, a sorcerer.

A more accurate picture of Shakespeare's portrayal of landscape, then, seems to suggest that there are enclaves of dystopia at the centre and places of eutopia near the periphery. A clue to understanding this ambiguity is found in Shakespeare's portrayal of the natural world. We have seen, for example, that the garden is a place of security, but Hamlet's comment that "'tis an unweeded garden/That grows to seed" (I.ii.135-136) also suggests that the Elizabethans had a need to impose order on the landscape through its cultivation. Nowhere is this need more visibly expressed than in the Italianate gardens of sixteenth-century England. The garden at Hampton Court was a typical example, a symbol not only of the human desire to control nature, but the power of its owner as well. This symmetry

was also imposed on the countryside in Elizabethan times, but not because planting crops in straight lines necessarily increased production, but because it reinforced the belief that human beings were in control of their environment (Thomas 1983).

However, when we examine Shakespeare's portrayal of the park, this idea is challenged. Unlike the garden, in which human beings have learned to dominate nature, the park lies on the edge of the natural wilderness. As such it is a place in which the rich can picnic, walk and hunt between a world that has been subjugated on one side, and a wild, mysterious and uncontrollable environment on the other that beckons at them through the trees. There is strong evidence that this excited the Elizabethan imagination. Moreover at night these emotions give way to amusement in some plays, such as *The Merry Wives of Windsor*, as fantasy begins to replace reality in a world of "Fairies, black, gray, green, and white,/...moonshine revelers, and shades of night" (V.v.39-40). As characters in Shakespeare's world move further into the periphery, the unknown offers the possibility of even more powerful emotions. The wilderness embodies the very antithesis of the order found at the centre; clearly the most appropriate element to contrast with the garden in the Shakespearean landscape is the forest. To go into the forest is to risk becoming lost, to be waylaid by thieves or to be attacked by wild animals, but it also offers the possibility of love, revelry and fantasy. If the excitement in the park results from an exposure to a heightened element of risk, fantasy in the forest emanates from contact with the unknown in a world that is impossible to control. But such places also offer an opportunity to speculate about the possibility of new worlds in which fantasy gives way to reality. Eutopia and dystopia yield to the provocative idea of utopia.

Utopia is a word that has come to be associated with a place in which is found an ideal political state or way of life. Plato, Francis Bacon and Samuel Butler are a few of the writers

who have experimented with this theme in their works, but the word utopia, derived from the Greek *outopia* (no place), was originally used by the renaissance humanist Sir Thomas More in a book about an imaginary commonwealth in the early sixteenth century. Several plays in Shakespeare's work impinge upon this idea, falling into three general categories: past, present and future utopias.

When Oliver asks Charles the whereabouts of the old duke in *As You Like It*, the latter replies that he is in the Forest of Arden living like Robin Hood of England, "flee[ing] the time carelessly as they did in the golden world" (I.i.116-117). There is the implication that he is referring to a time when people lived in nature as in the Golden Age of classical mythology when human beings were free of sin, want and care (Barnett 1972). However, what is most significant about Charles' statement is that he is alluding to an earlier time in history; the news has been reported to him by someone else; and this place is beyond the city, somewhere in the periphery. The forest does seem to display several characteristics of an utopia: food is abundant without the need to work; the duke refers to his companions as "brothers" (II.i.1), suggesting that it is a classless society, and there is "good in everything" (II.i.17). However, his sojourn in the forest is not a voluntary one, it has been forced upon him by his younger brother. Moreover, one of his companions—Jacques—does not seem to share the duke's sanguine disposition. Finally, when the opportunity comes to leave the forest and return to the city, the duke does not hesitate to go home. Clearly, the utopia in this play—if it exists at all—is a very tenuous one; it is not really in the present at all, but somewhere in the past and can only be brought back to life by alluding to this mythical age.

Another potential ideal society portrayed in Shakespeare's world is the middle landscape itself. The cottage scenes in *The Winter's Tale*, for example, extol the virtues of living in the countryside, creating the image of an ideal society beyond the city. But, as we have seen, this

world was largely a myth in Shakespeare's time, because agricultural exploitation in the countryside was one of the most ruthless sectors of the Elizabethan economy (Thomas 1983). Poor harvests, technical change and the yeomen's desire to convert arable land into pasture for their sheep filled the countryside with beggars. The cult of the countryside was largely perpetuated by a literary genre in which writers contrasted the corruption of the town with the innocence of the country in a way that completely evaded the true reality of rural life.

Nevertheless, the possibility of a future utopia is clearly contemplated in *The Tempest*. As in the Forest of Arden, Gonzalo describes a society in which there is to be no work, social class will be abolished and, again, he harks back to the Golden Age before the fall (II.i). It is interesting to note that five years before *The Tempest* was written, the crown had granted a charter to the Virginia Company of London to serve as England's bulwark in the colonialization of the New World (Earle 1992). The grand scheme of the Hakluyts was finally being put into motion. It rested on four important tenets: a dependable source of colonial staples in exchange for products from the mother country; access to an array of exotic goods that would eliminate costly imports from England; an escape for the glut of population that was living in England in misery; and, finally, a challenge to Spanish hegemony in the New World. With such a growing emphasis upon mercantilism, Gonzalo's plan for his "brave new world" (V.i.183) seems to be somewhat incompatible with the tide of events that were beginning to fan the flames of European imperialism. But, then, utopianism always is, because efforts to create an ideal society have always failed for reasons that Shakespeare illustrates so well in *The Tempest*.

Insiders and Outsiders

By exploring the ideas of eutopia, dystopia and utopia through the concepts of centre

and periphery it is clear that although feelings towards the centre of the landscape are overwhelmingly positive and attitudes towards the periphery are largely negative, there is also a great deal of ambiguity that stems from people's need to expose themselves to risk. Specifically, Dionysian space at the centre offers the prospect for pleasure, as well as danger; by contrast, although danger gives way to terror for many as they approach the periphery, this fear often sublimates into love, revelry and fantasy. For some, it even provides an opportunity to contemplate the prospect of utopia. Experiential attitudes towards the Shakespearean landscape, then, are complex. One way for us to explore its complexity further is to introduce the concept of insiders and outsiders.

On its simplest level, to be an insider is to be "familiar with the everyday world in which one lives and 'outside' of which one is visiting" (Seamon 1979:70). This phenomenon has been examined in more detail by Relph (1976), who has developed a typology of these experiences by placing them on a continuum from an 'existential insider' at one end to an 'existential outsider' at the other. Relph defines the existential insider as a person who is perfectly 'at-home' with their surroundings; 'empathetic insiders', by contrast, are those who attempt to understand the personality of place by self-consciously bringing their own experiences to bear on their perceptions; and behavioural insiders are those who focus upon that which is observable through the immediate senses. At the other end of the spectrum is the existential outsider. 'Incidental outsiders' are visitors to places who use them merely as settings for activities; 'objective outsiders' make a self-conscious attempt to study place through scientific analysis; and, finally, 'existential outsiders' are those who experience a sense of homelessness or meaninglessness in their association with place.

This typology is certainly a useful tool for exploring the concept of insiders and outsiders in the Shakespearean landscape, but Porteous' framework is a more valuable starting point.

Perttunen (1985) has developed an interpretive matrix that incorporates the concept of 'insider' and 'outsider' with 'home' and 'away'. By examining home from the perspective of those who are insiders and those who are outsiders, it is possible to identify people who exhibit a strong sense of place—often found in rural areas—as opposed to those who experience a deep sense of entrapment. Similarly, by exploring the idea of being away, it is possible to visualize insiders, who might be inveterate travellers, and outsiders, who undertake journeys, live in exile or experience a sense of yearning. I would like to begin this discussion by incorporating some of these ideas into a new matrix that simplifies the concept of insiders and outsiders in the Shakespearean landscape.

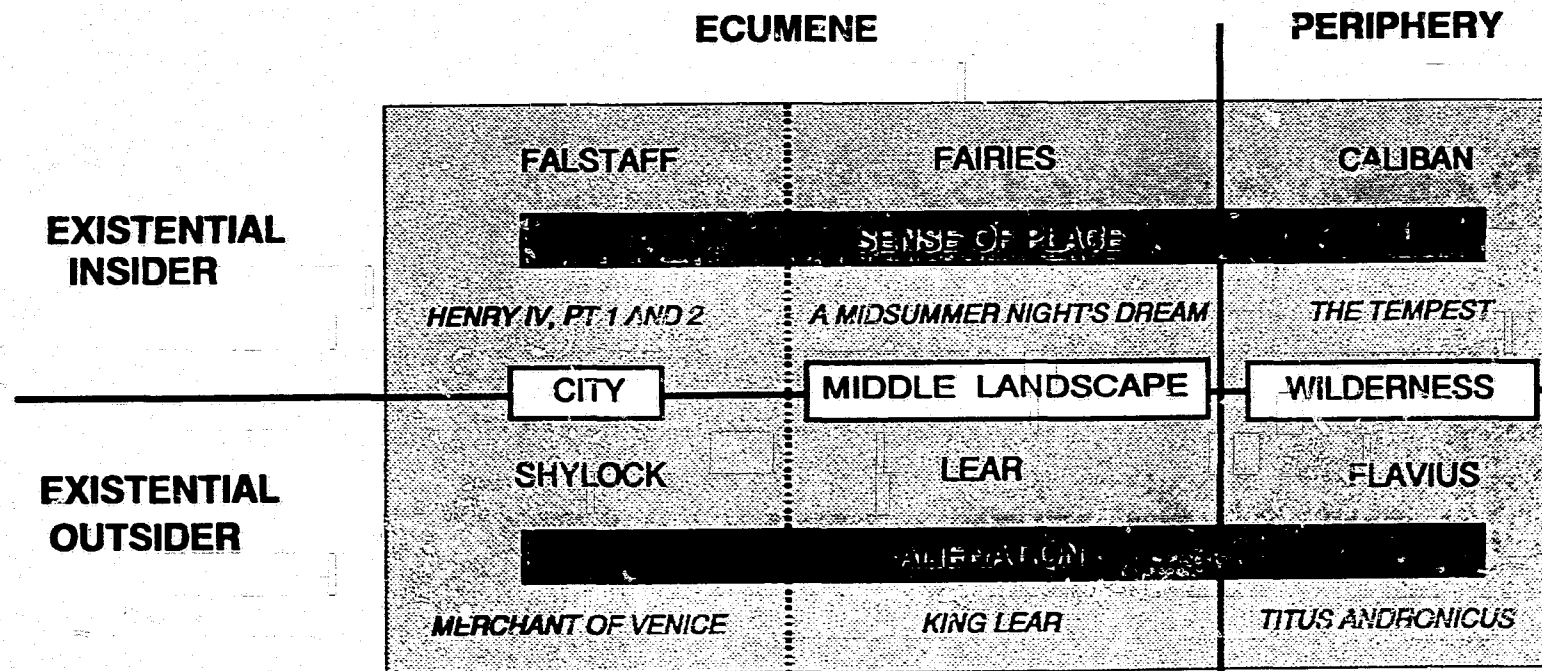
In Figure 19 the concept of centre and periphery has been broken down into its regional components of city, middle landscape and wilderness: the city and the middle landscape can each be thought of as the *ecumene*; the wilderness, its *antinomy*, is in the periphery. 'Existential insider' and 'existential outsider' appear on the left, and represent the most extreme poles of this *antinomy*. Specifically, existential insiders have a strong sense of place in urban, rural or wilderness settings. By contrast existential outsiders experience a powerful sense of alienation in each of these locations. By exploring this theme it is possible to conduct a preliminary analysis of the concept of insiders and outsiders in the Shakespearean landscape before making some more detailed observations.

An example of an existential insider in an urban environment is Falstaff in the tavern. To Falstaff, the tavern is his home-away-from-home, a place where he can eat, sleep and be merry. By contrast, for Shylock the city is a place in which he is alienated from his surroundings and he complains bitterly:

Signior Antonio, many at time and oft
 In the Rialto you have rated me
 About my moneys and my usances.
 Still have I borne it with a patient shrug,

Figure 19

A Matrix of Existential Insider and Existential Outsider



For suff'rance is the badge of all our tribe.
 You call me misbeliever, cutthroat dog,
 And spet upon my Jewish gaberdine,
 And all for use of that which is my own. (I.iii.103-110)

Shylock is clearly an outsider, believing that Antonio dislikes him because of his "usances" (I.iii.105) as well as his religion, which in the eyes of Christians makes him a "misbeliever" (I.iii.108). It is interesting to note that there were very few Jews in London in Shakespeare's time. However, there is evidence that an Elizabethan audience could easily identify with Antonio's feelings towards Shylock, because there were many foreign artisans working in London who were said to be undercutting the more established businesses in the city with what were touted as cheap, shoddy goods (Archer 1991). In 1517, violence erupted in the streets of the capital over this issue and a large number of foreigners were killed. Although Venice had a large Jewish population at the time, it is much more likely that an Elizabethan audience would see Shylock as a symbol of the 'aliens' living in the city. The fact that he was not a Christian simply made him all the more easy to hate. Of course, for Shylock, Antonio himself is a symbol of all that he hates, which is why he is so insistent upon taking "the due and forfeit of [his] bond" (IV.i.37).

In the rural landscape, existential insiders and outsiders are equally abundant. The fairies, for example, are insiders in *A Midsummer Night's Dream* wandering to and fro among the countryside of Athens:

Over hill, over dale,
 Thorough bush, thorough brier,
 Over park, over pale,
 Thorough flood, thorough fire,
 I do wander everywhere,
 Swifter than the moon's sphere. (II.i.2-7)

Oberon and Titania, by contrast, are "spirits of another sort" (III.ii.388) able to wander the globe "Swifter than the wand'ring moon" (IV.i.98-99). For *Lear*, however, the countryside

turns into a nightmare in "a night [that] pities neither wise men nor fools" (III.ii.12-13). Deprived of his kingdom and rejected by his ungrateful daughters, the "tempest in [his] mind/Doth from [his] senses take all feeling" (III.iv.12-13) save the knowledge of filial ingratitude. As he slips into madness he becomes alienated from the world around him, but it is only by stepping out of his former self that he suddenly begins to show compassion for the "Poor naked wretches.../That bide the pelting of this pitiless storm" (III.iv.28-29) and, eventually, comes to the realization that he is responsible for his own fate, because of his inability to exercise proper judgement as a king.

The urban and the rural world of the landscape are both part of the *ecumene*, but beyond, in the periphery, lies the wilderness. Although few characters in Shakespeare's landscape feel at home in the wilderness, Caliban is clearly portrayed as an existential insider on the island in *The Tempest*: descended from Sycorax, a witch, he believes that he rightfully owns the island and resents the presence of Prospero who controls this world from his cave with magic. Caliban's understanding of the island is intuitive and he displays this on several occasions, such as when he boasts to Trinculo that he can show him the "best springs...pluck...berries/...fish...and get...wood" (II.ii.162-163). Unlike everyone else in this play, the island is Caliban's home. Like Prospero, Timon of Athens also lives in a cave; however, unlike Prospero who has been exiled from his kingdom, Timon has sought voluntary exile as a misanthrope. Although Timon has become an existential insider, grubbing for roots, his servant, Flavius, is horrified at the depths to which his master has fallen:

O you gods!
 Is yond despised and ruinous man my lord?
 Full of decay and falling? O monument
 And wonder of good deeds evilly bestowed!
 What an alteration of honor has desp'rate want
 made! (IV.iii.460-464)

Flavius is expressing the view of an outsider, someone who cannot understand why anybody

would want to live in such foul conditions. Like all of those from Athens who visit Timon at his cave, the latter's world is repugnant to them and they are aliens.

By exploring this matrix, it is obvious that there are many examples of characters in the Shakespearean landscape who are either intuitively involved in their environment or who are existentially alienated. But the concept of insider and outsider is more complex than simply placing characters into one category or the other. The antinomy of insider and outsider can be better understood as a continuum, as Relph (1976) has already suggested, and it is possible to explore this continuum further by consulting several plays in a more detailed study. I would like to begin by first examining the concept of insider and outsider in the city, in the tavern scenes in *Henry IV, Part I*, and *Henry IV, Part II*.

It has been noted that taverns, alehouses and brothels can each be visualized as enclaves of disorder at the centre of the landscape. Unlike metaphysical space which seeks to impose order from above, dionysian space superimposes disorder on the landscape from below. However, it is a level of disorder that the authorities tolerate, because it is self-contained in certain areas of the city. Nevertheless, characters do experience different levels of empathy towards the tavern. Falstaff is an existential insider in Figure 19, but so too are the other patrons of the tavern, including Poins, Gadshill, Peto, Bardolph and, in *Henry IV, Part II*, Pistol; those who work in the tavern are also existential insiders, including the waiter, Francis, and Hostess Quickly and Doll Tearsheet. But the upper classes are clearly expected to be existential outsiders. In *Henry IV, Part I*, for example, Hostess Quickly informs Hal that "there is a nobleman of the court at door would speak with you" (II.iv.290-291), but the latter never actually enters the tavern. Similarly, later in the scene, Bardolph rushes into the room to tell everybody that the sheriff has arrived "with a most monstrous watch" (II.iv.487-488), but again they do not enter, until Hal gives permission to call the sheriff in, after which he

orders him to "leave the house" (II.iv.523); a similar episode is portrayed in *Henry IV, Part II* (II.iv). What this seems to suggest is that these enclaves are places that simply polarize society into insiders, who belong to the lower classes, and outsiders, who either belong to the upper classes or who represent authority and decline to enter without explicit permission. But there are several problems with this simple dichotomy.

Hal is not simply of noble birth, he is of royal blood, making his presence in the tavern somewhat problematic. However, although he appears to be an existential insider in *Henry IV, Part I*, in reality he is intent on "Redeeming time when men think least [that he] will" (I.ii.214). He admits this at the beginning of the play, when he likens himself to the sun—a symbol of the king—that *appears* to hide behind the clouds only to reveal itself in all its splendour when men least expect it (I.ii). The tavern, then, is no place for a prince to consort and Hal knows this. The prince is certainly not an existential insider, but nor is he an existential outsider, because unlike others in his class he actually befriends Falstaff and his accomplices. For Hal, the tavern is merely a place to visit and his sojourn here is limited and partial, strongly suggesting that he is what Relph would call an 'incidental outsider'. Ironically, he makes his future plans known to Falstaff in the play-within-a-play, but Falstaff never takes the prince seriously; when Hal finally becomes king, as everyone knew that he would, Falstaff is genuinely hurt when he is told in *Henry IV, Part II*: "I know thee not, old man. Fall to thy prayers" (V.v.47). The 'incidental outsider' now becomes, like his father before him, an 'existential outsider'.

Class structure, therefore, obviously plays an important role in defining who visits these dionysian enclaves in the Shakespearean landscape; apart from Hal, royalty and nobility are never portrayed in the tavern, although the governor of Mytilene does frequent the brothels of his city in *Pericles* (IV.vi). Historical evidence certainly confirms that the rich did

patronize brothels in London in Elizabethan times. As we have already noted, 20 of the 96 bawdy houses in London in the late sixteenth century were actually located inside the city of London itself where wealthy citizens resided (Archer 1991). What all of this seems to suggest is not that the upper classes avoided alehouses, taverns and brothels—as frequent injunctions by characters in Shakespeare's work seem to advocate—but, rather, that they simply enjoyed this form of entertainment more discreetly by indulging their appetites in establishments that catered exclusively to their own class.

The complexity of the antinomy of insider and outsider can be further explored in the middle landscape. In *The Winter's Tale*, for example, everybody in the scene in the shepherd's cottage is an existential insider, except Polixenes—the king of Bohemia—and Camillo, who are each in disguise (IV.iv). Florizel is also of royal blood, but by aligning himself with Perdita—"For I cannot be/Mine own, nor anything to any, if/I be not thine" (IV.iv.43-45)—he has publicly acknowledged that he is 'at-home' in her world, a relationship that is evident in his desire to have a shepherd "Contract" (IV.iv.393) him to Perdita before everyone at the feast. However, Polixenes' behaviour is more complex. The king obfuscates his role as an existential outsider in two ways: first, he changes his royal appearance so as not to disclose his identity to the cottagers; and second, at the beginning of the scene he makes an attempt to appear to *understand* the world of these simple country folk by alluding to nature's art:

You see, sweet maid, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race. (IV.iv.92-95)

By clinically analyzing nature in this way, Polixenes gives the impression of being a person intent upon studying his environment in a way that Relph (1976) envisages as an 'objective outsider'—a person who is attempting to gain insight by the application of a self-conscious

objective and dispassionate attitude towards a subject. But this attitude quickly dissolves into anger when he realizes that his son is intent upon marrying Perdita: "Mark your divorce, young sir,/...Thou, a scepter's heir,/That thus affect'st a sheep-hook!" (IV.iv.419-423). The objective outsider becomes an existential outsider, pointing out to his son that he is heir to a "scepter[']s]" (IV.iv.422), a metonymy that is used in the same way as the word 'crown' earlier to signify a monarch. His sudden burst of anger, of course, is not only a reminder of the behaviour of Leontes earlier in the play, but illustrates that Polixenes is really an existential outsider in this rural environment.

The Tempest provides yet another backdrop on which to explore the concept of insiders and outsiders from a slightly different perspective. It has already been noted in the matrix that Caliban is portrayed as an existential insider, believing that the island was given to him "by Sycorax [his] mother" (I.ii.333). But the island now belongs to Prospero its omnipotent ruler, who exercises control over his daughter, the virtuous Miranda, Caliban, a deformed slave, and the airy spirits who do his bidding. Through sorcery, Prospero has also become an insider, but unlike Caliban he is always conscious of the fact that he is living on the island in exile. Miranda, by contrast, has lived such a sheltered life that the real world is unknown to her, although she is aware of Caliban's evil nature: "Abhorred slave,/Which any print of goodness wilt not take,/Being capable of all ill!" (I.ii.353-355). Like the fairies in *A Midsummer Night's Dream*, the airy spirits in *The Tempest* roam throughout the island, but unlike Oberon, Titania and Puck, Ariel is subject to his master's wishes and yearns to be free. The denizens of this magic island, therefore, exhibit a complex array of insidedness before any visitors arrive, but it is the newcomers themselves that provide the most interesting reactions to the island.

After the storm, the marooned passengers gather together on the island and begin to

explore their surroundings. Adrian is the first to note the island's inhospitable nature, but he qualifies this remark by commenting upon its salubrious climate; Gonzalo concurs, noting that "Here is everything advantageous to life" (II.i.52). Both Adrian and Gonzalo, therefore, are exhibiting a degree of meaningful attachment to place that is characteristic of a behavioural insider, that is, a person who appreciates place through their senses. The reference to the climate—"subtle, tender and delicate" (II.i.44-45)—is also an interesting observation by Shakespeare, because climate was believed to be crucial to the Hakluyts' colonial plan, founded on the premise that latitude was a prime determinant in a region's economic potential (Earle 1992). This makes more sense, perhaps, when it is understood that *The Tempest* is believed to have been based on the events surrounding the *Sea Venture* that ran aground in the Bermudas in 1610 on route to Virginia; the Hakluyts were instrumental in laying the foundations of the Virginia Company and Shakespeare himself was closely associated with the leaders of the enterprise (Barnett 1972).

In contrast to the sanguine observations by Adrian and Gonzalo, Sebastian and Antonio are more cynical. Responding to Adrian's observations about the island's climate, for example, Antonio replies in a pun that "Temperance was a delicate wench" (II.i.46); a moment later, when Gonzalo notes that there is everything here that is needed to sustain life, Sebastian sarcastically agrees with Antonio that this is "True; save means to live" (II.i.53). Sebastian and Antonio, therefore, are existential outsiders, because they display no attachment to the island. Instead, they display a sense of homelessness. But towards the end of this repartee, Gonzalo begins to explore the meaning of the island at a much deeper level. "Had I plantation of this isle, my lord—/...And were the king on't, what would I do?" (II.i.148-150), Gonzalo asks out loud. He replies: "I would with such perfection govern, sir,/T'excel the Golden Age" (II.i.172). Speculating upon the prospect of establishing an utopia, the

councillor shifts from being simply a behavioural insider, who merely appreciates place through his senses, to an empathetic insider, a person who begins to attach a genuine sense of significance to the value of the island.

In conclusion, an examination of the concept of insider and outsider in the Shakespearean landscape reveals that it is far more complex than simply dichotomising experiential perceptions into existential insidedness and existential outsidedness. Between these two polar extremes there is a continuum of experiences with place that can be further explored using the mode of inquiry advocated by Relph. But even this typology of experience fails to completely account for the behaviour of some characters in relation to their sense of place, because many of the scenes examined in detail involve characters who *appear* to behave in one way but, *in reality*, have quite different intentions. Dissimulation is certainly evident in *The Tempest*, for example, when Polixenes and Camillo conceal both their identity and their intentions at the shepherd's cottage; dissemblers are also to be found in *The Tempest*; and it might even be argued that Hal displays some of the characteristics of a dissembler in *Henry IV, Part I* and *Henry IV, Part II*, in the sense that other than in the play-within-a-play, Hal never actually tells Falstaff that he will end his friendship with the dissolute knight when he becomes king. Fortunately, the audience can identify dissemblers long before their victims become aware of the calumny being perpetrated against them, but it is important to realize that many characters in the landscape are not what they seem. Zagorin (1982) notes that dissimulation was widespread in Elizabethan times: some people were devious by nature; others, such as recusants, simply had to hide their true identity in order to survive.

Landscape and the Stage

The fact that Shakespeare's work was written to be performed on the stage in front of an audience and not simply read, has important implications for the way landscape is portrayed in the text. One clue to this phenomenon lies in the settings of the scenes themselves. The territorial core, for example, accounts for nearly 39 percent of all of the scenes in the canon. *Ergo*, one could argue that the dwelling is an important component in the Shakespearean landscape and that the home was the prime focus of activity in Elizabethan times. However, a more plausible explanation is that the house is much easier to portray on the stage than an element such as the sea. By contrast, only four scenes in the canon are actually located at sea. However, we know that the sea is an important element in the dramatic landscape, because it is referred to in Shakespeare's complete works 289 times (Spevak 1967). Certain landscape elements, therefore, are more likely to be the setting of scenes than others, because of the logistics of stage design and this is not necessarily a reflection of their importance to the Elizabethan imagination.

As well as the logistics of stage design, convention too influences Shakespeare's selection of setting. In traditional Italian drama tragedy was played out against the background of the city, its geometry accentuating the asymmetry of events gone awry; comedy was enacted in the palace interior or enclosed gardens; and romance was depicted in the nonorthogonal world of the rural landscape. Control and power radiate outwards along a socio-spatial hierarchy from the city at the centre towards the countryside in the periphery (Cosgrove 1985). Although Shakespearean drama does not rigidly follow this format, there are some parallels. For example, the tragedy *Romeo and Juliet* is set in the city of Venice; several scenes in *Twelfth Night*, a comedy, are played out in the garden; and romances, such as *As You Like It* and *A Midsummer Night's Dream*, are set beyond the city in the periphery.

Nevertheless, the *Comedy of Errors* takes place in the city; and much of *Othello's* tragic plot is enacted out against the backdrop of Cyprus, an island fortress in the periphery of Venice's Mediterranean empire. However, Shakespeare's romances are always set in rural locations and this conforms to a pastoral tradition in literature that predates that of the Italian Renaissance by over a millennium.

The most important influence of the stage on the portrayal of the Shakespearean landscape, however, is in the relationship of horizontal terrestrial space to the vertical landscape of Elizabethan cosmology. It has already been clearly noted that the theatre incorporated into its design the 'heavens' above the stage and the 'hell' beneath it. Given these constraints, it is clear that Shakespeare wrote his plays in order to incorporate these elements into the landscape: order descends from heaven above and chaos bursts up from hell below. However, as we have already seen, the vertical landscape superimposes itself onto terrestrial space throughout Shakespeare's work. The city is a symbol of order and a metaphor for heaven; the wilderness is a symbol of chaos, and a metaphor for hell. But horizontal terrestrial space impinges upon the vertical metaphorical landscape as well: paradise is depicted as a garden, for example, and hell is portrayed as the wilderness. The vertical landscape of Elizabethan cosmology and horizontal terrestrial space interact, therefore, through tropes that change language from literal to figurative meanings in dialogue which, in turn, is accentuated by the design of the stage. Consequently, the Elizabethan theatre is not just a static platform, but a dynamic vehicle that gives meaning to the landscape and at the same time, manipulates the way the landscape has been created.

Although the Elizabethan theatre was very bare, props were used and, in some cases, symbols were employed to signify the presence of important people in the audience, such as when the mayor of the city was present (Bradbrook 1973). The theatre also used landscape

imagery to comment upon the politics of the day. The chorus in *Henry V* is believed to be making such a reference concerning the Irish campaign of Lord Essex, when the return of the victorious King Henry is likened to that of the visit of the Holy Roman emperor, who visited England in 1416 (Barnett 1972):

How London doth pour out her citizens!
 The mayor and all his bretheren in best sort—
 Like to the senators of th' antique Rome,
 With the Plebeians swarming at their heels—
 Go forth and fetch their conqu'ring Caesar in;
 As, by a lower but loving likelihood,
 Were now the general of our gracious empress
 (As in good time he may) from Ireland coming,
 Bringing rebellion broachèd on his sword,
 How many would the peaceful city quit
 To welcome him! (V.chorus.24-34)

Essex's Irish campaign, which took place at approximately the same time that Shakespeare wrote these words, was an unmitigated disaster; he subsequently fell into disfavour with Elizabeth and attempted an ineffectual rebellion against the monarch in 1601 (Bradbrook 1973). But what is particularly interesting is that despite heavy censorship during the Elizabethan times, the players continued to criticize the society of the day. On the eve of Lord Essex's rebellion, for example, the players staged a performance of *Richard II* and after the aborted uprising the queen is quoted as having said to her entourage: "I am Richard II; know ye not that?" (Zagorin 1982:87). Therefore, as well as manipulating the way landscape was portrayed on the stage, the theatre also used its power to comment upon the society of contemporary London and it was not puritan disdain of such establishments that bothered the government of the day so much as the potential seditious ramifications of the theatre itself.

Conclusion

This chapter has explored in detail some of the most important concepts that have emerged from this research in order to improve our understanding of the significance of landscape in the Shakespaerean imagination. It has included a detailed discussion of the body-landscape metaphor; upper and lower classes; home and away; sacred space; centre and periphery; insiders and outsiders; and, finally, landscape and the stage. In the final chapter, I will summarize the results of my research.

CONCLUSION

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

The Tempest (V.i.181-184)

Introduction

By incorporating the ideas of the New World into *The Tempest*, Shakespeare was charting radically new territory in his dramatic landscape. This dissertation has also been an attempt to explore a neglected *terra incognita* in geographical research. Using the concepts of polarity, ambiguity and antinomy, as well as the literary devices of symbolism, simile and metaphor, I have endeavoured to understand the experiential significance of landscape in the Shakespearean imagination as it is portrayed in drama. In conclusion, I would like to summarize the substantive findings of this study, before briefly addressing an important methodological issue of this research: specifically, the extent to which I feel Shakespeare's literary landscape reflects the Elizabethan world in which it was created. Finally, I will end by suggesting some further work that might be undertaken.

Substantive Findings

A detailed study of Renaissance cosmology revealed that although heaven was sacred to the Elizabethans—a symbol of order—and hell was profane—symbolic of chaos—the earth itself was in an ambiguous position, because it was always teetering on the edge of chaos. To the Elizabethans, this tyranny of fortune was not inflicted upon them by God, but by

human beings themselves. The polarity of order and chaos has been a useful concept to help explore the landscape in detail on the level of the macroscale, the mesoscale and the microscale. However, as this research clearly indicates, the ambiguity inherent in the macrocosm is also reflected in the microcosm.

One way that human beings understood their world in the sixteenth century was through the body-landscape metaphor. Just as the universe was conceived of as a whole, so too was the human body: the human head, like heaven, was sacred; the loins, like hell, were profane. Hylozoists portrayed the universe as being superimposed upon the human figure, and zodiacs illustrated the influence of various celestial phenomena upon human behaviour. Celestial and terrestrial elements are each metaphorically superimposed upon the body throughout Shakespeare's work, the latter being selected from the natural landscape, as well as the cultural landscape. The body-landscape metaphor was even used to help understand medical concepts in Elizabethan times, as well as the body politic itself and, in one humorous scene in *The Comedy of Errors*, the emerging nation states of Europe are superimposed on Luce, who is described as spherical, like a globe.

But not only does the landscape superimpose itself upon the body in Shakespeare's work, the body also superimposes itself upon landscape. In exploring Elizabethan cosmology, it was noted that just as the macrocosm is influenced by the polarity of order and chaos, so too do metaphysical, dionysian and apollonian impulses in the human body impinge upon the landscapes of religion, entertainment, justice and war, reflecting the most sacred, the most profane, the most orderly and the most chaotic manifestations of the microcosm respectively. Not surprisingly, body:landscape metaphors are ubiquitous in Shakespeare's work, many bestowing human qualities on inanimate objects in the form of prosopopeia or, in its extreme form, pathetic fallacy. Some body:landscape metaphors in use today have powerful

geographical associations, such as the 'eye of a storm', the 'face of a cliff' or the 'mouth of a river', clearly illustrating the importance of the head, a concept that extends back to the Renaissance. However, what is important to note is that these particular types of body:landscape metaphors are absent in Shakespeare's work; evidence indicates that they did not come into common use until much later (Porteous 1986b). Moreover, although the Gaia hypothesis too has similarities to the body-landscape metaphor, as a living organism that is superimposed upon the planet, there are important differences between this modern metaphor and its older counterpart, because to the Elizabethans the macrocosm and the microcosm were quite separate.

As clearly noted, the human body was also used in Elizabethan times to represent the body politic, a tripartite division of society that helped to justify social order by stressing its cosmic significance. It was important that the legitimacy of this order be clearly recognized because of the economic, social and political instability of the time. One obvious manifestation of this hierarchy in the Shakespearean landscape is found in the constant references to the chain of being, and this hierarchy is visually displayed in the spatial segregation within the city. But although Sjöberg's model of the late medieval town does have some parallels to the city as it is portrayed in the Shakespearean landscape, there are some important differences. The elite, for example, no longer lived in the centre of London, preferring instead to locate themselves at the court in Westminster, outside the walls. Similarly, there is no evidence to suggest that wealthy districts are part of a circular zone surrounding the financial district of the city; it makes much more sense to conceive of them as being enclaves within the city as was the case in the wealthy districts of Elizabethan London. These surprisingly modern trends can be better understood by the fact that although most people prefer to live in the suburbs of the modern city today, some wealthy

denizens have always preferred to live near the city centre, such as in London's elite West End.

There is strong evidence that the authorities in Shakespeare's world continually feel the need to reinforce the social order. For example, they carefully control the distribution of news at special locations, such as churches, marketplaces and in the street; equally important is the need to display pageantry at times of celebration to cement their hegemony further. Similarly, miscreants are often depicted being led through the streets in shame. Although the upper classes are normally accorded more dignity in being judged than lower classes in Shakespeare's landscape, public humiliation is ubiquitous at all levels; its intent was to help reinforce order by the display of violence, but historical evidence suggests that such spectacles also served as a focus for public entertainment.

These social divisions are even more clearly in evidence in the countryside. Although Shakespeare portrays this world as idyllic in the romances, conforming to a literary tradition that goes back for over a millennium, references to the enclosures, particularly in the historical plays, suggest the more ruthless nature of the agricultural economy in Elizabethan England in which the upper and middle classes, particularly the yeomen, were prepared to sacrifice the livelihood of the poor for profit. But there is also some evidence that the polarization of the social structure undergoes a remarkable change in certain locations. On the battlefield, for example, human feelings are dichotomized into self and other, and class dissolves into a powerful feeling of nationalism. Shakespeare's references to patriotism illustrate the emerging consensus among the Elizabethans that home was increasingly becoming a homeland.

The Elizabethans clearly understood that the family was crucial to maintaining order. The social identity of the occupants of the dwelling is clearly reflected in the type of building

that they inhabit. But as well as being a place of identity, security and stimulation through the personalization of defence and space, the concept of home can also be examined at many other levels. Human beings are homes, for example, in the sense that many of the patrons of the Boar's Head are 'at-home' with Falstaff. Home can also be envisaged as a room or, in the case of the ailing king in *Henry IV, Part I*, his sickbed. In the Shakespearean landscape, these rooms are portrayed as being very public places, because the idea of privacy did not really emerge until the end of the sixteenth century. Similarly, for many of the lower classes, taverns are also houses, the expression 'public house' continuing in use in Britain to this day. However, the city and the country are also important places of domicile, the latter reminding us of the close association between the county as a home and the country as a homeland. For some, such as Romeo, to leave the city is like a death in life, illustrating the close attachment of characters to their region of origin. Finally, death itself can be likened to a home in the Shakespearean landscape, in the sense that it is the place of ultimate return, "The undiscovered country, from whose bourn," Hamlet tells us, "No traveler returns" (III.i.79-80).

To the Elizabethans, the entire world is imbued with sacred properties, but certain locations exhibit much higher levels of spiritual significance than others. In a detailed study of the landscape of religion, for example, it was noted that the metaphysical impulse manifests itself in a variety of locations: sacred fountains, monuments, chapels, temples, monasteries, abbeys and churches each attempt to restore, maintain or encourage order, because the world is always depicted as being on the verge of chaos. But so pervasive is the metaphysical impulse, that sacred places can be found in other locations as well. The home and the garden both exhibit some sacred properties, the latter being likened to a paradise; the city also has some powerful sacred characteristics because, unlike the wilderness which

is a metaphor for hell, the city is sometimes likened to heaven; the countryside too is depicted as a lost Eden, particularly in Shakespeare's romances; and in the historical plays even the battlefield evinces some spiritual properties. In one such scene, the mountain becomes an *axis mundi*, linking the heavens with the earth below.

It is important to note that any attempt to separate sacred space from profane space in the Shakespearean landscape inevitably fails, because unlike our modern world, God's presence was ubiquitous to the Elizabethans. This is clearly manifested in the trial by combat in the lists in Shakespeare's historical plays, in which it is assumed that divine intervention will reveal the guilty party by simply allowing one opponent to defeat the other. On a more practical note, however, it is important to recognize that in Elizabethan times the parish exercised a far greater role in secular matters than it does today, where its very survival as an institution in some parts of the world is in doubt. Today, the needs of the poor, the sick and the elderly have increasingly fallen on the shoulders of the state, but in Elizabethan times the poor laws were administered by the church and they were among the best in Europe at the time.

It is clear from examining the Shakespearean landscape that sacred space diminishes as one moves away from the centre and eutopia gives way to dystopia, making the centre a place of deep significance. The private home is more than simply a dwelling; it is a place where an emotional investment has been made; similarly, its antinomy, the garden, exhibits sacred properties reminiscent of paradise; but it is the city that we associate most strongly with the centre. The city in the Shakespearean landscape is a symbol of stability; its wealth, order and security are, in turn, a reflection of its power. But the antinomy of the city is the wilderness, not the countryside: here, warmth at the centre is replaced by cold; wild animals roam free; and forests, mountains and the sea become threatening. Unlike the wealth, order

and security found at the centre, the periphery is overwhelmingly portrayed as a symbol of chaos. Nevertheless, as one moves from the centre to the periphery there are more complex changes.

Through the use of tropes, the vertical landscape of Elizabethan cosmology is superimposed upon terrestrial space: the city is portrayed as heavenly and the wilderness is depicted as hell. But horizontal terrestrial space also superimposes itself upon the vertical metaphorical landscape. The entrance to heaven is frequently depicted as a gate, as if it were the entrance to a garden or a palace; conversely, hell is described as if it were the wilderness. By turning literal language into figurative language, these tropes rotate the vertical and horizontal axis of the landscape back and forth through 90 degrees, substituting one for the other. The fact that the stage incorporated a vertical polarity of order and chaos into its design only served to accentuate the use of this metaphorical device.

Although the centre is overwhelmingly eutopic and the periphery is dystopic, enclaves of disorder can be found in the former and vice versa. Some of the disorder at the centre is institutionalized in dionysian space, such as in taverns, alehouses and brothels, because it is a level of chaos that the authorities are willing to tolerate on the periphery of the city; but plague, fire and civil unrest are far more intractable. In the periphery, the ambiguity is more complex. One way to explore this complexity has been to examine the meanings of the garden, the park and the forest in detail. As characters move along this continuum in the Shakespearean landscape, security gradually gives way to increasing levels of danger, heightening the element of risk. For the upper classes, who hunt in the park, this produces a feeling of excitement. However, as we have seen, excitement can give way to fear, such as when people become lost in the forest. But the prospect of exposing oneself to such locations also elicits a sense of awe; in the romances, it manifests itself in love, revelry and

fantasy, such as in the park after dark. However, there is still evidence of a need to impose control upon human emotion, because at the end of these plays love is always sealed in holy matrimony.

In Shakespeare's romances, there is evidence that eutopia and dystopia also give way to the more provocative idea of utopia in the periphery. For example, the countryside is portrayed as an ideal society in the cottage scenes in *The Winter's Tale*, until Polixenes spoils the mirth of the feast. But it is important to realize that the feast has been paid for largely by the gold that was left with Perdita when she was abandoned; moreover, as we have seen, this world was far from idyllic in Elizabethan times, because agriculture was actually one of the most ruthlessly exploited sectors of the economy. A past utopia is alluded to in the forest in *As You Like It* but, again, the world that the duke lives in is far from ideal when we actually find him. However, Shakespeare does describe an utopia in *The Tempest*, when Gonzalo speculates about the prospect of building a new world on the island. Clearly, these utopias exist *there*, but never *here*; they are to be found either in the past, or in the future, but not in the present. Finally, it is worth noting that although the city was conceived of during Elizabethan times as a heaven on earth, a reflection of the New Jerusalem in the Christian teachings of St. John, the wilderness cult that began in the late eighteenth century finally usurped this title by making the forests the cathedrals of the modern world, relegating the city, particularly its centre, to the status once reserved for hell. Although the wilderness today is certainly not an utopia, it has become a place of deep spiritual meaning for many in the West.

An examination of eutopia, dystopia and utopia, therefore, revealed a complex variety of attitudes toward the landscape. By developing a matrix that divided the landscape into the ecumene and the periphery, it was possible to conduct a preliminary exploration of

the sense of place of a variety of characters. The feelings of insidedness and outsideness are most polarized in the periphery, where, for instance, there is an almost unanimous sense of loathing for the wilderness such as that experienced by Flavius in *Timon of Athens*; Caliban, by contrast, is depicted as an existential insider on the island in *The Tempest*, because it is his home. But the attitudes towards the ecumene are also ambiguous. One of the most extreme examples of insidedness in the centre is that of Falstaff, who is 'at-home' in the tavern. But some characters feel a sense of deep alienation in the ecumene. Shylock is an outsider in Venice, for example, and even though he is forced to become a Christian at the end of the play it only contributes to an even deeper sense of alienation by virtue of the loss of his family, his wealth and his religion.

By exploring these levels of emotional attachment further, using a continuum that extends from an existential insider at one end to an existential outsider at the other, a rich complexity of feelings was revealed about the degrees of empathy that characters experience towards places in the Shakespearean landscape. Hal, for instance, can be likened to an incidental outsider in the tavern scenes in *Henry IV, Part I*, but in *Henry IV, Part II*, he becomes an existential outsider when he is made a king. Polixenes too changes roles in *The Winter's Tale* when he switches from being an objective outsider, interested in the natural world of the countryside, to an existential outsider on learning that his son is intent upon marrying Perdita. By contrast, in *The Tempest* Gonzalo first loathes the island, but then begins to display a strong sense of interest in its potential as an utopia, gradually becoming an empathetic insider. But what is also apparent in this detailed examination of the feelings towards place is the degree to which some characters mask their true intent by practising dissimulation. In a world in which the truth can be more dangerous than deceit, Elizabethan

England was riddled with dissemblers, and these scenes portray a variety of characters who are intent upon practising this devious art.

Perhaps one of the most important aspects to consider in this study was the role of the theatre in influencing the way landscape is portrayed in Shakespeare's work. Logistically, there are certain types of landscape that can be more readily adapted to a stage setting than others. The dwelling, for example, is the setting for over a third of the scenes in the canon. Conversely, the sea is relegated almost exclusively to imagery. In addition, although convention did not influence the setting of Shakespearean drama to the same degree that it did in contemporary Italian theatre, romances are staged in pastoral areas and some comedies are played out in urban settings. However, perhaps the most important influence of the theatre on the landscape is the design of the stage itself. The fact that Shakespeare's work is written to be performed on the stage is highly significant and helps to explain partly why the polarity of order and chaos is so prominent in the landscape, and why the vertical and horizontal axes appear to interact with one another. Finally, the presence of an important personality in the audience might tempt the players to embellish the stage with a symbol that connoted their presence. But on a far more seditious note, the players could also use their stage as a vehicle to comment upon the body politic, a rôle that was of deep concern to the authorities of the day.

Implications

In undertaking research into the significance of landscape in the Shakespearean imagination, as it is portrayed in drama, we are, essentially, examining the human-environment relationship as it is depicted through the mind of a playwright. However, in so far as Shakespeare himself was a product of the Elizabethan age, I think this study is able

not only to shed new light on the experiential significance of landscape as portrayed in the Shakespearean imagination, but also tell us much about the culture in which these plays were written. Furthermore, I have suggested that by undertaking this type of study we can, in turn, contribute to a better understanding of our own environment by exploring these past attitudes. With respect to these ideas, several points must be borne in mind.

Naturally, although Shakespeare dominates Elizabethan literature, this research is clearly biased in that it is a study of only one of approximately three hundred dramatists in Elizabethan England. The playwright, like the researcher, is also male. Although Shakespeare does not necessarily reflect the views of all Elizabethans, particularly those who lived outside London, I suspect that whatever literature was examined from the Elizabethan period—be it fiction or non-fiction—many of these biases would still remain because, until very recently, other than the contribution of the church, all learning in England was the exclusive privilege of a few wealthy men.

Secondly, it is generally recognized that art is a repository of meaning by virtue of its ability to "arrest motion, which is life, by artificial means" (Aiken 1977:21). However, it must also be recognized that art is an illusion. Hyperbole, for example, is one of many literary techniques employed by Shakespeare for dramatic effect to deliberately exaggerate the relationship that characters exhibit towards their environment. Moreover, in the case of Shakespeare's drama, order and chaos are clearly exaggerated by the design of the stage. But although art is a chimera, I believe that if it is used with caution it can allow us to see the world more clearly. The method that I have employed throughout this research has allowed me to compare the experiential data in the textual material with knowledge derived from more conventional accounts of the period, making a clear distinction between the

literary landscape of the Shakespearean imagination and the Elizabethan landscape itself highly speculative. This point requires further elaboration.

When, for example, Shakespeare depicts a character's negative reaction towards the forest, the emotion itself *may* be exaggerated but the fact that such fears existed in Elizabethan times is supported by strong historical evidence. What Shakespeare's work tells us is that people experience feelings of fear towards the forest for a variety of reasons, not *all* of which may be historically documented. The literary text, therefore, can provide us with new insights about a period that is historically far removed, but which is brought back to life with a subtlety that is beyond the grasp of more conventional research modes. Nevertheless, the goal of humanistic geography is not to test hypotheses—although it may generate them—but simply to portray the world as it presents itself in a way that makes *sense* to the researcher.

Finally, I have attempted to compare and contrast at least some of my ideas in Shakespeare's portrayal of the dramatic landscape to our modern world in the belief that by drawing these parallels we are improving our understanding of the environment in which we live. This has been accomplished, for example, by exploring the changing role of metaphors that have been used to understand the world; the evolution of ideas towards gardens, parks and wilderness; and the changing attitudes towards the city.

Further Research

The purpose of this dissertation was to explore a neglected field of geographical research by focusing upon the significance of landscape in the Shakespearean imagination. In studying this dramatic landscape, we are, I believe, also improving our understanding of the Elizabethan's perception of their own environment. However, in so far as this study has

been an attempt to shed new light on the Elizabethan landscape itself, further research still needs to be done before any definitive conclusions can be reached. Such research might include the works of other Elizabethan writers, such as Marlowe and Donne, as well as a more thorough perusal of historical works, journals and art of the period. Matters of gender must also be addressed. However, a variety of alternative avenues of research remain open to humanistic geographers. On a more abstract level, for example, it would be interesting to explore the evolution of the portrayal of landscape on the stage. Although Shakespeare's theatre was very bare, from the middle of the seventeenth century onwards Shakespearean productions became progressively more elaborate. Alternatively, since literature has had a profound influence upon tourism, perhaps a humanistic geographer could examine how visitors to Stratford experience landscape. For example, how do the expectations of place compare to the actual experience of place? Pocock (1987) has conducted this kind of research on the Brontë village of Haworth in Yorkshire. Finally, on a more practical theme, although an exhaustive compendium of place names pertinent to Elizabethan literature in general does exist (see, for example, Sugden 1924), no one has yet published an atlas—a symbolic landscape—of Shakespeare's world. The sheer breadth of Shakespeare's geography makes such an undertaking well overdue. Such a project could include the use of automated cartography and geographical information systems.

Envoi

Little of what Shakespeare actually saw in the Elizabethan landscape remains today. Much of what does has been preserved so assiduously that it seems artificial. Nevertheless, interest in the legacy of this remarkable man flourishes both in England and throughout the globe. A wide variety of disciplines have focused upon Shakespeare's work but, until now,

geographers have ignored the experiential treatment of landscape in this immense body of literature. It is my sincere hope that in undertaking this rather unusual piece of research, I have not only been able to contribute new insights into this important field of academic endeavour, but also to further reinforce the need for interdisciplinary studies to explore more thoroughly the many neglected *terrae incognitae* of geography.

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APPENDIX A

MATRIX OF LANDSCAPE ELEMENTS

Landscape Element	Scene		Word Count	
	Frequency ¹	Percentage	Frequency ²	Percentage
Battlefield	45	6	-	-
Brothel	2	<1	4	<1
Camp	45	6	27	2
Castle	65	8	37	3
Cave	7	<1	24	2
Citadel	7	<1	7	<1
City ³	65	8	130	9
Cliff	0	0	5	<1
Coast	7	<1	21	1
Commons	2	<1	23	2
Cottage	1	<1	4	<1
Country ⁴	10	1	-	-
Farm	2	<1	8	<1
Field	5	<1	-	-
Forest ⁵	32	4	45	3
Fountain ⁶	0	0	20	1
Garden	1	2	35	3
Heath	4	<1	3	<1
Highway	5	<1	3	<1
House	104	14	414	30
Inn	8	<1	12	<1
Island ⁷	4	<1	27	2
Justice ⁸	28	4	-	-
Market Place	8	1	24	2
Mountain	0	0	39	3
Open Area	3	<1	-	-
Orchard	6	<1	17	1
Palace	113	15	31	2
Park	14	2	19	1
Plain	10	1	-	-
Public Space ⁹	11	1	-	-
River	0	0	25	2
Sacred Space ¹⁰	30	4	-	-
Sea	4	<1	231	16
Stream	0	0	35	2
Street	54	7	24	2
Tavern ¹¹	5	<1	20	1
Tent	7	<1	79	6
Valley	0	0	3	<1
Wilderness	0	0	9	<1
Unclassified ¹²	42	5	-	-

- 1 Based on the 38 plays in Barnet's (1972) edition of Shakespeare's works.
- 2 Based on Shakespeare's entire works, including the play Sir Thomas More, after Spevak (1967). Where a word count is not recorded, either those elements are not specifically mentioned in the text, or they have more than one meaning, making a word count ambiguous.
- 3 Includes 8 (1%) scenes at the gate of the city. Gate is mentioned 55 times.
- 4 Countryside, or middle landscape.
- 5 Includes wood.
- 6 Includes fount.
- 7 The Tempest is set entirely at this location.
- 8 Landscapes of justice include lists, buildings administering justice and prisons.
- 9 Public space in the city.
- 10 Includes alters, monuments, temples, monasteries and churches.
- 11 Includes alehouse.
- 12 Forty-two (5%) scenes are not classifiable. However, it is important to note that although no scenes are located specifically in heaven or hell, heaven is measured 638 times and hell 170 times.