

The Duet of Ethical Identity and Pastoral Ideal in Shakespeare's *As You Like It*

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Abstract

Shakespeare's *As You Like It* is no doubt a successful pastoral model, whether read as a play of complete celebration of the spirit of pastoral romance or as a sheer satire of the pastoral ideal, in which the pastoral quality should very much rely on its characteristic pastoral setting, the Forest of Arden in comparison with Sicily and Arcadia. However, it should be noteworthy that Shakespeare seems not only to build an idealized Arden, but also to rebuild a real ethical court in the forest by destroying the ethical order in the city court. By this way the forest setting serves invisibly as a symbolized, idealized pastoral court, with the Duke and his followers rebuilding a new ethical field. Thus there reaches a compromise between idealism and realism and a duet between the ethical and the political order has been well established. Along with the ethical identities reconstructed the pastoral court has been highlighted which suggests a success in finding the pastoral ambience as an idealized way to melt the ethical and the political values into one sweet symphony of brotherhood.

Keywords: pastoral court, ethical, Shakespeare, *As You Like It*

1. Introduction

The 'Pastoral' genre has endured a long history in literature before its final arrival in England so it was not a new attempt when Shakespeare got involved with pastoral theme into his plays. He has done a great effort in combining the pastoral elements with his comedies such as *A Midsummer Night's Dream*, tragedies as *King Lear*, and *Henry VI, Part 3* while among these, *As You Like It* should be the most excellent model of Shakespeare's pastorals. As a writer famous of borrowing, reforming and refurbishing, Shakespeare took the story from Thomas Lodge's *Rosalynde*, a popular pastoral novel written in the year of 1590. What differs in between is not only due to Shakespeare's successful rearrangement of the romance story into a pastoral comedy but also the total transformation of the pastoral setting, from Lodge's Ardennes to Shakespeare's homeland's location, Arden Forest. As the setting of the play, the Forest of Arden could be at first recognized as Lodge's Ardennes which still a real existence spanning the borders of Belgium.(Note 1)One cannot ignored the influence of Ardennes upon Shakespeare's creation of the Arden Forest for from his time the literary Forest of Arden had entered English literature through an Italian tradition. (Note 2)Nevertheless, it cannot be over-sighted that when Shakespeare attempts to retell the story into his play, the very setting coming upon in his mind should be his familiar Arden area where still exists some small pieces of woods at the moment.

Therefore, along with his switch from the Italian Ardennes into English Arden, this deforested local forest gradually became a focus of interests for readers and thematically it has grown up into an equivalence of Arcadia, a Utopian promised land where the shepherds enjoy their idyllic life. To readers it has been shaped into an image of a fret-free place feeding concordance and harmony. That is, in some sense, Shakespeare appears as an idealist. He pictures a world of highly idealistic senses, for his Forest of Arden, the pastoral setting, is a magic existence that eliminates anything discordant. To quote Greg from his *Pastoral Poetry and Pastoral Drama* (1906), "for if

in one sense Shakespeare was but following Lodge in the traditional blending of pastoral elements with those of court and chivalry, ... in another sense he has in this play revealed, ... the whole pastoral ideal” (p. 411). However, just as Cirillo (1971) mentioned in an article entitled “*As You Like It: Pastoralism Gone Awry*”:

(M)aking the Forest of Arden a temporary retreat from the world of the Machiavellian court, Shakespeare suggests the ideal which should be the foundation of the real; but by consistently undercutting the pastoral convention as a convention, he also suggests that the ideal of the pastoral is not an end in itself—which would be unattainable in any case—but the underlying substance of the real, the world of the possible which should inform the actual. (p. 19)

It seems that Shakespeare’s *As You Like It* implies Arden as a great symbol and upon its shadow, two courts existed. One is the visible, real court of the New Duke (Frederick) whereas the other is the invisible, Arden court of the Old Duke (Duke Senior). The two courts lie in contrary: real and idealistic, that is, the former in the secular world, the latter in the idyllic world. The former symbolizes the corruptive, foul and evil side, while the latter is the “golden world”, appearing to be an idealistic pastoral setting outside the former. (Note 3)

2. Court Visible vs. Court Invisible

The “Court-Arden-Court” mode in *As You Like It* could be considered as the most distinctive feature for the story begins and ends at court but mainly takes place in the Forest of Arden, which functions as a very important bridge between the former court (the corrupted one) and the latter court (the purified one). As Kronenfeld (1978) puts in “Social Rank and the Pastoral Ideal of *As You Like It*”:

(T)he high and the low, the rich and the poor, may literally confront each other in those forms of pastoral in which the chivalric romance has combined with the eclogue to yield the pastoral romance plot of exile, sojourn in a pastoral place, and return to the court (p. 334).

If taking Arden at first just as a refuge for the exiled group, or the persecuted group, one may find easily that people who throng into the forest successively is to search for a place better than the corrupted court, somewhere utopia. Shakespeare begins the story with a court plot by telling everyone that the court is a fallen one with the dukedom seized by the younger brother and banishment of the old duke. As the story advances the setting has been altered, finally moving into the natural world from the city court. One thing about the moving space should be noted is that the first scene, Orlando and Adam’s conversation did happen in an orchard, near Oliver’s house, not in the duke’s court. The orchard represents Shakespeare’s simple implication of taking a total pastoral atmosphere into the whole play from its very beginning. There are in total four settings among the whole play: the orchard, near Oliver’s house (1.1 and 2.3); the lawn near the palace of Duke Frederick (1.2); a room in the palace of Duke Frederick (1.3, 2.2 and 3.1) and the Forest of Arden (the main setting of the plot). For this reason, it is necessary to examine how the plot develops in the court before the characters going into the forest in succession. The first conversation between Orlando and Adam provides a view of some main characters of the play as well as the tensions exist among them. Orlando explains his predicament to Adam, a devoted servant of the family for many years and decides to fight with his elder brother Oliver over his birthright.

ORLANDO *For my part, he keeps me rustically at home*
 or, to speak more properly, stays me here at home unkept -
 ...
 he lets me feed with his hints, bars me the place of a
 brother, and, as much as in him lies, mines my gentility with my
 education.
 ...
 I will no longer endure it, though yet I know no wise
 remedy how to avoid it. (1. 1. 5-6, 14-16, and 18-19) (Note 4)

Orlando’s report of his dilemma and the intense debate followed build the antagonism between Oliver and him. The outright hostility incurred in the orchard of Oliver de Boy’s house then summons up another antagonism between Duke Senior and his elder brother, Frederick, who takes up the position of Duke Senior in the court. (Note 5) Subsequently, Oliver’s conversation with the wrestler Charles relays two important messages that (1) he plots to kill Orlando; (2) the exiled Duke Senior now lives in the Forest of Arden with his followers and “there they live like the Robin Hood of England. They say many young gentlemen flock to him every day, / and fleet the time carelessly as they did in the golden world” (1.1. 93-95). (Note 6) Thus a conclusion can be drawn that a

satirical comparison, the new court is inferior to the old, the worst of all, and it is also inferior to the place which Duke Senior has been banished. It is the first comparison of the two courts (Here the old one is invisible actually, it is Frederick's court is a real one, visible.) and also the comparison implies a third court (still invisible now) existed in the forest. With the sharpening of the contradiction at court, Shakespeare gradually arranged his characters to be brought into the forest, and he should provide the Forest of Arden as an idealized pastoral setting at that very moment for his characters in order to make them live in harmony. Indeed the first scene of Act I serves as an introductory part of the whole play in which readers could easily figure out the two camps: the rightful Duke Senior and Orlando versus the evil side Duke Frederick and Oliver. But the debate in the orchard and the following wrestling on the lawn near the palace of Duke Frederick together could be taken as the invasion to the pastoral settings which imply the collapse of pastoral ideal. The Forest of Arden here is "set over against the envious court ruled by a tyrant, and a home which is no home because it harbors hatred, not love" (Gardner, 1959, p. 23). When the scene switches to the forest, Duke Senior appears to be a philosopher who expresses his gratitude of being exiled and discusses with his followers about their pleasures in the forest. According to Duke Senior, the exiling life in the forest brings him a positive attitude to life and helps him pause to meditate on what the real life is. The seasons' change makes him feel God's grace. The rough winds and icy storm enlightens him as they are his devoted and faithful counsellors.

DUKE SENIOR *Now*, my co-mates and brothers in exile,
 Hath not old custom made this life more sweet
 Than that of painted pomp? Are not these woods
 More free from peril than the envious court?
 ...
 And this our life exempt from public haunt
 Finds tongues in trees, books in the running brooks,
 Sermons in stones, and good in everything. (2.1. 1-17) (Note 7)

Ignoring the terrible circumstances around him, Duke Senior then chooses a positive attitude by finding out the merits of being banished. "In fact Arden does not seem very attractive at first sight to the weary escapers from the tyranny of the world" ...and "Arden is not a place where the laws of nature are abrogated and roses are without their thorns" (Gardner, 1959, p. 24). Before the evil court camp, or the corruptive power existed in reality invading the Forest of Arden, Arden has acted as a place which is very different from the idyllic pastoral setting. Duke Senior is warned that they are the intruders into the forest family by Jaques. For the exhausted escapers Rosalind, Touchstone and Celia, it does not look like a welcoming forest and Touchstone even goes to say that the court life is better than that of in the forest. Orlando and Adam also face the difficulties in the forest; Adam says he can go no farther and almost starves to death. And Corin who lives in the forest is totally a rustic, a poor man working for his master rather than a traditional shepherd who leans against the beeches piping melancholy to his love. Silvius is a true shepherd but looks miserly to sell his cottage, sheep and pastures. All the above exemplify that even if Shakespeare means to create an idealized pastoral existence, the unpleasant experience such as danger, poverty, hunger and damage still exist in the forest. Following the exiles and the escapers, the court evil finally swarms into the forest. In Act Three Scene One, Duke Frederick threatens Oliver with death or banishment if he does not find Orlando and in the meantime all of his possessions will be confiscated.

DUKE FREDERICK ...bring him dead or living
 Within this twelvemonth, or turn thou no more
 To seek a living in our territory.
 Thy lands and all things that thou dost call thine
 Worth seizure do we seize into our hands
 Till thou canst quit thee by thy brother's mouth
 Of what we think against thee. (3.1. 6-12)

This is the last scene taken place in the court which also foreshadows that all the characters will go into the forest from then on. Oliver's journey to the forest is under the threat of losing his life, his land and possessions, therefore he is forced to join the forest group because of his double identities: a tyranny in his territory and a victim in Frederick's territory. Frederick's attack at the forest appears in the last scene really is a sudden and

magical transformation from the evil side to the good one. In Jacques's news, Duke Frederick has amassed men to attack Duke Senior because he could no longer bear the good fame of the Forest Duke Senior, while at the rim of the forest, an old religious man transforms him; and as a result, he halts his plot, giving back the dukedom to his brother and returning the property he has seized before. Therefore, the last news draws a circle for the whole plot. The banished Duke and his followers will come back to their court and the escapers will come back home. Here the fourth court, the pastoral court rose up from its forest shadow (becoming visible) and is made a clear contrast with the city court. Meantime, along with Frederick's promise to reform, the city court waned and became invisible. Thus a cyclic plot is achieved in a perfect timing. However, the two worlds, the court and the forest are obviously juxtaposed. Whether the former or the latter acquires an ethical significance (Chaudhuri, 1991, p. 359) (Note 8) or one can call it a Shakespearean pastoral cycle, for the followers, *The Winter's Tale* and *The Tempest*, own the same genes. The whole background of the play is a huge ethical field in which the lawn, the orchard, the palace and the forest altogether act as the embodiment of disorder in it. The Forest of Arden "forms a magic circle (the reference to the Forest as a magic circle is explicitly made in Act V) out of which issues a new order based on a more realistic attitude towards life and love" (Cirillo, 1971, p. 22).

3. The Switched Identities of the Shepherds

Theocritus' pastoral mainly includes three modes: the pastoral elegy, a singing match among shepherds and pastoral lyric, in which the third one is the most popular and develops other kinds of uses in the following centuries (Cook, 2006, p. 409). For whatever changes, in the pastoral romance or the pastoral drama, the shepherds and shepherdesses do hold the eternal dominance in the pastoral tradition. Nevertheless, the characters in Shakespeare's *As You Like It* take a total disaster for the pastoral convention. The appearance of the exiled court group makes the idyllic countryside where the shepherds are taking a leisure life disappear, and then plays the lead instead of the shepherd group. The usurper, the tyrant, the exiles, the escapers and the hard-working rustics together make this pastoral story different. Greg (1906) has roughly divided the pastoral characters of *As You Like It* into three kinds: Celia and Rosalind, disguised as young men, are courtly characters; Phoebe and Silvius represent the polished Arcadians of pastoral tradition; while Audrey and William combine the character of farcical rustics with the inimitable humanity (p. 412). (Note 9)

The switched identity, that is, the exchanges of the character's identities, is the reflection of the chaos of the ethical order. Frederick and Oliver are obviously the destroyers of the ethical identities as Orlando speaks "Thus must I from the smoke into the smother, / From tyrant duke unto a tyrant brother", 1.2. 239-240); on the contrary, the Duke, Rosalind and Orlando who have been banished from the court into the forest are the real protectors of the ethical consciousness. At the very beginning of the play Orlando's complaints of his brother's brutality indicates the malposition of the characters' identities. Oliver should be responsible for Orlando after their father's death for he is the eldest in the family. However, he gives Orlando nothing, which makes Orlando feel distressed, as he argues "My father charged / you in his will to give me good education: you have trained me like / a peasant, obscuring and hiding from me all gentleman-like qualities..." (1.1, 53-56). Meanwhile the battle for a proper identity leads to the final breakdown between the brothers, that is, the elder became the tyrant of the family and then an intentional murder fell upon the youngest transforming him into a desperate escaper, taking leave with his natural identity. Then come the Duke Brothers. With the description of the Duke Senior's exiled plight, Charles makes a contrast between the two dukes, and then the two courts, old and new.

CHARLES They say 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: they say many young gentlemen flock to him every day, and fleet the time carelessly as they did in the golden world. (1.1. 92-95)

The remembrance of the "Robin Hood" and "golden world" echoes the convention of pastoral for pastoral poetry is a product of the Golden Ages while Robin Hood who lives in the Sherwood Forest is a perfect image to highlight the golden age. Hence, as McFarland (1972, p. 100) argues,

(to) bring in the golden world so early, and entrust the message to such an unexpected source as Charles, is to go--not historically but semantically to--the very fountainhead of the pastoral myth and thereby to concede the dire need for alleviation of the alienated world.

The reference of the golden ages is an implication for the rightful duke in the forest. The usurper, Frederick seemingly only plunders the dukedom, the title. Duke Senior is still the symbol of virtues. At this moment, Arden and Duke Senior are closely connected with each other. "Shakespeare does present the Duke as a model of pastoral virtue; at the same time, however, he underscores those aspects of the Duke's behavior that suggests a

performance, a pastoral masquerade” (Kronenfeld, 1978, p. 337). Therefore, the change of the duke’s identity changes only the living condition, not his nature. At the same time, the flying the good fame of the old duke mirrors the evil of the new court. As a leading figure in *As You Like It*, Rosalind’s conduct of being disguised as a gentleman and a love tutor possibly impressed readers very much. After Frederick has announced that Rosalind had been banished because of her good characters, she decides to disguise herself as a young man, named Ganymede to join her father in the Forest of Arden:

ROSALIND Because that I am more than common tall,
That I did suit me all points like a man,
A gallant curtle-ax upon my thigh,
A boar-spear in my hand, and in my heart
Lie there what hidden woman’s fear there will.
We’ll have a swashing and a martial outside
As many other mannish cowards have
That do outface it with their semblances.(1.3. 105-112)

The intelligent idea of being disguised as a man can help avoid at first the difficulties they will meet on their journey to the forest. And most importantly disguising as a man she, or ‘he (Ganymede)’ can possess a double identity, further, she can change into the other self. Rosalind’s difference on the one hand owes to the multiplicity of her identity. As Hazlitt (2011) points out that Rosalind’s character is made up of sportive gaiety and natural tenderness: her tongue runs faster to conceal the pressure at her heart. She talks herself out of breath, only to get deeper in love (p. 202). As the play progresses, Rosalind leaves the court for the forest, appearing like a talkative shepherd Ganymede standing on the stage and a fair lady created by Orlando’s poems upon the trees. She gradually become a ‘Rosalind’ of many parts. In the forest, ‘he’, the shepherd Ganymede meets Orlando (who now behaves as a melancholy shepherd) and interrogates his love, proposing to cure him of his lovesickness by posing himself as Rosalind. Rosalind (the duke’s daughter) and Orlando (Sir Rowland’s youngest son) should naturally live a genteel life in the court, but now both of them behave as the traditional shepherds wondering in the forest and pouring their love to the beloved. While the forest group (Corin, Silvius, Phebe, William and Audrey) (Note 10) that leads a country life does not follow the conventional pastoral. Corin, the realistic and pragmatic rustic who considers his shepherd life as his occupation, says that “But I am shepherd to another man, / And do not shear the fleeces that graze.” (2.4. 71-72) or “I am a true labourer: I earn that I eat, get that I wear,” (3.3. 53). He is a real person who makes a sharp contrast with the idealized vision of a shepherd in the pastoral tradition. Silvius is described as a master “of churlish disposition” and “little recks to find the way to heaven by doing deeds of hospitality” (2.4. 73-75) by Corin. Silvius and Corin could be compared with the couple of Orlando and Adam. Phoebe, unlike the conventional shepherdess, is a “caricature of the cruel shepherdess of the pastoral tradition, who rejects the love of the shepherd” (Boyce, 1990, p. 499). She moans at the romance passion and spurns Silvius’s love whereas chasing after Ganymede at the same time. Jacques is not a typical pastoral character. It is significant that the first mention of his name refers to his awareness of this less-than-ideal pastoral environment. In addition, Jacques’s song serves as a rebuke to the pastoral sentiment of Amiens’s song. Throughout the play, he rails against the pastoral view of life but, finally, he is the only character who chooses to remain life in the forest, while the others return to the court as soon as possible.

JAQUES Thus it goes:
If it do come to pass
That any man turn ass,
Leaving his wealth and ease,
A stubborn will to please,
Ducdame, ducdame, ducdame:
Here shall he see
Gross fools as he,
And if he will come to me. (2.5. 41-49)

Jacques’s identity is ambiguous sometimes. He is at first the Duke’s retainer, being banished with his duke to the forest. While in the forest he transformed as the prince of philosophical speculator. He is easy to relate his own

fate with the whole human's future. Comparing with Prince Hamlet, Jaques is totally the prince of philosophical idler. Meanwhile, he looks down upon everything, sneering at Duke Senior's hunting as another tyranny to the forest. His melancholy nature offers him cynical eyes upon the world. He meditates upon the evil of human hypocrisy, taking dislikes for music and dance and praising the satire which can expose the viciousness of the world. As Lindenbaum (1986) describes, the melancholy Jaques is merely an observer, one who goes around gaining knowledge and experience and doing nothing with them (p. 103). The switched identity in the Forest of Arden is the mirror of the chaos of the ethical identity, namely, in the wake of the collapse of the ethical order, the whole ethical field is plunged into an absolute chaos.

4. Conclusion

At the start of the play, when Oliver asks Charles for news from the court, Charles answers that "There's no news at the court, sir, but the old news: that is, the old duke is banished by his younger brother the new duke"(1.1. 79-80); while in the end of the play, a man appears and tells that he has news from the court, saying that Frederick "meeting with an old religious man, after some question with him, was converted both from his enterprise and from the world: His crown bequeathing to this banished brother, and all their lands restored to them again"(5.4. 144-148). Thus, the beginning and the end have been stuck together, the two pieces of news from the court drew them a circle. The first piece of news is from the old court (Duke Senior's court) into the new court (Frederick's court) yet the second piece of news is taken from the new court of Frederick's (now it turns into the old court) into the forest court of Duke Senior's (obviously it is a reformed new court). The emergence of the two piece of news at the beginning and the end of the play is absolutely not a coincidence. Shakespeare makes delicate arrangements in retelling this story by juxtaposing the pastoral metamorphosis with an ethic problem. The switched identities of Duke Senior and Frederick, Oliver and Orlando as well as Rosalind and Celia destroy the authentic ethic identities which causes the collapse of the ethic order. In such circumstances, Shakespeare contrives to create a paradise-like place, the Forest of Arden, throwing the chaos totally into the natural world. As an idealist, Shakespeare describes the traditional landscape of pastoral, as a place of escape from the cares and responsibilities of everyday life, preeminently a landscape of love, and a refuge for unhappy lovers of the Petrarchan sort (Linder Baum, p.10). However, Shakespeare's pastoral Arden is just like a paradise, but not a real paradise as some others have depicted before. At first it merely provides refuge to the exiled group, instead of a perfect land for a perpetual purpose, and gradually becomes a rebuilt ethical field. The variation of the identity and the space accomplishes a rising cycle (court-forest-court, the former court is a corrupted copy while the latter is an amended version) in which the destroyers have been converted and the evil court is a reformed existence. As Horace declares, the literature's ultimate aim is to be sweet and useful and the best writings is to teach and delight, Shakespeare does his best in his *As You Like It* by performing the duet of his pastoral ideal with the standard ethical order.

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Notes

Note 1. The real Arden Forest has already declined during Shakespeare's time, but there are a lot of indications (forexample, the place-names as Henley-in-Arden, the oldest oak which is considered as the dominant tree in the Arden area of Warwickshire at Stoneleigh Abbey near Coventry and so on) of the past Arden history in the neighbourhood of Shakespeare's hometown, Stratford-upon-Avon. And Arden is still an area located in the mainland of England, not far from his hometown. One thing that should not be ignored is that Shakespeare's mother, Mary Arden, is the descendent of the Arden Family. Therefore, the setting Shakespeare has chosen for his *As You Like It* is not a complete transplant of Thomas Lodge's Adrennes Forest in *Rosalynde*, it is at first his own local woodland. Robert Moore, The Forest of Arden, *Heart of England website*, retrieved September 3, 2011, from <http://heartengland.blogspot.co.uk/2011/09/forest-of-arden.html>.

Note 2. By comparing the two texts, Lodge's *Rosalinde* and Shakespeare's *As You Like It*, Forsyth points out that the ultimate origin of the latter's Arden should be rooted in an Italian tradition in which makes a lost Arden in England become the literary one after its first appearance. V. L. Forsyth (2010), Shakespeare's Italian Forest of Arden, *Notes and Queries*, June, 57(3), p. 376.

Note 3. It should be noticed that when Arden is intermingled into the court, or the court is immersed with the forest, Arden becomes vague and symbolic. It is a kind of purifying power rather than a real forest. At the same time, just like the female characters in the play, Arden possesses the power of union and combination. The duke's daughter, Rosalind can be paralleled with the forest who is also a joint between the two brothers, the two family. As Starke mentioned, the pastoral virgin is special because she is an aristocrat. That is, she is not a traditional shepherdess singing under the green wood tree or taking good care of her sheep, her identity foreshadows as Arden functions the power of union. See Sue P. Starke (2007), *The heroines of English pastoral romance* (Suffolk: D. S. Brewer).

Note 4. Throughout the paper I use the New Cambridge Shakespeare (ed. Michael Hattaway, 2000) text.

Note 5. The duke brothers' court here could be well linked with de Boy brothers' country estate, for Turner has mentioned that the country estate is a miniature stat, and also the political disaster is commonly presented with a fall, ruining the former court or country estate into a chaos. See James Turner (1979), *The politics of landscapes: Rural scenery and society in English poetry 1630-1660* (Oxford: Basil Blackwell, pp. 87-91).

Note 6. *As You Like It* seems to be a best example of the Robin Hood tradition and probably written to compete with a play about forest life produced by the Admiral's Men. Robin Hood is of symbol of the national hero whose refusal to submit to tyranny, vigour, and life in the Sherwood Forest together became a golden memory of the English people. See Bonamy Dobree (1960), "Shakespeare and the drama of his time", A companion to Shakespeare studies (New York: Doubleday and Co., p. 250) and also Malcolm A. Nelson (1973), *The Robin Hood tradition in the English Renaissance* (Salzburg, Austria: Institut für Englische Sprache und Literatur Universität Salzburg, p. 1).

Note 7. Though the old duke mentioned the cruelty of the natural atmosphere in the forest, it is still a place 'of retreat where human virtues, true love and loyalty and generosity' and it 'can be maintained unsullied by the corruption of the outside world'. Arden here is philosophical. See Cooper (1977), *Pastoral: Mediaeval into Renaissance* (Ipswich, Brewer).

Note 8. Sukanta Chaudhuri, "English Pastoral Drama", in *Renaissance Pastoral and its English Developments* (Oxford: Oxford University Press, 1991), pp. 348-85. Chaudhuri points out that the 'cyclic' plot at its simplest implies a fairly direct idealization of the country and of shepherd life. This may be said to be the root impulse behind all pastoral literature. However, a special development of the cyclic plot, bringing court and country into a deep and complex confrontation, p. 359.

Note 9. Walter W. Greg, *Pastoral Poetry and Pastoral Drama*, p. 412. It is noteworthy that the last pair is the dramatist's own addition to the cast.

Note 10. It should be noticed that Shakespeare's shepherds and shepherdesses are not the traditional ones. The transformation of their identities show clearly that it is an allegorical dimension of the pastoral, and its ability to speak more politically as the courtiers rather than those of in the traditional pieces. See O'Callaghan (2000), *The 'shepherds nation': Jacobean Spenserians and early Stuart political culture, 1612-1625* (Oxford: Clarendon).

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