

SHAKESPEARE'S LATE STYLE AND RENEWAL THROUGH THE FEMININE: A FULL SPECTRUM, ALL-QUADRANT APPROACH

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ABSTRACT: “Can we make a New World?” Shakespeare’s late vision in the *The Tempest* seconds transpersonal efforts to flesh out a more expansive and consequently more redemptive understanding of our human being and context. The present inquiry calls for a holism that is Full Spectrum, from good to bad, and all-quadrant, one that provides an expansion of gender comprehension and of lifespan stretch, while offering an explicit analysis of metaphysical context. In pursuing, through Jacobean colonizing, a New World back then, and in pursuing a paradigm shift today, one encounters parallel obstacles. Shakespeare’s vision depicts a rebalancing of hypermasculine internal and external life by way of the young and the mature Feminine. Outcome: a greater ability to draw together the *concordia discors* of a New World, a vision best realized by gender-balanced sensibility.

“Authorship in the proximity of death”—this is Gordon McMullan’s¹ characterization of Late Style in Shakespeare (2007), at least as critics since Georg Brandes have constructed the Late Style idea and, from other points of view, argued over it. Does the prospect of death re-invigorate the style? Does it induce serenity in late plays such as *The Tempest*? Is, instead, a certain insistence on periodic incoherence more characteristic? Certainly themes of life-review, legacy, and succession predominate.

This inquiry investigates Late Style and uses the Shakespearean vision that emerges to enhance an inclusive approach to transpersonal studies. It fleshes out the notion of Late Style both by adding emphasis on Shakespeare’s gender innovations as he ages and by bringing to the Shakespeare studies a transpersonal framework, which, in turn, issues in reciprocal enhancement for both fields. The inquiry builds on early research by Boucouvalas (1980), on Jorge Ferrer’s theorizing (2002), and on recent research by Caplan, Hartelius, and Rarden (2007); and it draws inspiration from integral thinkers and their cross-disciplinary work. All of these researchers and theorists add range, either to transpersonal content, methodology, or both. This study builds most explicitly however on Michael Daniels’ call for a more comprehensive holism.

THE CALL FOR A FULL SPECTRUM, ALL-QUADRANT HOLISM

It is not new to say that Maslow advocates exploring “the farther reaches of human nature” (1971). Usually the transpersonalist puts the accent on peak

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experience. Maslow also suggests, however, that human nature accommodates the desolation experience (1971, p. 252). Along these lines, Daniels redefines holism in his excellent book *Shadow, Self, Spirit* (2005, pp. 64–69). He seeks a more inclusive holism that answers, for instance, to this greater stretch of the spectrum from good to bad. He aims to improve upon a simplifying holism, reductionistic and sunny, called by him Holism 1, and on one that is limited through failure to contextualize, Holism 2. Instead he invokes Holism 3: “All-quadrant Holism proposes the need to integrate the individual body-mind-spirit (positive and negative) in the social, cultural and natural worlds” (p. 67). When Daniels says “all-quadrant,” he refers to Wilber’s integral approach that looks at the individual and group, the internal and external. These are the quadrant perspectives: the inner intentional, the behavioral, the cultural, and the social. My own approach encourages inquiry in an expansive spirit similar to that of Wilber’s previous spectrum of consciousness work (1993). Such a spirit extends into quadrant work. “[T]he quadrants are simply the **inside** and the **outside** of the **individual** and the **collective**, and the point is that all 4 quadrants need to be included if we want to be as integral as possible” (2005, p. 32).

Like Daniels, I align with Wilber for his all-quadrant approach but abstain from adopting lines, levels, states, or types.² Instead of using his system, I draw as directly as possible on the Shakespearean text. I do not work, of course, without assumptions—for instance, those of Jung, systems theory, and feminist spirituality. My use of Jung entails an orientation similar to Grof’s and Washburn’s, that there can be a digging deep into the archetypal level, one that may seem like regression or even be so, all in the service of transpersonal progress (Grof, 1998, pp. 85–117; Washburn, 1998, pp. 62–84); the worlds of the late plays are nothing if not paradoxical. My aim is not to provoke, in Grof’s words, a “battle of models” (p. 117.) but rather to encourage an effort, with all due thoughtfulness, toward greater synergy among them.

In addition to invoking the expansiveness of late Shakespearean views on gender, I supplement Wilber’s spectrum thinking and Daniels’ use of that orientation, with the foundational thinking of F.W. H. Myers (1895, p. 6; 1903/2001). William Braud (personal communication, December 18) drew my attention to Vol I, pp. 15–17, in the original 1903 edition as well and first suggested the relevance of Myers. Myers offers an early definition of psychological spectrum, antecedent to Wilber’s work. Myers develops a spectrum psychology, discerning a psychospiritual spectrum that spans from archaic physiological, which he calls infrared, through to the ultraviolet superior end. In his turn of the century theorizing he proposes that we have yet to fully catch up with our own ultraviolet intuitive abilities—parapsychological, visionary, and such—on a personal and evolutionary level, but that our capacities span, in actuality and potential, from the animal to the sublime.

Finally, the expansion to a Full Spectrum vision encompasses not only the good to bad ethical dimension, the all-quadrant context, and the revised gender relations introduced in late Shakespearean plays and relevant today, but also the lifespan expansions suggested by Stan Grof (1998) and Jenny Wade (1996).

In dialogue with Wilber, Grof argues for his own research findings around perinatal, death-and-dying, and after-life experiences as relevant to a spectrum understanding (1998, pp. 85–117). (The present inquiry accents the latter two, death-and-dying and after-life, filling out the picture by way of Shakespeare’s Late Style; more follows on that subject after this Full Spectrum discussion.)

Grof restores value to “regressive” contact with archetypal dimensions. He rescues this kind of archetypal experience from the demotion it receives at the hands of Wilber’s pre/trans fallacy. Pre-personal regression, according to Wilber, should not be mistaken for transpersonal; this would counterpoise transpersonal *against* pre-personal, as neither Grof’s work (1998), nor Washburn’s (1998), nor my own in this inquiry, finds it appropriate to do. Grof takes the many moments in both life and the vicinity of life, from the womb or birth canal to the grave and beyond, as challenging and crucial. He acknowledges and accents the encounter with biological death (p. 96), the imposing physicality of it, adding concrete specificity, afforded him by clinical research, to his foundation for theorizing (Grof, 1998; 2005). He expands the spectrum in a way that makes maximal room for the Late Style insights of Shakespeare, and, like Grof the story-gathering psychiatrist and researcher, Shakespeare, the supremely comprehending dramatist, offers instances that bear a resemblance to clinical results; though fictional, they are vividly concrete.

WHY REVISIT SHAKESPEARE?

What relevance does Shakespeare have for pursuing maximal scope in a transpersonal vision? Shakespeare conveys a more intimate, variegated, and accommodating view of the human species and context than that of perhaps any other playwright. In addition, his late vision offers, for those of us challenged by a fragmented and fragmenting postmodern world, a pluralistic and ecumenical approach to dilemmas in Jacobean times analogous to those of the present day. His sensibility accommodates and portrays many external facets in an all-quadrant fashion; in fact the *late* plays in particular pursue an all-quadrant approach. Shakespeare conceives of the characters and the plot in their many contexts—psychological, whether psychodynamic or archetypal, political, and religious. The characters inhabit a range of social levels from peasant and shepherd to aristocrat; a few seem even to be transpersonally self-actualizing, whether in the rural backwaters or at court. As the design of a play reveals itself, each context, each facet of the dramatic portrayal, which an historian would mine for his own specific discipline or a sociologist for hers, instead mosaicks with the rest to make a whole. The late plays transcend a single genre such as “history play” or “pastoral comedy.” (Critics may assign them to a genre called “romance,” but this comes closer to meaning “catch-all.”) Instead the plays pursue the knowing which was whole before suffering dismemberment into disciplines. As *Hamlet’s* Polonius says, referring to a troupe of players: “The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral” (2.2.387–390) and so on. Polonius makes

distinctions and torturous conflations which the elder Shakespeare mocks, ignores, or transcends, not just in theory but in practice.

There is a great range within a single character as well, especially one like Prospero, who catches some few inflections from Everyman, faced with mortality like the rest of us, but on the other hand from an Everyman so highly developed as to function, at moments, as a demigod. He has, then, a Full Spectrum to his psychology.

Five centuries after he wrote, Shakespeare is now translated into 50+ languages. Theater, opera, and film directors the world over cast his work in the dress and customs of all eras— from Verdi's *Otello*, to Tian Han's version of *Hamlet*, or Kurosawa's *Ran* as a Kabuki *Lear*. His wisdom, especially as carried by the Late Style of a romance play like *The Tempest*, translates to have global application. It is the kind of wisdom we need for assembling an ever more fragmented but ever more globalized society without either cracking down to do so or cracking up. We need to learn instead how Shakespeare's Late Style arrives at a *concordia discors*. This concord of things through discord (Horace, 12th epistle, *First Book of Epistles*, c.20 B.C.E.) may be a near enough goal for transpersonalists who are not just expanding the scope of their own thinking and practice, but attempting through engaged spirituality to bring more health-in-wholeness to the postmodern world.

Shakespeare's viewpoint, as he ages, evolves from the sometimes nihilistic vision of the tragedies to a very different late romance vision, one that still encompasses the worst that humans and our cosmic context can manifest yet now stretches to a resolution that embraces mystery and its healing powers. Even more interesting, his approach to the encompassing mystery that is our human context entails a focus on extreme psychospiritual states, both the most negative moments and the peak ones of mystical attunement, enriching our understanding by way of his ripened perspective.

I concentrate on (and later summarize for the reader) a particular play, *The Tempest*, with the premise that it builds upon a vision shared in his other late plays, those he wrote after 1603, when James had succeeded Elizabeth. It is a vision *post-innocent* and *post-tragic*. Imagine my analysis of the play, if you will, to be like the presentation of a case history. Rather than continue in this inquiry to theorize by drawing abstract inferences from still more abstract assertions, the inquiry will proceed to infer theoretical conclusions from concrete details regarding particular characters in a particular story. The case history centers on Prospero but with a systems disposition that tracks as context the interactive whole—family (daughter especially), island creatures, even the island itself with its magical properties.

I draw, though rarely explicitly, on a background knowledge of *Pericles* (written in collaboration, c. 1606), *Cymbeline* (c. 1608–10), and *Henry VIII* (written in collaboration, produced 1613). These plays indicate that *The Tempest* (1610–11), following upon *The Winter's Tale* (c. 1610–11), the other play to which I sometimes refer, is no anomaly in terms of vision but of a piece

with the rest. It is, by critical consensus, the last play he wrote solo rather than in collaboration, a kind of valedictory gift.

LIFE IN THE PROXIMITY OF DEATH: LATE PERSONAL STYLE

The style that conveys his vision in the romances may be viewed as Late Style. This characterization builds on Gordon McMullan's excellent work in *Shakespeare and the Idea of Late Writing: Authorship in the Proximity of Death* (2007). As I mentioned earlier, bringing a spectrum psychology up to and beyond the moment of death contributes not only to Shakespearean studies, as McMullan does, but also to the enterprise of making a thoroughly comprehensive transpersonal psychology; it expands upon earlier death, dying, and after-life work in the field.

A first relevant distinction that must be made is between Old Age Style and Late Style, because Shakespeare died in 1616, at 52, and was writing these plays in his 40's. Biographers like Katherine Duncan-Jones and the sometimes maligned Ivor Brown argue that he would have been suffering from syphilis; Updike mentions speculations about a drinking problem (2006). What we know with greater confidence is that he died on April 23, 1616 and that 50 years later John Ward, Vicar of the Holy Trinity Church at Stratford, wrote in his diary: "Shakespeare, Drayton, and Ben Jonson had a merry meeting and it seems drank too hard, for Shakespeare died of a fever there contracted." In any case, we witness much activity in his last 5 years around retirement to Stratford, property arrangements, clarifying his will, etc. We can risk deploying Gordon McMullan's distinction between Old Age Style and Late Style, placing Shakespeare in the latter category:

...[T]he importance accorded to late work is not always the product of a privileging of old age per se...but rather of a celebration of a particular liminality—of, that is, the proximity of death. Late work is, in other words, borderline activity, a creative response to death, a kind of eschatology (2007, p. 10).

We may add to this biographical information that Shakespeare, whose late plays give evidence of his mulling over themes of succession by way of the daughter rather than the son (Hunter, 2005), had in 1596 lost his son, Hamnet, and was dearly close to his daughter Susanna, who gave him the only (legal) grandchild he would live to know, Elizabeth.

McMullan selects Shakespeare as the central figure for one kind of understanding of Late Style (2007, p. 13): serene, perhaps with an element of resignation, spiritual, redemptive. He counterposes Adorno's understanding of a different kind of Late Style, which would be found in the late quartets of Beethoven. The style is "difficult, profound, an acquired taste" (p. 13). It is not necessarily reconciled, is instead irascible, may portray process yet without development. Updike, surveying this darker Late Style territory, allows that Shakespeare's style has affinities:

A sacrifice of, or impatience with, “coherent sense,” as well as the requisite irascibility and what Said calls “highlighting and dramatizing ... irreconcilabilities,” can certainly be ascribed to the shimmering late works of Shakespeare, an artistic titan on Beethoven’s scale. Lateness came early to both, both dead in their fifties (2006, p. 1).

I would distill the two views with help from Dylan Thomas. One type, the supposedly Shakespearean serene one, consents to “go gentle into that dark night;” the other will “rage rage against the dying of the light” (1954). The present inquiry arrives at a conclusion in line with Updike’s: Neither view of Late Style suffices to describe Shakespeare and his Full Spectrum vision. Both approaches, one reconciled, even serene, and one resistant, actively weigh in and counterpoint each other in the late plays.

I have begun here to lay out Late Style—its moods, along with the darks and lights, the continuities and discontinuities, that carry these moods. As I deepen in the course of this inquiry into a more detailed study of *The Tempest*, I will also discuss the content of Late Style: themes of life review, legacy, and succession. I explore too, both as content and as mode of delivery, the relevance of the return to beginnings and the stretch toward the End, the primal and the visionary, as carried by the prominence of archetypal creatures, locations, and happenings, from Eden to the End of Days. All of this lies within the compass of Shakespeare’s Late Style.

A WATERSHED PERSONAL AND EPOCHAL MOMENT

There is a reconciled approach in Late Style and a resistant one; sometimes, as with Shakespeare, both apply. *The Tempest* answers to such a description. I will give an example of Full Spectrum all-quadrant investigation by citing, first, Shakespeare’s personal activity at the borders (i.e. the liminality of Late Style would have one examining that border between life and death, as the dramatist does through Prospero, who contemplates death); but I look as well into the sociocultural and historical context that illumines both the vision inside the play and the life context for Shakespeare himself. We may view this moment in Prospero’s life and Shakespeare’s (drawing a loose analogy) as at the edge, liminal. It presents both the dangers and the opportunities of a moment arising in the gap between structures. An additional spatial metaphor might be *watershed*: This moment is for Shakespeare, and even, I would argue, for his culture, *watershed*. Imagine Shakespeare standing on high ground that drains downslope in both directions. He has a panoramic view.

“O brave new world,/That has such people in’t!” “’Tis new to thee.” (*The Tempest*, Act V: Sc. 1, lines 183–184). Regarding the hope quotient, confidence in the future of the human race and the globe, Prospero and his daughter differ markedly. “’Tis new to thee”—Prospero may speak this under his breath, sparing his delighted daughter; she has caught sight of her first bunch of human creatures, some wicked, some decent, but all epiphany to her. The young woman, a natural moral aristocrat though brought up on an island in

the wild, at this point holds a fresh compassion and lively wonder in her heart that lends to everything a patina, gold dust. When she first sees Prince Ferdinand, he is to her eyes “a thing divine.” I would contend, along with John Updike (2006), that neither reality, the one perceived by a sophisticated Prospero, somewhat jaded, a touch embittered, and the one perceived by his hopeful innocent of a daughter negates the other.

The sociocultural, geographical, scientific, and metaphysical context for Shakespeare’s late writing matters a good deal. A preliminary glance at the strengths of this sociocultural context will better equip us to discern the vision internal to the play—the how and why of its Full Spectrum richness. Cruttwell, in *The Shakespearean Moment*, elaborates (1970):

In the opening years of the [17th] century, there occurred a moment of convergence. Church and State, in the Anglican settlement and Stuart monarchy; courtly and popular; the traditional ethos of the countryside and the critical alertness of the capital city—these for that moment, came together to a degree far greater than they, or their equivalents, ever achieved in any other time (p. 249).

The cohesion is the strength in such a cultural moment, a moment which helped foster one of our very greatest writers and visionaries. There are, however, liabilities in such a watershed moment as well. The unity holds perhaps for the merest moment. All can sense in that moment at best a tense unity and a *concordia discors*, at worst a promise of encroaching chaos. This 17th century time is an age of discovery, an age when the new cosmology and the new empirical method are taking hold, age of the Renaissance revival of classicism. There is a sense of loss at this moment as well: philosophically, the medieval Great Chain of Being is collapsing and, in actual fact, the Pope no longer dominates the church hierarchy in England. There are replacements: the new cosmological knowledge; the King as sovereign over the Church of England; the vernacular Bible, published (1611) due to King James’ efforts, opening a direct conduit to God. But the new orders are by no means as stable, and reassuring in their stability, as the old. Likewise the merchant class is interpenetrating the aristocratic and vice versa at a disconcerting rate. So much is in flux.

Addressing the spiritual tensions, Shakespeare’s ecumenical compassion, demonstrated most clearly, perhaps, in *The Winter’s Tale*, but explicitly enough in *The Tempest*, encompasses Greek and Roman pagan sensibilities,³ but also medieval views from chivalric to those of miracle/mystery/morality play. Shakespeare adds into the mix contemporary folk paganism—still alive and well in this Jacobean Age but soon to be gutted by the Puritan Revolution (Cruttwell, 1970, p. 254)—along with the relatively suppressed Catholic religion, in England at least, and the relatively new (1536) Anglican one. All these cohabit side by side in his late plays. The moment of these plays is watershed: He retraces the past. At the same time, his Prospero reaches “the Bermudas” (1.2.230) by proxy, sending the sprite Ariel there to fetch some dew. Shakespeare surveys prospects for a New World.

As we age, what once may have seemed crucial regarding an action we undertake—that we succeed at this action—may now seem less so. Take for example Hamlet. He is engaged in what seems to be the first great action of his life. He appears in some sense to have failed at that first great action. This is a tragic outcome that constitutes a tragic universe. Prospero clearly failed at one of his first great enterprises—ruling Milano when he was younger. Yet he has survived this. He now produces a summative action at which he will succeed—the redressing of old wrongs, the recapturing of his dukedom and delegating of its rule to his daughter and new prospective son-in-law. However, as we age even the definition of success alters. We now perceive life as not all light or all dark. We would like life to be all light—one unending plateau of being, which is to say, meaningfulness, sheer reality, ontological density and authenticity, but instead there seems to be an alternation of being and nonbeing, the orderly and the random, good and bad. This *chiaroscuro* vision (which translates *light-dark* or *bright-obscure*, a term used to characterize the high contrast light-and-shadow of baroque art) might even apply to a single action. Prospero succeeds in the last great action of his life—but there are lights and darks even in that success.

While meditating on a Late Style that characterizes personal vision, I remain mindful of parallels between Shakespeare's era and our own. Not only may a *personal* sensibility be post-innocent and yet post-tragic; the sensibility that accompanies a late *era* rather than a high classical one—a baroque era in Shakespeare's times and a postmodern one in our own—may also be both post-innocent and post-tragic. Shakespeare's New World in Jacobean times held dangers and opportunities. I continue to investigate, in inquiring into the Shakespearean vision, parallels with the globalizing world in our own times, with its dire difficulties and its rich hopes—can Shakespeare's Prospero envision a New World? If he can see his way through, can we?

My thesis in this article is that Shakespeare undergoes, and postmoderns may benefit from, a certain advance in his understanding of life and in his artistic ability to portray that understanding; in many eras his late plays baffled or downright offended their would-be interpreters. They seem more simpatico with our present-day sense of life: A personal, geographical, and temporal pastiche comes closest to portraying the “feel” of postmodern life. On the other hand, in both instances, that of Jacobean and of postmodern times, pastiche may be too pastel a word; the coming together may not in fact *hold* together. Worlds external and internal threaten to explode or implode. Even the dark whimsy of ruling powers in these late plays—plays which ultimately, however, in their cosmic balance, do tip toward the good—has some resonance with postmodern kitchen-sink bricolage. For example, Lucien Kroll's Medical Faculty Housing for Louvain University [c. 1974], with its postmodern façade and participatory mode of construction, incorporates, in collage fashion, eclectic brickwork and blockwork chosen by the workers themselves, such that patches in the façade hint at boarded-up windows; by analogy, the late dramas of Shakespeare assemble disconcerting instances of tragic, comic, and

miraculously redemptive moments, each deriving from a different world, jelling or not by seeming happenstance, until Providence intervenes. The dislocating and the disconcerting are prominent in both sensibilities. Both then and now the juxtaposing act, which, when successful, becomes the unifying act, almost tips toward self-parody. Nevertheless, Shakespeare succeeds ultimately in portraying a persuasive accommodating whole—by taking a panoramic view, one inclusive of lights and darks, Full Spectrum, and all-quadrant. The late plays each muster, as aftermath to a central tragedy, an ending which is in some sense redemptive. To accommodate such opposites one relies upon an expanded and expansive psychospiritual perspective.

FOREGROUNDING THE FEMININE: PREAMBLE TO *THE TEMPEST* SUMMARY

The fact that Shakespeare usually correlates a natural fecundity and rhythmic renewal with the archetypal Feminine is of great relevance. It will offer a relevant filter as we launch into interpreting *The Tempest* in the light of the goals of this inquiry: to fill out transpersonal studies in the spirit of Holism 3, not just theoretically but by unpacking a specific (Shakespearean) instance, and to draw useful parallels between Shakespearean dilemmas/solutions and our own postmodern challenge.

Shakespeare extends with his late vision our sense of the gender spectrum, its active relevance to solutions for an endangered human species. The importance of contributions from the Feminine he had backgrounded in the tragedies or had tended to investigate more vividly from the dark side than the light. In *Macbeth*, a middle tragedy, there are Lady Macbeth and the witches. *Lear's* Goneril and Regan, despite the Cordelia counterbalance, cast a much longer shadow than the downsized wicked ladies in the late *Pericles* and *Cymbeline*. Good women, such as Ophelia or Desdemona, like Cordelia, tend to succumb as victims in the tragedies, cannot prevail. But, again, in *The Tempest* and other late play worlds the foregrounding of the Feminine is more positive. Shifting figure and ground, Shakespeare brings forward the benevolent Feminine, as furthering the redemption of what might otherwise be too tainted in human nature, and too jaded in the urbane court world, to salvage. In this way too, he amplifies our sense of who we are—internally and externally—in terms of our lights and darks and in terms of gender.

This gendered understanding, in a fuller spectrum, offers itself as the male rulers, who sit atop the hierarchies in the romances, undergo their ordeals. In these plays, however, the new insights may arrive for them only at the last moment. But their families and courtiers have been hoping that they would show increased wisdom as they age, when hormones should dominate less, and the fears and confusions that accompany certain romantic scenarios should diminish. In any case, for Shakespeare, the expanded gender spectrum offers not just delightful and witty cross-dressing women, as the early comedies do and as a figure like the cross-dressing Imogen does⁴ in the romances, but also both young and mature women that contribute to natural renewal and socially just rule—these characterize his Late Style vision. Life in the light of death

offers an expanded appreciation of gender differences and contributions; in an internalized version of this, further illuminated by Jungian notions of integration, it offers opportunities for androgynizing the perception of an aging ruler and thereby rounding out the balance in his realm.

The Tempest

Now I will begin to actually analyze the *Tempest*, supplying plot along the way for those who have forgotten or are unfamiliar. I will proceed in accord with the above definitions, searching out the spectrum both from bad to good and from physiological to sublime in the spirit of an inclusive psychology; at the same time I will look for all quadrants, whether individual or group dimensions, inner or outer, psychological, biological, sociocultural, etc.; and I do samplings of those quadrant dimensions both internal and external to the play in order to better understand the vision in its sociocultural context. This is the kind of light-and-dark, Full Spectrum, and all-round vision that some acquire in aging, express in a late style—a vision deeper and more panoramic. Proceeding in this fashion, I not only second the avant-garde nature of transpersonal *content* but of a complementary *methodology* (Valentine McKay-Riddell, personal communication, December 2008).

In accord with Full Spectrum characterization, the analysis will include gender examination. This particular Shakespearean Late Style vision is in fact redemptive in a manner that relies on new understandings of gender dynamics for Shakespeare and his era. Granted, the vision is sometimes only tentatively redemptive. These conclusions have a folk or fairy tale flavor, except for the urbane joking that accompanies them. (“This news which is called true is so like an old tale that the verity of it is in strong suspicion. Has the King found his heir?” [*The Winter’s Tale*, 5.2.28–30]). The ending may be incredible, but the story is brought, as a good tale should be, full circle.

Putting all this in simple terms, if we concentrate just on the central figure of *The Tempest*, we would ask what kind of growth in Prospero has occurred, leading up to or during the action of the play—in familial, social, political, and cosmic context—that would bring him to a late vision of people and their lives, with alternations of light and dark? Such a growth also brings him and us to the question of whether, once we have gained, as Prospero does, a more thorough understanding of our human nature, we must conclude that we are too incorrigible to make a New World without infecting that society with the ills of our present one. This was a question for Shakespeare’s 17th century English compatriots who were busy founding their Virginian colony, but it is one that extends to our present-day as we crucially strive toward a paradigm shift, and as we dramatically confront the question of whether this can be accomplished without bringing about a decisive shift in our motives and passions—from fear and greed to more generous ones. “Can such a creature as we are make a New World? If so, in what manner, in what context?”⁵

LATE PLAYS, ROMANCE, AND THE EXTREME MINDSTATE

Romance in Jacobean times drew on 2nd and 3rd century A.D. Greek romance texts, which offered: "...tales of adventure, long separation, ... tearful reunion, ...riddling prophecies, children set adrift in boats or abandoned on foreign shores, the illusion of death and subsequent restoration to life, the revelation of the identity of long-lost children by birthmarks" (Bevington, 1980, p. xxv). Such a world has lights and darks, confusions between dream and reality, a certain centrifugality that must be countered by a unifying rescue.

Critics, not Shakespeare himself, assign this *romance* label to the late plays, including *The Tempest*. Romance territory brings with it extreme mindstates: desolation, perverse swerving, awe, and ecstasy. We can, in that spirit, elaborate upon the mind/body states of creatures like Caliban and Ariel, who stretch the spectrum from animal to sprite. On the one hand, Caliban's brute crassness knows no bounds. He is in fact described as a whelp birthed by a witch, only somewhat human, some mixture of monster and human.

Prospero: I have used thee,/Filtch as thou art, with humane care, and lodged thee/ In mine own cell, till thou didst seek to violate/The honor of my child.

Caliban: Oho, Oho! Would't had been done!/ Thou didst prevent me; I had peopled else/This isle with Calibans" (1.2. 348–354).

Caliban is brute vitality. On the other hand, he has animal moods quite as lovely as some human ones; with his alert attunement, appreciative not just of culinary potential, but also, it seems, of the sweet bounty of the isle, the smell and look and feel of it, he offers to play tour guide: "And I with my long nails will dig thee pignuts,/ Show thee a jay's nest, and instruct thee how/ To snare the nimble marmoset. I'll bring thee/ To clustering filberts ..." (2.2. 165–68).

And there is the sprite Ariel, at the far end of sublime: "I drink the air before me and return/ Or ere your pulse twice beat" (5.1.103). He comes at a thought, seems to stand in for imagination itself, with a vast actualizing ability under Prospero's direction. To suggest, however, the distinction between Prospero in his humanity and Ariel, here is a passage. Ariel speaks of visitors tormented by a righteous Prospero: "*Ariel*: ...Your charm so strongly works 'em/ That if you now beheld them your affections/ Would become tender./ *Prospero*: Dost thou think so, spirit?/ *Ariel*: Mine would, sir, were I human." (5.1.17–24) Would a Full Spectrum psychology borrow from Shakespeare in setting compassion as the distinguishing human trait? Discernment Prospero already had; compassion he acquired. In any case, from Caliban to Ariel, and in between, we have a notable stretch to the spectrum.

ARIEL AND CALIBAN AT THE FAR ENDS OF PROSPERO

In the other romances, the tragic events play out before us. In *The Tempest*, the events are simply narrated; Prospero sets them in the "dark backward

and abyss of time” (1.2.50). In Milan, Prospero, absent-minded in his bookishness, had suffered overthrow from his trusted surrogate and brother, Antonio. We will now witness parallel conspiracies on the world of Prospero’s island, but with a difference. This time, having perfected his magic for 12 years, he has stranded, with his mock tempest, a ship full of brother, fellow conspirator King Alonso of Naples, and others on his island. Although brother will conspire again, now against Alonso, Prospero is fully in charge. Likewise, Caliban, teaming up with sailors that suffer from the stranding, will attempt, unsuccessfully, a revolution against Prospero. Nevertheless in his last moments on the island, he puts himself in mysterious relation to Caliban: “This thing of darkness/I acknowledge mine” (5,1, 273–4). In some sense, Caliban may fill out the Full Spectrum, as being the further extension of who Prospero is, at the animal end of the spectrum, just as Ariel too has an ambiguous relation to the master, at the sublime end. Ariel would appear, on the one hand, to be the energy, a vehicle in some sense, which speeds Prospero’s imaginings into execution; he seems to have some relation to Prospero’s own faculty of imagination. On the other hand, this energy chafes at inscription to any purpose that circumscribes its own free meanderings. In this, Shakespeare’s last play written solo, perhaps freeing Ariel poses a parallel to Shakespeare’s signaling, as Prospero doffs his magic cloak and speaks a strangely valedictory epilogue, that he himself will now free his fancy from the lifelong pragmatic constraints imposed by the theater. The wide cosmos beckons.

Late Style concerns itself with certain themes—themes of life review, legacy, and succession. In *The Tempest*, as in the other late plays, personal inheritance entails inheritance of the realm, so there is no separating personal from political drama. And when such family and court dramas are out of joint, then the cosmos is out of joint as well. Let these remarks set context for the further inquiry into the relationship between Prospero and Caliban.

To return again to Caliban: Prospero is planning to leave the island, and hopes to arrange a succession that ensures benevolent city-state rule back in Milan and Naples. Prospero can accomplish such an arrangement, with luck, if his daughter and Alonso’s son fall in love with each other. Caliban as conspirator, like Antonio, could throw a kink in these plans by way of revolution. The brute both casts inflections on and catches them from the *demos*; he claims, rightly enough, that “this isle was stolen from me.” Caliban as mob is sheer raucous physicality. He drinks from the bottle of ambrosia, otherwise known as sack, supplied by Stephano, the stranded sailor to whom he now offers allegiance, nay worship. He sings a song that would serve as anthem for the *demos* in revolt: “‘Ban ’Ban, Ca-Caliban, /Has a new master—Get a new man./ Freedom, high-day! High-day, freedom! Freedom, high-day, freedom!’” (2.2.183–185).

EPOCHAL CONTEXT, A TENSE ORDER: THE PEOPLE’S REVOLUTION

Is revolution from below irrelevant to baroque England? It was perhaps foreseeable that Puritans would overthrow the monarch in James’ line, in just a few decades (1640). The peace-loving James attempted to appease factions on

the stark Protestant side. James intended to reconcile Britain's religious factions. Nevertheless, he repeatedly offended Parliament, especially the House of Commons, with his arrogance, and even dismissed it for a decade. In the same vein, he transmitted to his son a doctrine of "rule by divine right," which, unlike Queen Elizabeth, James failed to downplay. It was in turn his ineffectual son Charles who truly could not pull off the self-aggrandizement; he gave the Cromwellian populist revolt an occasion for regicide. From the other side, the Catholic side, the Gunpowder plot had just occurred in 1605 in which the Parliament and King James came near to perishing as the Houses of Parliament were designated to explode. He had constantly to stand guard against uprising from both wings, Puritan and Catholic.

We might regard the severe religious tensions, which flared up into Civil War in England and in 1618 into a 30 years war which decimated the continent, as posing some parallel to the tense order and barely ordered tension that prevails today. Shakespeare portrayed, in the reconciliatory ending of *The Tempest* (and other late plays), a pluralistic tolerance that accommodated differences. I have begun, and shall continue, in a cameo fashion, to set historical and sociocultural context. In this way, an all-quadrant integral vision inside the play, and a similar vision which gives external context to the play, can meet and illuminate our own postmodern all-quadrant challenges.

THE COLONIZATION OF CALIBAN AND MIRANDA

Recent critics sympathetic to Caliban dismiss Prospero's explanations for his high-handed tyrannical approach to Caliban. Prospero may seem to "forgive" Caliban's uprising in the closing scene—but the real question is whether the colonizer himself, with his self-vindicating propaganda, can be forgiven. Prospero deploys Caliban as slave labor, tormenting him physically to keep him in line, and here is his excuse (inferred), perhaps a lame one: Because you threaten my woman sexually, out of sheer chivalry, I'm forced to steal your land and enslave you. You are a savage. You should be grateful for my civilizing efforts. Likewise Prospero plays the peremptory patriarch to Miranda (Leininger, 1980).

Does such a critique bring a modern lens to 17th century colonization in an inappropriate manner? Shakespeare and his contemporaries were in fact well aware of challenges to their rights of colonial appropriation. Shakespeare was working off various texts that described a shipwreck in Bermuda, one that occurred on the way to the new Virginia colony, including William Strachey's manuscript (Bevington, 1980, p. 505). Shakespeare at the same time makes direct reference to Montaigne's essay "On the Cannibals" (1592/2003, trans. Schreech, section 31, pp. 228–241). The essay narrates Montaigne's meeting with someone who had lived a decade among New World inhabitants and had recounted to him impressive tribal mores. Montaigne, rhapsodizing, casts doubt upon the European license-to-colonize. In turn, as I demonstrate later, Shakespeare plays Montaigne for a laugh.

Likewise, regarding characterizations of women, James I was busily attempting to reverse recent advances in attitude under his predecessor, Elizabeth. He was banning Amazon masques, carryovers from Elizabethan times and a favorite entertainment for his queen, to the extent that they portrayed strong women. He was encouraging playwrights such as Fletcher to dismantle aggrandizing identifications of Elizabeth with Boadicea, an early Celtic heroine that nearly fended off the Romans to the greater glory of Britain, avenging Roman insult toward herself and rape of her daughters; in Fletcher's new play, Boadicea (called Bonduca) is instead an uppity woman interfering with her brother's heroic battles and subsequent negotiations to surrender the realm (Crawford, 1999).

BEYOND THE IDEALIZING MIND: POST-PERFECTIONISM

Granted, then, that Prospero the patriarch should not be mistaken for a perfectly actualized human being—in fact he picks up inflections from self-vindicating colonizers and patriarchs, usurpers and tyrants, inflections both realistic and in the fairy tale mode. Nevertheless we might posit that Shakespeare's Late Style is one that is post-perfectionist. Many men and women in the late plays are praised, in good Renaissance Neo-Platonic fashion, as the perfect pattern of virtue, the pattern of an ideal man or woman. (From a transpersonal point of view, the "pattern" translates without too much difficulty into fairy tale archetype, not by way of strict neo-Platonism but by way of psychological function.) Most of these epitomes disappoint their devotees; then they regain respect in a different context, a post-perfection one. Miranda who, early in *The Tempest*, had considered Ferdinand a thing divine, at the end of it banters with him in this post-perfectionist way. They are at chess: "*Miranda*: Sweet lord, you play me false./ *Ferdinand*: No, my dearest love,/I would not for the world./ *Miranda*: Yes for a score of kingdoms you should wrangle,/ And I would call it fair play" (5.1. 173–177).⁶

LIFE SET IN NATURAL CYCLES: LOVE, MORTALITY, AND OTHER TRANSMUTATIONS

Shakespeare, with his Late Style, writes in the proximity of mortality; and Prospero lives in that proximity. There are themes, as mentioned earlier, of life review, legacy, and succession. Let us throw some lights on who the Duke is, as ruler and inhabitant of the island, and, for further illumination, investigate the character of the island. As we do so, we are continuing to address Daniels' call for: "All-quadrant Holism [which] proposes the need to integrate the individual body-mind-spirit (positive and negative) in the social, cultural and natural worlds" (p. 67).

The boat caught, as the play opens, in Prospero's magical tempest seems in grave danger of sinking. There is a shouting controversy. Courtiers demanding respect for the royal cargo from the boatswain, say "Good, yet remember whom thou hast aboard." The boatswain, trying to save the ship and remove these humans from his desperately busy path shouts, over the crash of the waves, "What care these roarers for the name of king?"(1.1. 16–17). Mortality

appears from the first as an agent in this world. It even establishes a universe in which all are equal—because all mortal; yet simultaneously there is a world of degree and place, which will be restored to a newly healed order by the end of the play. Mortality and uproar will supply, as appropriate to a watershed era, a terrible tension, but the restoration of an order that evolves to be more explicitly wide-spectrum, pluralistic, and inclusive will offer healing and hope.

The following incident also reflects on mortality, but in this case mortality as it transmutes in the context of the island. Prospero has sent Ariel to calm Ferdinand's grief, who believes that he has lost his father in the storm and sits on the beach with his arms, as Ariel says, "in this sad knot." The song Ariel sings to Ferdinand is a masterpiece of Shakespearean baroque art, often a particularly psychospiritual art, and one in which words and music conspire to convey mood: "*Ariel*: 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..." (1.2.400–408). Notice how the death is not a finality; there's a kind of life beyond death. The sentient and insentient interpenetrate; those are pearls that were his eyes. Notice too the streak of cruelty in singing this to a lad freshly bereft, and yet paradoxically the song accomplishes its purpose and induces, in us too, a strangely mixed, even reconciled mood. The song ends with a death knell, rung by the sea nymphs: "Sea nymphs hourly ring his knell,/Hark, now I hear them/ Ding dong bell." Such knells, echoing through the ages—especially when they are amplified into symbol, and literally amplified as well by oceanic spaces—can assuage a grieving loneliness.

The Full Fathom Five song induces a mindstate that brings human consciousness to, as Maslow would say, its "farther reaches." Death intersects with perpetuation; there is an iridescent recycling, and grief at its greatest intensity transmutes into solace.

David Grene remarks upon such moments, and upon the whole that they crystallize, in genre terms: "[I]n this play we are aware of the dissolution of the tragic mood into lyric" (1967, p. 88). The paradoxes entailed here argue for the necessity of viewing psychological mindstate in the larger moral and metaphysical context. This is the final expansion of the transpersonal approach invoked by Daniels with his Holism 3: He asks that psychological theorists make explicit the metaphysical context that underlies their proposed psychology. I do so in this inquiry. As in the case of the grieving Ferdinand, we, like him, may imagine we are in a tragic world, with its characteristic moral and metaphysical assumptions, only to find ourselves and our condition characterized by nothing so much as change. We discover that we are carried "beyond" by processes that transmute both world and mood. The magic, actually an everyday magic, is in the transmuting.

UNCHECKED NATURE—TYRANNY AND INCEST

If nature seems to be posing a healing context for humans, operating as a force for renewal, one that offers us a metaphysic of sacred immanence, yet nature,

as it works *inside* humans also has its dangers. Ferdinand and Miranda are brought together by Prospero; he can hope that the two take fire as lovers but cannot compel this. What he does do is playact the tyrannical father, forbidding their affection, confiding to the audience that he does this to sharpen their appreciation of each other. We have already touched on his behavior as tyrannical and in that sense hypermasculine, the worst of patriarchy. But now we look at the sexual dimensions of Prospero's behavior and of that of other fathers in the late plays. The audience may well suspect that this playacting-the-tyrant camouflages, while it simultaneously expresses, his difficulty in letting go of his one lifelong delight and consolation.

There are resonances between Prospero's (relatively innocent) involvement with his daughter and the involvement of other fathers in the romances (Bevington, 1980, p. xxvii). The King of Tyre in *Pericles* is the one father in the late plays who explicitly lives in incest. In *Winter's Tale*, Perdita returns to her father; he had arranged for her death as a newborn, only to recover his daughter, 16 years later, and, innocent of her identity, ply her with incestuous advances.

In most of these plays, including *Henry VIII* that follows *The Tempest*, the daughters do step in to be their father's successors. It is their sheer goodness that intervenes to bring their father's lives to good conclusions and solutions; the fathers have past sufferings and present-day regrets, but are much rescued by the daughter's promising succession. They now have not just a past but a future.

GRAFTING: THE GREEN WORLD GIRL AND THE GOOD COURTIER

Succession through the daughter would attest to a major shift in paradigm. It had done so when Elizabeth inherited and sustained (after the aborted reigns of Jane Grey and Bloody Mary) a fruitful reign; it would have done so in Shakespeare's latter days, Jacobean days—and would offer fresh prospects in our postmodern times as well. But we meet with, in Shakespeare, a particular kind of daughter, who carries with her not just literal but also mythopoetic meaning. When we look at succession through the daughter in *The Tempest*, we see a green world girl (which I name from Northrop Frye's first use of the Shakespearean green world concept) in Miranda—unusually well-educated by her father, but nevertheless grown up in this removed natural setting. Both her innocence and her sheer refinement are expressed in her plea that her father stop the tempest. She rightly suspects he is the magical source of the storm. She does not know the word *compassion* and yet fully *passions with* the storm's victims. "...O, I have suffered/ With those that I saw suffer! A brave vessel,/ Who had, no doubt, some noble creature in her,/ Dashed all to pieces. O, the cry did knock/Against my very heart!" (1.2. 5–9). We have, in the man she will marry, an unusually good courtier: Prince Ferdinand would rather see his father alive and well than enjoy the removal of an obstacle to his own succession. This marriage will be a perfect grafting of natural and "civilized" world. (Shakespeare actually uses the metaphor of grafting together such a

couple in *The Winter's Tale*. He accomplishes the same without explicitly calling it grafting in *The Tempest*.)

This kind of match occurs in most of the romances. The arcadian or otherwise natural world plays a special role: A nature child will be brought in to refresh whatever is jaded and decadent about the court and produce a hope-filled new world. In *The Tempest*, Miranda, the island girl, will refresh the next court generation as the Duke's daughter, succeeding to his realm.

UTOPIAS, EDENS, AND OTHER NEW WORLDS

Let us return to track visitors to the island. There are conspiracies afoot. Antonio encourages his friend Sebastian to commit fratricide against the King of Naples, Alonso, as he himself had overthrown Prospero. While these two look through a lens of an absurd and incorrigible ambition, considering that they are stranded, Gonzalo, the good old courtier, takes an equally skewed perspective on the matter, all rose-colored. He imagines what he would do with this potential utopia (Ryan, 2003) if he were "king on't." He would admit no kind of traffic: "... no name of magistrate;/ Letters should not be known; riches, poverty,/ And use of service, none; contract, succession.../No occupation, all men idle, all/ And women too, but innocent and pure;/No sovereignty—" (2.1. 152–158) (Shakespeare lifts the rhapsody almost directly from Montaigne [1592/2003, trans. by Screech, section 31 *On the Cannibals*, pp. 228–242]). The courtiers mock Gonzalo for his technical slip-up; there would be no sovereignty on the island, but he would be king. Utopia or Eden, they have no use for it; they are planning to play the snake.

FEMININE AND UTOPIAN ARCHETYPES: LATE STYLE AND THE MYTHOPOETIC

I pause here for a moment to further fill out the notion of Late Style. Just as I analyze, in the person of green world Miranda, and in the concoction of Gonzalo's Utopia, two archetypal moments of *The Tempest*, quite characteristic rather than anomalous, so I can further comment on how the archetypal characterizes Late Style in general by quoting the following. Gordon McMullan (2007) sums up critics' views on what occurs in a late vision approach:

[The] role of late work [is] a return to something earlier, even to something frankly primitive, along perhaps with a tendency towards typology or, more intrusively, mythopoeia... There is...a broad and radical perspective, that of an artistic achievement which sweeps both back to the distant past and forward to a perhaps equally distant future...offering a glimpse of a future that is always paradoxically a past. (p. 44)

The earth-based archetypal and the visionary intersect. Late Style cuts, in its scope, a wide swath.

PROSPERO'S LEGACY

Prospero does more than arrange for succession; he reviews his legacy in a speech that takes leave of the island. Soon, when he breaks his magic staff as planned, and drowns his books, “every third thought shall be my grave” (5.1.315). But his valedictory speech precedes that moment and celebrates his high deeds on the island: “...I have bedimmed/ The noontide sun, called forth the mutinous winds,/ And twixt the green sea and the azured vault/ Set roaring war.../... graves at my command/ Have waked their sleepers, oped, and let 'em forth” (5.1.41–50). Most critics, beginning with Georg Brandes, see correspondences between Prospero and Shakespeare, especially in this self-summarizing gesture. The playwright who resurrected the Henries, Caesar, and Cleopatra (Greene, 1967, p. 92) says goodbye to the stage in a moment of pride and poignant elegy. The archetype may be that of the magus; yet, at this pinnacle moment, the magus image moves into convergence with that of a flesh-and-blood person—that incomparable yet very down-to-earth man of the theater, Shakespeare.

In another well-known set piece, Prospero imagines the last day for all of us. “The cloud-capped towers, the gorgeous palaces,/ The solemn temples, the great globe itself,/ Yea, all which it inherit, shall dissolve,/ And, like this insubstantial pageant faded,/ Leave not a rack behind” (4.1.152–156). He concludes: “...We are such stuff/ As dreams are made on, and our little life/ Is rounded with a sleep” (4.1. 156–58).

IS THERE LIFE IN DEATH? MUSICAL INTIMATIONS

Does this mean that this is the one late play with nothing in sight but a secular quietus to follow Prospero's death? It is worth noting the role of music. Caliban, in one of those surprisingly moving speeches from him, this time lending us his animal ears, reassures the spooked sailors about the sounds that startle them: “Be not afeard. The isle is full of noises,/ Sounds, and sweet airs, that give delight and hurt not./ Sometimes a thousand twangling instruments/ Will hum about mine ears...” (3.2.137–140). Even Caliban has a deep longing in him, stirred by these sweet airs: “... and then, in dreaming,/ The clouds methought would open and show riches/ Ready to drop upon me, that when I waked/ I cried to dream again” (3.2.140–145).⁷

Is Caliban's omnipresent music confined to the island or does it, along with the Ariel songs, such as Full Fathom Five, permeate a realm beyond the living one as we know it? Perhaps Shakespeare, one of humanity's greatest word musicians, was hearing as he stood on the brink, was *almosting*, a more than terrestrial music.

IS THERE LIFE IN DEATH? FORGIVENESS AND RELEASE

Let us further pursue the liminal vision of what is to come as one stands on the brink of dying. This is not merely a matter of extending a spectrum of

mindstates. This is also a matter of setting the context implied by the full set of questions: “Can we make a New World? If so, in what manner and in what context?” The metaphysical context matters as much as the biological or sociocultural one.

In the epilogue, Prospero emerges as Master of Ceremonies and seems to stand in as playwright for Shakespeare. He steps beyond the island action and calls for the audience’s forgiveness through applause. “But release me from my bands/ With the help of your good hands/...As you from crimes would pardoned be/ Let your indulgence set me free” (epilogue, 19–20). Without forgiveness for the work’s flaws, or the lifework’s flaws, and his own, there will be no release. Release into what? There are hints here of the afterlife scenario of receiving judgment at the bar.

In the last act, preceding the epilogue, Prospero gathers in the threads and seems to tie them up. There is a mini Judgment Day and then a mercy, even for the incorrigibly coarse, like Caliban, or incorrigibly criminal, like Prospero’s brother Antonio; this smoothes the way for the ascension of the young couple, emissaries of hope, to a better throne. King Alonso, Ferdinand’s father, really has repented and now enjoys not only forgiveness but a joyous succession. The inheriting lovers are well-arranged and instructed. Utopia? Maybe not. Paradise lost and found? Maybe not. A mini End of Times? Certainly it is an end of times on the island and carries that eschatological air (Marshall, 1991) for the personal drama not just the social one: As a mortal, Prospero, shorn of his magic, confides that in the time to come “[e]very third thought shall be my grave” (5.1.315). This all-round court and island resolution, tying up the threads, seems to be the best that can be achieved; and it may be, with nature’s blessing, good enough.

THE ROLES OF IMMANENCE AND TRANSCENDENCE, NATURAL CYCLE AND PROVIDENCE

The couple on whom so many will rest their hope could never have encountered each other had Prospero ignored natural cycle; only by aligning with it early on to make the tempest, as he explicitly describes, and deploying throughout the nature-sprites of the isle, could he have conducted his action from beginning to end. These nature-sprites, in addition to their other activities, enact divinities in the premarital entertainment masque—goddesses of fertility who advocate a premarital chastity. Given proper restraint, they award to Miranda and Ferdinand, as a couple slated to be rulers, fertility for the family and fecundity for the realm. Renewal for all will be channeled through the lovers.

A propos of the couple, and this time of Ferdinand in particular, I will offer a psychological commentary that elaborates upon references made early in this inquiry to Grof’s and Washburn’s support for regression in the service of the transpersonal. Let us zero in upon the crucible development of the *good courtier* who is the other half of this grafted couple: green world girl and

courtier. Ferdinand's growth in the primal setting of the island corresponds to archetypal regression in service of the transpersonal. Grof and Washburn argue against aspects of Wilber's pre/trans fallacy insofar as it would consign regression always to a devolution rather than a potential paradoxical opening (Grof, 1998, pp. 85–116; Washburn, 1998, pp. 62–84). Ferdinand the prince, hoping to win Miranda, accepts Prospero's assigning him to carry logs: "for your sake/ Am I this patient log-man" (3.1.66–67). The task puts him in direct parallel to Caliban the log-bearing slave, though inverted parallel. Caliban, unbridled and natural in a dangerous sense, would rape Miranda; Ferdinand becomes patient and must delay his gratification until marriage. He regresses, inhabiting the Caliban archetype, in order to transcend. One hopes that this is not, instead or in addition, the bisexual Shakespeare's dour commentary on the male role in heterosexual intercourse—"for your sake/ Am I this patient log-man" (3.1.66–67). Instead, let us make the best interpretation, as we are encouraged to do by the play itself: The patience that Ferdinand must exercise promises an exemplary future for a couple whose well-being will radiate outward, realistically and mythopoetically, to the entire realm.

It is most important here to recognize that the court world is not the ultimate one; on the contrary, the ultimate context that encompasses the court world is the one of natural cycles. "What care these roarers for the name of king?" In the tragedies, for instance in *Hamlet*, the flower speech by Ophelia is a nature interlude in the court life as is her flower-strewn death. Rural interludes there may be, but court life *is* the world; when things collapse at court, the whole world seems to collapse. By contrast, in the romances, natural cycle encompasses all. The court drama ends and Prospero drowns his magic books and faces a death that beats in his mind like the sea.

In plays other than *The Tempest*, including *The Winter's Tale*, not just natural renewal but also Providence of some kind is necessary to rescue a species with our natural flaws, our taint of original sin (Polixenes refers to this taint in *Winter's Tale* [1.2.67–75]). In the same play, Hermione, at her farce of a trial, makes this invocation: "... If powers divine/ Behold our human actions, as they do,/ I doubt not then but innocence shall make/ False accusation blush" (3.2.28–31). Providence, then, would be the context that encompasses even Nature. These powers proceed to bring the action round to a miraculous and redeeming resolution, by way of resurrecting the seemingly dead Hermione from stone.⁸ By contrast, as I mentioned before, *The Tempest* is the one late play in which we fail to detect an active Providential intervention, since a human, albeit a powerful magus, stands in for divinity and disposes of all as best he can. We get instead only these foreshadowings: a transport into a wholly musical afterlife, blissful, or a loving release from reproach for our shortcomings; if we can grant release to each other, we may meet it in the beyond.

TRANSLATING SHAKESPEARE FOR OUR TIMES: FUTURE RESEARCH

Let us recapitulate a set of questions posed in this inquiry: "Can such a creature make a New World? If so, in what context and in what manner?" The

creature clearly accommodates inwardly a wide spectrum of states and potential states—not only desolation to peak experience, but animal to sublime, jaded even wicked to almost incorruptibly innocent. The postmodern human context, like Shakespeare's, if seen and appreciated in all generosity, is widely diverse and best comprehended through a pluralistic approach. Absolutism of any sort, and some prefer, quite sensibly, to substitute the word absolutist for fundamentalist, can only wreak social havoc. Also, clearly, both Shakespeare and we postmoderns hope to see an urban world that comes round, if belatedly, to key to a rural one and to acknowledge and align with the rhythms and requirements of nature.

Here is the relevant psychological perspective: Resistance to nature can link to a hypermasculine insistence on mastery—one such as we see in the usurping brother, Antonio, and in Prospero when he appears at times to play the tyrannical patriarch. The insistence on mastery in turn takes the form of resistance to things uncontrollable and unforeseeable. Such resistance might profitably be transmuted into a more androgynous appreciation of the mystery of our human context, with an accompanying tolerance—for ambiguity, contradiction and paradox, and for, in short, a *concordia discors*. The ability to tolerate unknowing long enough to break through to something new—this should have all the more poignant an appeal as our global society faces an ecological, sociopolitical, and religious scene, not to mention an economic one, that shifts with bewildering rapidity. It explodes one moment and implodes the next.

To consult with Marilyn French (1981): Having examined Shakespearean male protagonists who set themselves against the frightening fluidity of their experiencing, she summarizes, from her examinations of female characters in the entire corpus, the virtues Shakespeare assigns to the latter that the whole species would do well to augment—“harmony, community, tolerance, moral flexibility (within limits), pity, compassion, forgiveness, and loving nutritiveness” (p. 330). The cosmos of not only *The Tempest* but also the other late plays shifts to foreground the virtues of the Feminine. Likewise the male rulers are changed such that they give a more explicit acknowledgement to those virtues; in doing so they are rounded out not just on the political but on the personal level. Here is what the good old counselor Gonzalo says at the end of the play, perhaps too glibly, yet nevertheless aptly, identifying a certain self-actualizing thrust to the action: O rejoice, he says: “...In one voyage/ Did Claribel her husband find at Tunis,/ And Ferdinand, her brother, found a wife/ Where he himself was lost, Prospero his dukedom/ In a poor isle and all of us ourselves/ When no man was his own” (5.1.208–215).

I have no desire to confine virtues to women but instead to point the way to a rebalancing. In addition to augmenting the social virtues, we dearly need a re-inclusion of the Feminine in the divine, however we conceive of it—immanent, transcendent, or both. Let us call upon the quality that the counselor Paulina invokes in *Winter's Tale*: She lets us know that without faith (summoned in the audience internal to the play as well as the external audience), the miraculous rescue she is planning will fail to materialize; it is a rescue through the re-

introduction of the Feminine in the person of Queen Hermione, who seems to double in the last scene for the Queen of Heaven (as if Shakespeare were re-integrating Mary, beloved of many Catholics, missed by them, into the relatively new Anglican scene [Vanita, 2000]). Paulina's seeming resurrection of Hermione from a stone statue brings redemption to the family, the realm, and the pantheon. Even if we choose no theatrical resurrection miracle, and demur from choosing a particular divinity, we can at least take a leap of faith to imagine that there exists a context more disposed to support our best intentions than to thwart them. We can choose to believe in a benevolent *Something* rather than in the *Nothing* of nihilists like Leontes in *The Winter's Tale* or Antonio in *The Tempest*, who brags of having no conscience whatsoever.

We can choose to act on our belief through bringing the expansive and accommodating vision of the transpersonal approach to inform our research and our activism while we, in a new and more welcoming spirit, allow feminist spirituality and its rich literature—to name just one example—to inform our research and our actions. Transpersonal studies can, in short, continue to broaden and androgynize as did Shakespeare in his vision.

Proceeding within these contexts and in this manner we attempt to make a New World. When we do so, in a *manner* that dares to have faith, and in the *context* of this good-willing cosmos, with its riddling patterns of catastrophe and miracle, even such a *creature* as we are, horrific and splendid, can help to make a New World. The more generously broad we are in conceiving of such a world, and the more multi-faceted—the more Full Spectrum, with gender and lifespan extension, and the more all-quadrant in our approach—then the more we in transpersonal studies can make a unique and crucial contribution to a redemptive shift in paradigm.

NOTES

¹ McMullan, in his book *Shakespeare and the Idea of Late Writing: Authorship in the Proximity of Death*, tracks the development of what he considers a critical construct, the idea of Late Style, from the latter part of the eighteenth century to the contemporary moment (2007, publication date). As a founding general editor of *Arden Early Modern Drama*, he brings textual and production expertise to his task. He challenges many assumptions of the discourse (including the failure to acknowledge that it *is* a constructed discourse), one which has expanded into attribution of Late Style to not just Shakespeare's works but also Beethoven's, James', Conrad's, etc. The views I express in this article both overlap and differ, since I line up less ambivalently than he does with the Late Style enthusiasts, so many of which appear in his pages. My own views, whether they do or don't agree with his or with theirs, mostly issue from direct attention to the late Shakespearean works themselves and to their setting in baroque sociocultural context; they also benefit from considerable familiarity with the works of the Shakespearean corpus.

² I agree on the whole with Wright's both acknowledgement and critique of Wilber's approach to gender (1998, pp. 207–236), in which she addresses his views in *Sex, Ecology, Spirituality: The Spirit of Evolution* (1995). Wilber further develops his all-quadrant gender views in *A Brief History of Everything* (2006).

³ The anti-blasphemy laws revived by Elizabeth encouraged the use of Greek and Roman names for divinity, as one was not to blaspheme the Christian "God" on stage. Shakespeare throughout his work deployed Greco-Roman divinities; the use of them, however, enjoyed an increasingly organic integration as his worldview ripened, a worldview which distributed authority between a Christian Providential world, overarching in most of the late plays, and a subordinate natural world of cycling death and renewal.

⁴ The cross-dressing Imogen in *Cymbeline* provides a fascinating extension of gender scope. She even rebirths from having been buried alive (a likely regression to the death-rebirth archetypal moment in service of the

transpersonal) and finishes out the play's action in the dress of the boy Fidele. Such spirited women, and cross-dressing ones, appear also in early comedies and the dark comedies preceding the late plays. But—my point is—the early ones may set right a disjointed society; it is left to the late play women, dynamic in their archetypal transformations, to help set right a species and a cosmos gone awry.

It is worth adding here that I acknowledge contemporary feminist disavowal of any "essential" Feminine; to be a biological female is not the same as to have predefined feminine traits of character. Archetypal analysis would then seem out of place. But archetypes can be re-envisioned as cultural artifacts. I leave the complex question open to further analysis.

⁵ Both Tolstoy and Gandhi took it that there could be no major societal change without a change of heart.

⁶ This moment echoes an even more extraordinary one in *Cymbeline*, in which an anguished Posthumous, who had self-righteously ordered the murder of Imogen, the wife whom he wrongly supposed to have betrayed him sexually, fully reverses his indignation; thinking her successfully assassinated, he decides it would be fully worth overlooking her fault to preserve such a dear being.

⁷ His words we may profitably juxtapose with those of the ailing Katherine in *Henry VIII*. On what will soon be her deathbed, she has a dream in which the crown stolen from her on earth is restored as a garland in heaven; she hears a music that makes by comparison the strains from her court musicians' sound "harsh and heavy." Likewise Pericles, in the play by the same name, hears the music of the spheres.

⁸ In *Pericles*, the goddess Diana intervenes through a dream vision, as, in *Cymbeline*, Jupiter plays the intervening deus ex machina, and, in *Henry VIII*, Cranmer becomes suddenly a channel for oracular pronouncement.

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