BLOOD-QUALITY AS THE TOUCHSTONE OF REWARDS AND PUNISHMENTS IN SHAKESPEARE'S CYMBELINE

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CHAPTER I

INTRODUCTION AND REVIEW OF LITERATURE

David S. Berkeley, in his Blood Will Tell in Shakespeare's Plays, states that at the endings of his plays Shakespeare's gentles are "almost always rewarded," if not degenerate, "by being given a status that accords with their internal quality," whereas the base-borns "if aspiring are humiliated or if competent within their spheres are left to their own devices" (8). Cymbeline is a prime model of Shakespeare's penchant for suiting rewards and punishments to blood-quality. In this play all gentles, except the degenerate Queen, are rewarded by recovering lost status that suits their blood-quality. Their rewards are not only earthly (literal) but also heavenly (metaphorical). J. A. Bryant, Jr., observing the thematic structure of this play as "the mysterious Christian pattern of redemption," asserts that "genuine nobility" is equivalent to "being of the elect" who "have the grace to see their errors and repent" (199). In his Shakespeare and Religion: Essays of Forty Years, G. Wilson Knight classifies Shakespeare as "a Christian patriot" who sees England as a "Messiah-nation" (236) and suggests that in Cymbeline the poet tries to "body

forth his hard-won religious conviction in personal symbols," to wit, "anthropomorphic symbols of God" (49). Northrop Frye, calling attention to the historical fact that Cymbeline was the king of Britain at the birth of Christ, regards this play as "the only romance [of Shakespeare] with explicit or allegorical reference to Christianity" (240). Robin Moffet, pointing out the same historical background of the play, states that the central idea is "the need of mankind for a saviour" (208). Honor M. V. Matthews describes many of the characters in Cymbeline in the light of the Christian pattern of sin-penitence-redemption (180-82). Carlos W. Durret and Lila Geller share Matthews' view, but they advance the most extreme version of this view, claiming that this play is an allegory of Christian salvation.

Although many critics have observed the Christian pattern of sin-repentance-salvation in Cymbeline, no one except Bryant has offered any analysis of this pattern on the basis of class distinction. Bryant analyzes Imogen and Posthumus by briefly exhibiting the relationship between their gentility (class) and salvation (reward), but he does not mention their blood-quality. Berkeley and Donald Eidson are the first modern critics who pay attention to the theme of Shakespeare's blood-consciousness in an article entitled "The Theme of Henry IV, Part I." Yet Cymbeline is not their concern. John W. Crawford, citing Berkeley and Eidson's

observation, deals with the innate or intuitive knowledge transmitted to the blood of Guiderius and Arviragus. He also compares high blood-quality to divinity by emphasizing that much of the Tudor mind considered the king and hence his heirs as "divine representatives of God, shedding light to their ministers as God sheds light to his subordinates" (76). Crawford, however, confines his study to the two princes and never mentions the theme of rewards and punishments. Berkeley, in his book Blood Will Tell, deals thoroughly with Shakespeare's propensity for suiting rewards and punishments to blood-quality. But Berkeley does not closely examine Cymbeline from this point of view except for the analysis of Cloten's base blood (70-80). I should like to suggest that Cymbeline reflects Shakespeare's preoccupation with a blood-based hierarchy in portraying his characters and their final status in relation to rewards and punishments on the literal and metaphorical levels.

CHAPTER II

VALIDITY OF A BLOOD-BASED HIERARCHY IN CYMBELINE

In support of my thesis two important points must be made. First, what is the validity of such a blood-based hierarchy in this play? And what is the relationship between such a blood-consciousness and christianity? This chapter examines the first point. Shakespeare's idea of hierarchy mirrors the prevailing thought of the "Chain of Being" metaphor in his day although this expression derives from Alexander Pope. As E. M. W. Tillyard observes in his The Elizabethan World Picture, nearly all imaginable objects were hierarchically classified in Shakespeare's day; especially man, being the multi-faceted species in the precise middle of the "Chain of Being"--above the animals but below the angels-- provided an abundance of things to be ranked, such as his government (a king being the primate), his physical body and its parts, his virtues, his foods, and virtually everything else pertaining to humankind. Francis Markham, Shakespeare's contemporary, asserts that "there are severall degrees in bloud" (46). The Elizabethans believed that the universe consists of major elements: air, fire, water, and earth, and that man is compounded of the four

humors: hot and moist blood (like air), hot and dry choler (like fire), cold and moist phlegm (like water), cold and dry melancholy (like earth). In terms of hierarchy, fire and air were believed to be higher than earth and water, and choler and blood higher than melancholy and phlegm. It was believed, Berkeley asserts, in this period that gentry, high by legal status, have the heat of the higher elements, whereas peasantry, low by legal status, have the coldness of the lower elements (10). Shakespeare also acknowledges this sense of hierarchy and seems to have a hierarchy of nations in mind when he distinguishes between England and other countries such as France and Turkey (perhaps the nadir--every time Turkey is mentioned, it is with opprobrium), and a hierarchy of blood when he portrays gentry and peasantry. Indeed, his plays--including Cymbeline--abound in such hierarchies.

CHAPTER III

RELATIONSHIP BETWEEN BLOOD-CONSCIOUSNESS AND CHRISTIANITY

This chapter focuses on the second point: what is the relationship between blood-consciousness and Christianity? The matrix of this play is indubitably pagan: the pre-Christian setting, Jupiter as a deus ex machina, the pagan dirge scene, and other matters. On the literal level, to be sure, the play exhibits no Christian elements. On the metaphorical level, however, this play is full of Christian themes and symbols. Many critics have touched upon these subjects. Bryant declares that the thematic structure of the play is "nothing if not Christian" (194-95). Bryant, Knight, and many of their followers, I suppose, present more cogent interpretations of Cymbeline than those who posit only paganism and classical myths. Although most Christians believe that the elect come from all classes, some Elizabethan political conservatives including Shakespeare tended to reconcile the Christian doctrine with a blood-based hierarchy. Bryant links "genuine gentility" to "being of the elect," implicitly suggesting that the base cannot repent sins and so are punished (199). Knight observes the poet's patriotic description of Britain as the "Messiah-

nation" and the King as the Messiah (236). Crawford also states that the Tudor mind considered the King and his heirs were considered as divine representatives of God (76). Ernst H. Kantorowicz in The King's Two Bodies holds that from the Middle Ages until the Tudor period, the king was considered as an ontological type of Christ and that the king "represented and imitated the image of the living Christ" (87). On the other hand, Jesus, the highest rank of divinity, has traditionally been described as "the king" or once as the "only absolute gentleman" who has the best blood. Gervase Markham, in his Gentlemans Academie (1595) categorizes Biblical characters in the light of English class-consciousness:

> From the of-spring [sic] of gentlemanly Iaphet came Abraham, Moyses, Aaron and the Prophets, and also the king of the right line of Mary, of whom, that only absolute gentleman Iesus was borne, perfite God and perfite man. (44)

In Cymbeline, the purer and higher the blood, it is intimated, the more its possessor is analogous to Christ and angels and therefore is rewarded with a heavenly vision or the vision of rebirth on the metaphorical level, for example, reunion and marriage. The reunion metaphor is likened to the biblical reunion of a pastor and his lost sheep (Luke xv.4-6), that of a woman and a piece of silver (xv.8-9), and that of a father and his prodigal son (xv.11-

32). The marriage metaphor is also based on Christianity. St. Paul in his Epistle to the Ephesians relates the relationship between Church and Christ with that between wife and husband (v.23-25) and observes that such relationships are "a great mystery" (32). The use of such a marriage metaphor was greatly extended in Shakespeare's period. Such a king as James I, according to Parliamentary History of England, implicitly linked himself to husband and shepherd (Jesus); his people to wife and sheep (Christians) in the speech to his first Parliament in 1603: "I am the husband, and all the whole island is my lawful wife; I am the head, and it is my body; I am the shepherd, and it is my flock" (I.930). On the other hand, the baser the blood, the more its possessor is akin to Satan and fools (in the Biblical sense, e.g. five foolish bridesmaids in Matthew xxv) and therefore is punished with inability to repent and finally with death or symbolic death. In Cymbeline the nuptial bondage of Imogen and Posthumus echoes the marriage of Jesus and his believers, and Cloten's wooing is akin to Satan's temptation.

CHAPTER IV

BLOOD-QUALITIES OF THE CHARACTERS AND THEIR REWARDS AND PUNISHMENTS IN CYMBELINE

I should like to suggest two types of Shakespeare's innocent gentles: innocent victims and ideal protagonists. They do not commit any sin or vicious plotting, but rather become either innocent victims of evil (King Duncan in Macbeth, Humphrey, the Duke of Gloucester in 2 Henry VI, Ophelia in Hamlet, and Cordelia in King Lear) or ideal heroines or heroes who exercise bravery, innocence, fidelity, chastity, and intuitive knowledge (Henry V in Henry V, Portia in The Merchant of Venice, and Perdita in The Winter's Tale). They are all rewarded for their virtues with a vision of rebirth--a heavenly vision or/and an earthly prosperity (e.g. reunion and marriage). Their virtues are all revealed in the web of relationships: the relation between wife and husband, between parents and children, between king and courtier, and between suitor and his inamorata. In Cymbeline Princess Imogen and her two royal brothers stand on the pinnacle of the blood-based hierarchy because of their purest and highest blood, all belonging to the group of innocent gentles.

Imogen

Imogen is an ideal heroine who possesses an abundance of qualities attached to high blood: tested chastity, fidelity, beauty, intuitive intelligence, and other virtues. Because of these excellences, as Harley Granville-Barker says, she appears as "the life of the play" (511). Moreover, she is the daughter of Cymbeline, King of Britain, and has long been thought of as "the heir of 's kingdom" (I.i.4), [1] since her two brothers disappeared twenty years ago. She has married Posthumus, a gentleman, who boasts to the Frenchmen about his wife's qualities of high blood. A Frenchman speaks to Iachimo about Posthumus' vouching for Imogen's excellences: "more fair, virtuous, wise, chaste, constant, qualified and less attemptable than any the rarest of our ladies in France" (I.iv.59-61). This invidious description moves Iachimo, an Italian gentleman, to wager that he can seduce Imogen. Yet Iachimo, at first sight of Imogen, realizes that she deserves Posthumus' vouching and says in an aside, "She is alone th' Arabian bird, and I / Have lost the wager" (I.vi.17-18). The Arabian bird denotes a phoenix, a symbol of beauty and resurrection and a type or symbol of Christ as in Lactantius' <u>De Ave Phoenice</u>. [2]

This wager episode reflects Shakespeare's patriotic view that British blood is better at its best than comparable blood of France. This view has been exhibited in

Henry V, where the valiant English soldiers--though ill, improperly dieted, and few in numbers--are victorious over the French, and King Henry V rewards the base amongst his army by bestowing gentility on them. In 1 Henry VI the Duke of Alencon mentions that one English soldier, owing to his "courage and audacity," is worth ten French ones (I.ii.34). Shakespeare's contemporary Thomas Gainsford in his The Glory of England (1622) argues for England's superiority to all other nations for various reasons, including the strength of her monarchy and the beauty of her women. In Cymbeline, Shakespeare seems to deliberately have Posthumus certify Imogen's superiority to Italian and French ladies in terms of beauty and other virtues, and has the Italian Iachimo consciously admit Posthumus' assertion of Imogen's virtues, which mark her high blood, to the extent that he must depend upon his trickery to win the wager.

Imogen is also associated with highly valued flowers, another evidence of her high blood. Guiderius says on seeing what he supposes to be her dead body, "O sweetest, fairest lily!" Lilies, a symbol of purity and chastity, Shakespeare himself relates to even degenerate gentry, while the base he figures as weeds: "Lilies that fester smell far worse than weeds" (Sonnet 94). A lily was often used as a metaphor for a beautiful gentlewoman in terms of physiognomy in the Shakespearean period. In Ben Jonson's Volpone, for example, a beautiful and chaste gentlewoman, Celia, is

linked to lilies as well as other symbols of gentility and chastity: "The blazing star of Italy! / . . . Whose skin is whiter than a swan all over, / Than silver, snow, or lilies!" (I.v.108-11). As Guiderius likens Imogen to a lily, Arviragus, putting fairest flowers around her, links her face to the "pale primrose" (IV.ii.222), her veins to "the azur'd harebell" (223), and her breath to "the leaf of eglantine" (224).

As Arviragus compares her breath to the perfume of "the leaf of eglantine," Imogen is noted for her fragrance as other gentle ladies in the Shakespearean canon. Shakespeare often distinguishes between gentry and peasantry by expressing the fragrance of the former and the body odor and foul breath of the latter. Coriolanus describes the changeable Roman mob as "rank-scented meiny" (Coriolanus, III.i.66); the Second Lord remarks Cloten's having "smelled like a fool" in the sense of rankness of smell (Cymbeline, II.i. 17). In The Taming of The Shrew, Lucentio exclaims at Bianca's sweet breath: "I saw her coral lips to move, / And with her breath she did perfume the air. / Sacred and sweet was all I saw in her" (I.i.164-66). Likewise, in the bedchamber scene, Iachimo remarks that Imogen's breathing "perfumes the chamber" (II.ii.19).

Imogen appears as an angelic figure, another evidence of her qualities of high blood. Though ignorant of her real identity, Belarius exclaims: "By Jupiter, an angel! Or, if

not, / An earthly paragon! Behold divineness" (III.vi.44-45). Iachimo, also previously ignorant of her real quality, contrasts her angelic innocence with evil around her: "Though this a heavenly angel, hell is here" (II.ii.50).

Moreover, Imogen possesses the remarkable instinct and intuitive intelligence that mark high blood. When she meets her lost brothers for the first time, though ignorant of their real identities, Imogen instinctively rates their quality as being equal to that of her siblings: "Would it had been so, that they / Had been my father's sons!" (III.vi.76-77).

Imogen's high morality is another sign of her high blood. She keeps her fidelity to her husband despite all obstacles. Her father, Cymbeline, threatens to compel her to divorce or ignore Posthumus and take the Queen's son, Cloten, for her husband, not merely by banishing Posthumus from the court but also by placing Imogen in confinement. The foolish, base Cloten woos her by insisting on her obedience to her father: "You sin against / Obedience, which you owe your father" (II.iii.113-14). It is noteworthy that Shakespearean heroines tend to consider fidelity to husband as much estimable as or even more important than loyalty to father. In King Lear Cordelia, arguing against her sisters' cajolery, singles out women's two duties as far as she is concerned:

> Why have my sisters husbands, if they say

> They love you all? Happily, when I shall wed,
> That lord whose hand must take my plight shall carry
> Half my love with him, half my care and duty.
> Sure I shall never marry like my sisters,
> [To love my father all.] (I.i.99-104)

In some cases, a Shakespearean heroine withstands the pressures of her father when her marriage is at stake: Desdemona in Othello, Jessica in The Merchant of Venice, and Juliet in Romeo and Juliet run away from home in pursuit of their love. Imogen also secretly married Posthumus (antecedent action) to withstand Cymbeline's pressures and later leaves the palace for Milford-Haven in an effort to find Posthumus. Imogen, in brief, appears as a paragon of a married woman's chastity. She has high blood that helps her overcome dangers and that exempts her from common frailties and helps her remain innocent and virtuous throughout the play. For her innocence and virtue, Imogen is rewarded with a vision of rebirth: she meets Posthumus again, finds her lost brothers, and restores her father's love.

Guiderius and Arviragus

Like Imogen, Guiderius and Arviragus demonstrate the qualities of high blood, even though they have long been exposed to an uncivilized environment. They also possess intuitive intelligence, a mark of their high blood, notwithstanding they lack courtly education or training. They

instinctively cherish Imogen, alias Fidele, not just as a friend but at first sight as if she were their sibling. Guiderius welcomes her in a very friendly mood. Arviragus also says, "I'll make my comfort / He [Imogen] is a man; I'll love him as my brother" (72-73). Belarius (Old Morgan), who kidnapped the royal boys about twenty years ago and has reared them in the wilderness, exclaims that they possess "royalty," "honor," "civility," and "valor"--effects of their "invisible instinct" (IV.ii. 178-80). When Guiderius encounters Cloten in the forest, he intuitively discerns Cloten's baseness in spite of Cloten's fine clothes and his assured rank as the Queen's son. Later, when Cymbeline accuses him of murdering Cloten--"a prince," Guiderius expounds that Cloten's language and behavior are "a most incivil one" (V.v.294) and "nothing prince-like" (295), although Guiderius has neither learned nor experienced courtly manners and courtly language in its fullest sense. Belarius, a habitué of the court, seems to have used quasi-courtly language in speaking to Guiderius and Arviragus. These two princes' intuitive intelligence is reminiscent of that of Orlando in As You Like It, who lacks education but has intelligence and knowledge. Oliver remarks that his brother Orlando is "gentle, never school'd and yet learned, full of noble device, of all sorts enchantingly belov'd" (I.i.157-59). Furthermore, the royal brothers speak in blank verse, another evidence of their

intuitive intelligence and their harmonious minds. Using a metaphor and a classical allusion in blank verse, Guiderius after killing Cloten ridicules his foolishness and bragging:

> This Cloten was a fool, an empty purse;
> There was no money in 't. Not Hercules
> Could have knock'd out his brains,
> for he had none.
> Yet I not doing this, the fool had borne
> My head as I do this. (IV.ii.114-18)

And their dirges at Imogen's seeming death contain rhymes and meters (IV.ii.259-70), albeit they had no formal schooling.

Besides their intuition, Guiderius and Arviragus show remarkable bravery. In the Shakespearean canon, where most base-borns and some degenerate gentles turn out to be either cowards or braggarts in fighting, the bloods fight well and bravely. In As You Like It, Orlando is willing to wrestle with the base-born professional wrestler Charles, and beats him against the expectation of the spectators (I.ii.206 ff.). Most Shakespearean heroes, such as Henry V, Pericles, Romeo, Hamlet, and Othello, are valiant and skillful in fighting, and they are all gently born. Guiderius and Arviragus are also brave, excellent fighters. Guiderius wins the impromptu fight with a braggart Cloten. His younger brother, Arviragus, is equal to him in bravery. They willingly enlist in the battle against Rome and take on

the Roman army so valiantly as to miraculously turn defeat into a British victory. As Berkeley remarks that "high blood" is "practically synonymous with courage--the sine qua non of gentility" (20), the mountain princes' bravery marks their high blood. Because of their valor in the war, King Cymbeline praises Guiderius and Arviragus by calling them "the liver, heart, and brain of Britain" (V.v.10) and knights them. In Elizabethan physiology, the liver, heart, and brain were main organs in the body. In his Anatomy of Melancholy (1621), Robert Burton compares the head to "a Privy Counsellor, Chancellor," the heart to the "King," and the liver to "a hidden governor" (131). Especially, Irving Edgar maintains, Elizabethan physiologists believed that the liver is the seat of blood-formation and heat-generation, and that love and courage spring out of the heat-generating function of the liver (45). Thus Cymbeline compliments Guiderius, Arviragus, and Belarius--Posthumus also deserves this compliment--on their bravery. With Elizabethan physiological references, Shakespeare aptly has Cymbeline connect these brave soldiers--the King still does not know their true identities--to the highest ranks in the hierarchy of the body: the head, heart, and the liver. These complimentary words, in fact, suit their real gentle status. They soon rejoice at their reunion with Imogen as well as with their real father Cymbeline. Their valor and other virtues, with which their high blood endows them, lead them

to regain their rightful posts (Guiderius as the heir to the throne; Arviragus as a prince) and familial reunion, a vision of rebirth.

Cymbeline

Whereas Imogen and her two brothers consistently appear as the possessors of pure, high blood as the innocent gentles throughout the play, Cymbeline and Posthumus experience the pattern of degeneration-repentance-regeneration-reward. On this account Cymbeline and Posthumus belong to the second rank in the blood-based hierarchy in this play. They are two of many regenerate gentles in the Shakespearean canon. Leontes in The Winter's Tale, King Lear, and Othello, to name a few, are good examples. They are gentle of blood but lose their high qualities of blood temporarily for many reasons. Their prevailing gentle blood, however, eventually permits them to repent their sins, and like the undeviating innocent gentles, they are finally rewarded with the vision of rebirth. Cymbeline, along with his first Queen, must have had pure and royal blood in that the purest and highest blood of their offspring attests to their gentle parents' gentility, whereas the lower blood of the base-borns mirrors their base ancestors' baseness: "cowards father cowards and base things sire base" (IV.ii.26). At first, Cymbeline's royal blood endowed him with benevolence and good will: he

took an orphan (Posthumus) and reared him in the court like his family (I.i.40-43). It seems that he has become villeinized since he married the evil Queen, whose foul ambition is to make her base, foolish son Cloten the heir to the throne. As Lady Macbeth influences her husband to unhesitatingly murder King Duncan, this Queen tries to persuade Cymbeline to banish Posthumus and to marry Imogen to Cloten. She wins over the King by "watching, weeping, tendance, kissing" and other means (V.v.53). Accordingly, the Queen causes Cymbeline's temporary derogation, especially in terms of moral status. Cymbeline's high blood, however, prevails as he finally repents his folly and sin and so restores his lost status. As Bryant suggests, true gentles are equivalent to the elect who have "the grace to see their errors and repent" (199).

While being villeinized, Cymbeline acts like a fool. He is foolish because he fails to distinguish right from wrong concerning his daughter's marriage and the Queen's scheme. He cannot rightly perceive Posthumus' virtues; instead, he downs him vis-à-vis by calling Posthumus "Thou basest thing" (I.i.126) and referring to him as a "beggar" (143). Ironically enough, he argues that his royal blood degenerates with Posthumus' lesser blood: "With thy unworthiness, thou diest. Away! / Thou 'rt poison to my blood" (I.i. 128-29). As a matter of fact, it is his Queen who tries to poison his royal blood and even plots to kill

Imogen with poison. Further, Cymbeline foolishly estimates Cloten's blood more suitable for Imogen than that of Posthumus. In many ways, Cymbeline resembles the Redcrosse Knight in Spenser's The Faerie Queene, although the former is the pagan king in a pagan country and the latter is a Christian knight and the patron saint of Britain. The Redcrosse Knight fails to perceive the real filthiness of Duessa, alias Fidessa, behind her false beauty and fine raiment so that when he enjoys erotic dalliance with Duessa and drinks the water from the fountain which causes whoever drinks to be powerless, he becomes the prisoner of the gigantic Orgoglio, an image of Satan, until Arthur slays the giant and saves him (Book I, Canto vii). Similarly, Cymbeline does not see the Queen's poisonous reality behind her beautiful appearance and lives a seemingly happy life with the degenerate Queen, whose evil spirit debases his qualities of high blood, until Guiderius kills Cloten--Cloten's death causes the evil Queen to commit suicide--and then Cymbeline through Arviragus, Belarius, and Posthumus attains the victory over the Roman army. Both Redcrosse and Cymbeline repent their sins and are rewarded with the vision of rebirth: a vision of heavenly Jerusalem (or the Faerie Queene) and marriage to Una for the Redcrosse Knight; a vision of personal, familial, and national reunion and future national greatness and harmony for Cymbeline. Like that of the Knight, Cymbeline's repentance entails admitting

his folly and gaining the power to distinguish between reality and appearance:

> Mine eyes
> Were not in fault, for she was beautiful;
> Mine ears, that heard her flattery; nor my heart,
> That thought her like her seeming. It had been vicious
> To have mistrusted her. Yet, O my daughter,
> That it was folly in me thou mayst say,
> And prove it in thy feeling. Heaven mend all!
> (V.v.63-69)

Shortly before this repentance takes place, Jupiter's oracle is given to Posthumus; however, after both Cymbeline and Posthumus repent their sins, its true meaning is known to them by a soothsayer. Jupiter's prophecy of their rewards ahead of their repentance is analogous to Calvin's doctrine of predestination. They are true gentles, meaning "being of the elect." As Bryant says, this oracle is comparable to "a revelation given directly by God under the aspect of Jupiter" (200). This oracle foretells the reunion of Cymbeline and his lost sons; it intimates the reunion of Posthumus and Imogen; and it suggests peace between Rome and Britain:

> When as a lion's whelp shall, to himself unknown,
> without seeking find, and be embrac'd by a piece
> of tender air; and when from a stately cedar shall
> be lopp'd branches, which, being dead many years,

> shall after revive, be jointed to the old stock, and freshly grow; then shall Posthumus end his miseries, Britain be fortunate and flourish in peace and plenty. (V.iv.138-44. emphases mine)

Here a cedar tree, like lilies, is symbolic of the gentle whereas a shrub, like weeds, symbolizes the base-born in the Shakespearean canon: "The cedar stoops not to the base shrub's foot, / But low shrubs wither at the cedar's root" (The Rape of Lucrece, 664-65). The cedar is described as "upright" (Lover's Labor's Lost, IV.iii.85), as "proud" (Coriolanus, V.iii.60), and as "seem[ing] burnish'd gold" in the twilight (Venus and Adonis, 858). In Cymbeline the cedar is accompanied by such epithets as "stately" (V.iv. 141), "lofty" (V.v.455), and "majestic" (V.v.459). All these epithets of the cedar imply the cedar's human counterpart--the upper gentry. "Lopp'd branches," along with "lopp'd limbs," are used as a symbol of lost or dead family members in Shakespeare's plays. [3] In this play the cedar tree with lopped branches symbolizes royal Cymbeline, who has lost two princes of the blood, Guiderius and Arviragus. On a metaphorical level, this cedar tree is connected with Christ. J. S. Lawry links the image of the cedar tree that represents Cymbeline to "the Christian sacrificial tree," probably implying Christ's sacrifice (191). Robin Moffet also suggests that the cedar tree with branches stands for "the Messiah" (216). Although both

Lawry and Moffet derive the relationship between Cymbeline and Christ very inferentially and loosely, their suggestions lead to my hypothesis that Cymbeline is often related to heavenly powers, another sign of his high blood. Besides his connection with the symbolic cedar tree, Cymbeline is implicitly connected to Christ in other ways. Holinshed's Chronicles, the historical source of Cymbeline, draws attention to the historical fact that during Cymbeline's reign "the Sauiour of the world our Lord Iesus Christ the onelie sonne of God was borne of a virgine" (I:479). Another reference to the relationship between Jesus and Cymbeline is that both of them agree to pay tribute to Caesar. In answer to the Pharisees' question about the tribute unto Caesar, Jesus says, "Render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's" (Matthew xxii.21). Although Cymbeline was influenced by his Queen and Cloten not to agree about the tribute, he finally decides to give the tribute to Caesar (V.v.462 ff.). Cymbeline is thus closely related with Christ, though he is not a Christ figure. In the light of such a relation, then, it is very natural that Cymbeline, the king of high blood or "the elect," should possess the ability to repent his sin and therefore be rewarded with the vision of rebirth.

Posthumus

Like Cymbeline, Posthumus is another regenerate gentle, who experiences the pattern of degeneration-repentance-regeneration-reward. Posthumus Leonatus is the son of Sicilius, who was Cymbeline's friend and attained honor and titles through the victory over the Roman army and loyal service to Cymbeline's father. Since Sicilius lost his two sons in the war, as the First Gentleman says, he "then old and fond of issue, took such sorrow / That he quit being, and his gentle lady, / Big of this gentleman our theme [Posthumus], deceas'd / As he was born" (I.i.37-41). According to the First Gentleman's exposition of the antecedent action, Posthumus' parents were both gentle of blood.

That Posthumus' father Sicilius had gentle blood is additionally attested by the facts that he died of heartbreak and that he begot a son in old age, for both of these facts are signs of his high blood. Berkeley argues that "the ability to experience heartbreak" is the sign of high blood: for instance, King Lear's abundant blood causes his heartbreak when he rejoices extremely over Cordelia's salvation and experiences anger at her innocent death (88). And the king's anger is a symptom of a predominance of choler over other humors. King Lear and Cordelia's husband France are noted as possessing choler (King Lear, I.i.300;

I.ii.23). Blood and choler were the two gentlemanly humors according to the humoral theory that prevailed in Shakespeare's day. Sicilius' begetting Posthumus in old age is another sign of the abundant blood like Duncan's. Sicilius could not see his third child because he died of heartbreak "whilst in the womb he [Posthumus] stay'd" (V.v.37). His unnamed wife seemed to have serious difficulty in being delivered of Posthumus. The First Gentleman says about her difficult delivery: "his gentle lady, / Big of this gentleman our theme, deceas'd / As he was born" (I.i.38-40). And the apparition of Posthumus' mother says, "Lucina lent not me her aid, / But took me in my throes, / That from me was Posthumus ripp'd" (43-45). Aubrey C. Kail suggests that this delivery is "post-mortem caesarean section" (108). Such a difficult delivery, I think, resulted mainly from her age. It is not clear how old Posthumus' mother was when she was delivered of Posthumus, yet the fact that her two sons were grown up enough to participate in the wars and died on the battlefields implies that she was almost beyond the age of childbirth--maybe in her late forties. Her age, it is intimated, caused her difficult delivery and finally her death. Admittedly, her ability to conceive a son in her age is a sign of her gentility. The First Gentleman also classifies her as a "gentlewoman."

Although Posthumus, an orphan, appears to be poor, he

possesses many gentlemanly qualities. The First Gentleman calls him "a poor but worthy gentleman" (I.i.7). In the Shakespearean canon, gentility does not necessarily presuppose wealth; instead, the latter often constitutes a reward for the former in a happy ending. Bassanio in The Merchant of Venice and Helena in All's Well That Ends Well are poor but gentle and, thanks to their high blood, are finally rewarded with marriage to the wealthy and gentle partners--Portia and Bertram respectively. Similarly, Posthumus, although orphaned and poor, is yet loved by Imogen. Cymbeline, discovering their marriage and so angered greatly, chides Imogen, "Thou took'st a beggar; wouldst have made my throne / A seat for baseness" (I.i. 143-44), thus adopting a modern (and on Shakespearean premises) false view of gentility.

Posthumus' gentility disappears while he is in Italy and reappears when he is in Britain. That is to say, his frailties or errors are revealed in his wager during his banished life in Italy. Befooled by Iachimo's false evidence of Imogen's adultery, Posthumus simply becomes jealous and indicts all women including Imogen and vows to take revenge. He sends his servant Pisanio a letter commanding Pisanio to murder her. Posthumus' foolishly revengeful behavior indicates that his blood is degenerating. He is to some extent corrupted by Iachimo's tricks on him concerning the wager. His lonely mood, his

sudden change of diet, and the southern atmosphere of Italy with regard to Britain also perhaps cause his degeneracy. A sixteenth-century writer Jacques Guillemeau states that evil airs--particularly the south wind--can be the possible causes of degeneracy: "such winds [south winds] as bring with them ill smells and vapors, which being drawn in together with the air we breathe, into the lungs, so many times breed very dangerous and troublesome disease "(19). Although Guillemeau is referring to the south wind affecting a child's health, any adult can be affected by the wind to some extent. The sudden change of diet may be another cause of his temporary degeneracy. This change possibly causes the imbalance of the humors in Posthumus and finally the obtuseness of his blood. His sorrowing and sighing during the banished life in Italy also contribute to his temporary degeneracy. Sorrow, sighing, weeping, and groaning, according to Jacques Ferrand, were believed to reduce the amount of blood in the human system and so to be possible causes of degeneracy in Shakespeare's time (129). The poet also widely mentions this matter in his plays: "Our blood-consuming sighs," "blood-drinking sighs" (2 Henry VI, III. ii.61, 63); "Dry sorrow drinks our blood" (Romeo and Juliet, III.v. 59). The temporary degeneracy, however, cannot cause Posthumus to lose his inherited high blood for good because his high blood eventually prevails, and he as one of the elect repents his sins and hence restores his lost status.

He comes back to his country where he can recover his natural diet, his native air, and the religious peace which he earns after repenting.

In this wager episode, Shakespeare implicitly describes the beauty of the British gentlewoman (Imogen) as superior to that of the French counterpart. But in describing Italy, Shakespeare seems to be very careful to distinguish between the ancient Romans, such as Caesar and Caius Lucius, and Renaissance Italians, such as Iachimo. As Knight perceptively observes in his The Crown of Life, the poet honors Rome "almost equally with Britain" (137) by having Cymbeline decide to pay tribute to Rome. By contrast, the poet as a patriot implicitly but deliberately hints at the superiority of Renaissance England to Renaissance Italy when describing Iachimo as the less than Caesar and Lucius, and Posthumus as a victorious fighter against the Roman army. In this sense Cymbeline is a paradigm of the poet's preoccupation with the evaluation of Britain as superior to other countries in terms of hierarchy of nations.

Posthumus' gentility or goodness is revealed when, although still believing Imogen's infidelity and her death, he repents of his order for her death and wishes for Imogen's salvation: "Gods, if you / Should have ta'en vengeance on my faults, I never / Had liv'd to put on this; so had you sav'd / The noble Imogen to repent, and struck / Me, wretch more worth your vengeance" (V.i.9-11). Joan Carr

holds that Posthumus' remorse in this phase is remarkable because "his attitude parallels the Christian doctrine of forgiveness: 'Love your enemies, do good to them that hate you'" (321). Posthumus is a basically good gentleman. He helps Guiderius, Arviragus, and Belarius to rescue Cymbeline, who banished him from the court but now is almost captured by the Romans; even after rescuing the king, Posthumus does not boast that he saved the king but instead confesses that he was once affiliated with the Roman army and is willing to be a prisoner. Even though he appears rather to possess a peasant-like obtuseness in the early part of the play, his consciousness of guilt, his merits in battle, and his honesty suggest that the blood of his noble parents runs in his veins. That Posthumus is not degenerate is attested by the appearance of his noble parents with their two dead children in the deus ex machina scene in hopes of helping him out of predicaments. Their apparitions appear in his dream while he is sleeping in the prison, and relate his past, including his suffering from Iachimo's villainy, and go on to appeal to Jupiter's justice for Posthumus. Jupiter appears on an eagle and reminds Posthumus' parents and brothers that "Our Jovial star reign'd at his [Posthumus'] birth," and that Posthumus married Imogen in Jupiter's temple (V.iv.105-06). Jupiter delivers a tablet in which he prophesies not only the reunion of Posthumus and Imogen but also Cymbeline's

familial reunion and international harmony (138-44).

In the oracle Posthumus is described as a "lion's whelp" in accordance with his family name Leonatus. Robin Moffet calls attention to the prophecy of Jacob in Genesis xlix in which Jacob says that "Judah is a lion's whelp: from the prey, my son, thou art gone up: he stooped down, he couched as a lion, and as an old lion; who shall rouse him up?" (9). Since Judah is considered as the root or tribe of Jesus Christ (Matthew i.2; Hebrews vii. 14), Posthumus is linked to Jesus. Naseeb Shaheen, suggesting that eleven allusions in Cymbeline relate Posthumus to Christ, argues that "Shakespeare seems to have had especially the person of Christ in mind as a model when developing Posthumus" (304). Posthumus is associated with another heavenly power: earlier in this play Imogen compares him to an "eagle," whereas she links Cloten to a "puttock" (I.i.141). The eagle is known as Jupiter's "holy" and "royal" bird (V.iv.115-17). Posthumus' connection with heavenly powers suggests his high blood.

Posthumus' high blood permits him to feel the prick of conscience when he finds his own guilt. Posthumus, hearing Iachimo's confession with regard to their wager, bewails Imogen's innocent death and deeply repents his folly and sin. On hearing his repentance, Imogen unconditionally forgives him for his foolish jealousy and lack of faith in her. Posthumus also forgives Iachimo for his trickery.

Posthumus' magnanimity thus matches Imogen's generosity. Now King Cymbeline acknowledges him as his "son-in-law"--obviously the King condones Posthumus' marriage to Imogen of which he severely disapproved (V.v. 423-24). Thanks to his virtues attached to high blood, Posthumus is rewarded--another vision of rebirth--with reunion with his wife Imogen, whom he has thought to be killed by his servant Pisanio.

Belarius and Iachimo

Besides Imogen, Guiderius, Arviragus, Cymbeline, and Posthumus, two more regenerate gentles experience the degeneration-repentance-regeneration-reward: Belarius and Iachimo. Belarius' kidnapping and Iachimo's trickery are their sins; their honest confession and repentance reveal that their blood is high. Now the King vows to be Belarius' brother and the princess and princes will substitute for his dead offspring (V.v.401-402), a vision of rebirth. After repentance, Iachimo is free from the bondage of "the heavy conscience" (V.v.415) and his life, which Iachimo does "owe" Posthumus, is saved (417), another vision of rebirth.

The Evil Queen

Unlike the regenerate gentles, the evil Queen is so deeply degenerate that her blood-quality is lower than that of any other gentle in this play. Other Shakespeare's plays

also have degenerate gentles who were once gentle of blood but degenerate later (though not technically base) owing to ill-breeding, foul ambition, jealousy, or evil spirits; therefore, they end up with disgraceful banishment, death or emblematic death without repentance. Eleanor in 2 Henry VI, Lady Macbeth in Macbeth, Antiochus in Pericles, Regan and Goneril in King Lear, Richard II, and Richard III are examples. These characters, because of their degenerate blood, exhibit attendant ill qualities similar to those of the base-borns. In Cymbeline the Queen's degeneration seems to have occurred after her marriage to her unknown base-born husband. Berkeley classifies Cloten's father as "technically base" (71), meaning having no coat of arms. One can infer that her husband was a base-born from the following facts: first, unlike Sicilius, Cloten's father is absolutely unknown; second, his issue Cloten, who inherited the qualities of his base blood, is a foolish, evil, and cowardly braggart. In the Shakespearean plays, the base-borns neither mention their blood nor keep their genealogy, whether or not they do very well to know their fathers. Cloten never mentions his father or genealogy, nor does the Queen mention her former husband. Cloten tries to link himself to his mother only and refers to his mother as Queen rather than as mother, a woman who becomes the Queen after remarrying Cymbeline. Moreover, Cloten's foolishness, villainy, and baseness are expected to mirror his father's

qualities: "Cowards father cowards and base things sire base" (IV.ii.26). In The Merchant of Venice, foolish Lancelot is the son to foolish Old Gobbo; in The Winter's Tale, the cowardly Clown is the son to the cowardly Shepherd. Unlike Cloten's father, his mother seems to be genetically gentle. Her gentle birth is probably suggested by the facts that she is beautiful [4] and that she speaks in blank verse. If so, one can infer that her first husband caused her to degenerate. In a sense, her villeinization parallels that of Queen Gertrude in Hamlet. In his forthcoming article entitled "Claudius the Villein King of Denmark," Berkeley argues that "night after night she [Queen Gertrude] is becoming less consanguineous with him [Hamlet] . . . and becomes villeinized with Claudius' thick, cold, sluggish, ill-tasting, darkish blood (and therefore acquiring all his vicious and ugly qualities)" (1-2). Similarly, one can infer that Cloten's mother was much villeinized with her first husband's base blood. Her villeinized blood has made her so ambitious as to wish to make her son the heir to the throne by any means, and her ambition has precipitated her corruption. The Queen has long tried to achieve her ambition by veiling it under her beautiful appearance. At first, she pretends to love Imogen but later secretly orders Cornelius, the court physician, to provide her with poison to kill Pisanio and finally to murder Imogen, since she realizes the impossibility of

convincing her to marry Cloten. When she finds her scheme vain and her son strangely missing, she dies unrepentant. While the regenerate gentles repent of their folly and sin, the degenerate Queen regrets lost opportunities to work her villainy: Cornelius reports that she grieves about "the evils she hatch'd were not effected" (V.v.60). As a result, she is not given any vision of rebirth, but instead dies a "despairing" death (61), a punishment.

Cloten

Cloten is the issue to the "technically base" father and the degenerating mother. Some readers may falsely conjecture that Cloten may be a degenerate gentle or that he had been a base-born but later became gentle by fiat of the King after the Queen's coronation. Their conjectures may be based on the following facts: first, Cloten, along with his mother, favors repudiating Lucius' demand for tribute with a glimmer of patriotism at the reception of Lucius as Caesar Augustus' envoy; secondly, the King thinks of him as more suitable for his daughter than Posthumus; thirdly, his bodily contours or physique are so similar to Posthumus' that even Imogen fails to distinguish between them. In fact, the King growls at the secret marriage of Posthumus and Imogen, not only because Posthumus is not wealthy, but because the King thinks of Posthumus' blood is lesser than his, whereas he threatens to force Imogen to marry Cloten

without any comments on Cloten's blood. However, as the play moves toward the end, Shakespeare makes it clear that Cymbeline's estimation of Cloten and Posthumus, Cloten's political opinion, and Cloten's physical similarity to Posthumus with the exception of the head--the most important part of the body--are all ridiculous or meaningless. In addition, there is no clear and decisive reference to Cloten's innate or earned virtues of gentility in the play.

On the other hand, many other evidences classify Cloten as a base-born, and his blood-quality is the lowest in this play. His behavior and traits parallel those of many other base-borns in the Shakespearean plays. Shakespeare's plays, in general, have five groups of base-borns: the villainous, foolish, cowardly, bragging, and virtuous base-borns. The first group consists of the villainous base-borns whose ressentiment of the gentles' happiness and power is so great that they become agents of evil. The blood-quality of this group seem to be lower than that of any other group, for these villains are impervious to moral considerations. Like "bastard," "villain" also connotes a base-born in the class sense. Iago in Othello belongs to this group. The second group embraces the less evil but more foolish base-borns who do not know what they are doing and reveal their general lack of savoir-faire. These foolish men--for example, Malvolio in Twelfth Night--are probably the second lowest in blood-quality because they are sometimes unable to tell

right from wrong and often to understand what is happening around them. The third group contains the cowardly base-borns, such as the Clown in The Winter's Tale who stands as an interested spectator when Antigonus is being dismembered by a bear. They perhaps can distinguish between right from wrong, but they are too cowardly to withstand evildoers or to help a man in need. The blood-quality of this group perhaps is higher than that of the foolish group. The fourth group comprises the braggarts like Cloten in Cymbeline. In a sense, the blood-quality of this group is higher than that of those of the evil, foolish, and thoroughly cowardly base-borns, for they perhaps think of honor and are unwilling to die a cowardly death. Their speeches often sound pompous and their acts often seem to be audacious. But they at times reveal their cowardice lurking behind their seeming bravery. And the last group, unlike other base groups, exhibits limited virtues. Adam in As You Like It and Pisanio in Cymbeline are exemplars. Their blood-quality, while still technically base, is much higher than that of other base groups as well as that of the degenerate gentles: "Lilies that fester smell far worse than weeds" (Sonnet 94). Berkeley aptly explains this sentence in Blood Will Tell: "Virtue in the vile is better than vice in degenerate gentry" (45). All characters in these groups except the last are cursed for their evil, humiliated for their laughable aspiration and cowardice, or defeated if

they venture to fight with the bloods. An unqualified exception to this scheme is probably the First Servant of Cornwall in King Lear: he risks his life in order to implement a moral judgment that he has personally arrived at, and he is therefore thoroughly gentlemanly.

Some villeins often exhibit more than one base trait. Cloten is the case in point: he is, to be sure, a braggart, but his villainy, cowardice, and foolishness are also revealed throughout the play. At the beginning of the play, Cloten attacks Posthumus suddenly like a coward, a contretemps which precipitates impromptu fighting between them. Other gentlemen intervene immediately to stop this fighting. Pisanio, Posthumus' servant, reports this occurrence to the Queen, saying that Posthumus did not consider Cloten's attack seriously but "rather play'd than fought" (I.i.164). Pisanio's remarks imply Cloten's ineptness at sword-fighting--a base trait--and Posthumus' efficiency at fighting--a gentle trait. After this fight, Cloten, trying to conceal his cowardice, lies, "The villain [Posthumus] would not stand me . . . I would they had not come between us" (I.ii.14, 22). The Second Lord in an aside charges Cloten with cowardly bragging or lying: "So would I, till you had measur'd how long a fool you were upon the ground" (23-24). Later, also in an aside, he relates Cloten to the professional fool, "You are cock and capon too, and you crow, cock, with your comb on" (24-25). Here the "comb"

functions as a metonymy for a professional fool. He deliberately compares Cloten's foolish and cowardly bragging to the crow of the capon with cockscomb, insinuating the professional fool's ridiculous and pompous words on stage. Later, when Cloten, hearing of Iachimo's arrival, asks whether or not he would "derogate" if he met Iachimo, the Second Lord answers in an aside, "You are a fool granted; therefore your issues, being foolish, do not derogate" (II.i.47-48). From the Lord's point of view, Cloten has already reached the nadir of derogation and has become the most perfect fool, in the class sense, a completely base fellow. And finally, Cloten reveals his moral baseness or villainy when he woos Imogen who has married Posthumus. When Cloten woos Imogen insisting on her obedience to her father, she retorts sarcastically, pointing out his moral and genetic baseness : "Profane fellow! / Were thou the son of Jupiter and no more / But what thou art besides, thou wert too base / To be his groom" (II.iii.126-29). In her mind the epithet "profane" signifies Cloten's moral baseness; the noun "fellow" implies his genetic baseness; and the pronoun "thou" also here denotes his baseness in the class sense. Imogen classifies Cloten as genetically base and morally corrupt so as to woo a married woman by asserting that she should obey her father. Cloten's villainy is also revealed when he threatens to force Pisanio to provide him with some of Posthumus' clothing, in which he

attempts to rape Imogen--"With that suit upon my back will I ravish her" (III.v.138-39). As his mother conceals her villainy under her beautiful appearance, Cloten tries to effect his vicious scheme under the fine clothing. Thus, as Nancy K. Hayles asserts, every evil action in Cymbeline depends upon false appearance. Hayles continues, "Perhaps this helps explain why Shakespeare has Cloten, who plans to murder [Posthumus] and rape [Imogen], first put on a disguise" (237). But no evil actions in this play reach the point where the evil schemers rejoice in their success. Cloten's villainous scheme comes to naught when Guiderius defeats him in an impromptu fight in the woods, where he hopes to find and ravish Imogen.

In this fight scene Cloten again reveals his villainy, foolishness, and cowardly braggadocio. He tries vainly to frighten Guiderius by showing off his fine clothing--actually Posthumus'--and by mentioning his rank as a prince, an act marking his pusillanimous bravado. In Shakespeare's plays gentility and baseness do not depend upon clothing. Perdita in The Winter's Tale and the two lost princes in Cymbeline do not wear upper-class clothing, but "blood will tell" their gentility. In the Shakespearean period a child was supposed to inherit his father's status, not his mother's. Cloten, however, is possessed by a delusion that his relationship to the Queen and upper-class clothing ipso facto endow him with gentility. In this sense Cloten is a

cater-cousin to the Clown in The Winter's Tale. The Clown has a delusion that he is gentled by wearing upper-class clothing and by being called "brother" by the King: "and then the two kings call'd my father brother; and the Prince my brother and the Princess my sister call'd my father; and so we wept, and there was the first gentleman-like tears that ever we shed" (V.ii.142-46). Likewise, Cloten's delusion is that he is gentled by calling the Queen his mother, the king father, and the princess sister, and that his fine clothing signifies his rank. This fine clothing is Posthumus' but fits well for Cloten, too. Cloten observes this fitness as evidence of his physical resemblance to Posthumus. Imogen mistakes the former's decapitated corpse for the latter's, not merely because of the clothing, but because of their physical similarity except for the head. When he finds out such a physical similarity, Cloten's delusion develops to the extent that in his soliloquy he classifies himself as high as or even above Posthumus:

> I mean, the lines of my body are as well drawn as his; no less young, more strong, not beneath him in fortunes, beyond him in the advantage of the time, above him in birth, alike conversant in general services, and more remarkable in single oppositions. (IV.i.9-13. emphases mine)

As Berkeley observes, Shakespeare's soliloquies function "as vehicles of truth" (72). Cloten's soliloquy also conveys

what he thinks and believes. The first two remarks regarding his physical similarity to Posthumus and his age may be true, yet the last three remarks reveal his delusions. Cloten identifies himself as "a gentleman" (II.iii.78) only once in the play. But Imogen's lady seems not to approve his identity; so he adds, "and a gentlewoman's son" (80). This remark is foolish because he cannot become a gentleman by being a gentlewoman's son. Indeed, no one confirms his superiority to Posthumus in birth; his general services turn out to be misleading in relation to insisting on fighting against Rome; his inept fighting skill has already been the target of the Second Lord's satire. His delusion concerning fighting skill results partly from his self-ignorance, partly from his parasite-like flatterers in court. In Act I, scene ii, after the fighting between Cloten and Posthumus the First Lord flatters Cloten that "His [Posthumus'] body's a passable carcass, if he be not hurt; it is a throughfare for steel, if it be not hurt" (9-11). Such a flattery possibly inflates Cloten's self-ignorance concerning his fighting skill, and therefore he acts like a braggart. But the fact that he attacks Posthumus suddenly in the court suggests that he may have feared Posthumus' fighting skill, for he probably knows well that Posthumus has received "all the learnings" including martial arts in the court (I.i.43). Yet he may not realize that Posthumus does not take Cloten seriously in the fight; this self-ignorance is supported by

the First Lord's flattery. Because of this Cloten falsely believes in his own fighting skill afterwards.

Under such self-ignorance or delusion, Cloten brags in a pompous, arrogant tone like a would-be hero when he encounters Guiderius in a forest. Regardless of Cloten's assertiveness and bragging, Guiderius intuitively knows not merely his base character but his unskillfulness in fighting and so jocosely disparages him: "Cloten, thou double villain, be thy name, / I cannot tremble at it. Were it Toad, or Adder, Spider, / 'Twould move me sooner" (90-93). They fight and exeunt, and Guiderius easily handles him offstage and beheads him there.

In addition to his ineptitude at fighting, Cloten's another incapability evidences his baseness. In an interesting article entitled "Sexuality in Cymbeline," David M. Bergeron deals with Cloten's sexual inability. He suggests that Cloten may be "a eunuch" on the level of metaphor (160), referring to such metaphorical phases as "a capon" (II.i.24). Cloten, he asserts, suffers from "his own brand of incomplete sexuality" and is sexually aware but "thwarted or perverted in purpose, thereby fulfilling no natural sexual function" (161). William B. Thorne equates "sexual fulfillment" with "national well-being" in terms of regeneration in this play (150). Bergeron becomes more specific by pointing out that "Cloten's sexual deficiency signals his general personality deficiency, as incapable of

sexual performance as he is in incapable of social intercourse" (161). Sexual inability, as far as blood-consciousness is concerned, might, if not confirm, suggest degenerate or base blood. Degenerate gentles such as Lady Macbeth and Cloten's mother have probably consumed their blood owing to their foul ambition, among other evil traits, and thereby fail to produce a child, whether or not they had a child in the past. By contrast, Posthumus' gentle mother gave birth to a child when she was almost beyond child-bearing age. In this respect Cloten's mother embodies "a sterile world" (Bergeron 166) and is responsible for his sexual deficiency. Bergeron's observation helps suggest Cloten's sexual deficiency, another sign of his base blood. But it should be pointed out that Bergeron does not distinguish between a metaphorical eunuch and a literal one in his paper, and Cloten in his soliloquy plans to rape Imogen: "thy mistress enforc'd" (IV.i.17). In short, that Cloten is actually sterile or incapable of sexual performance is from a factual point of view unknown.

Besides these base traits, other qualities reveal Cloten's baseness. These qualities have been treated well in Berkeley's Blood Will Tell. The author regards the following features of Cloten as characteristic of the base-born class: "customary speech in prose" (72), body odor like a plebeian's "putrid effluvia" (74), and "[Galenic] melancholic and phlegmatic" blood (76). Such characteristics of

the base Cloten are sharply contrasted to those of the gentles in the Shakespearean plays. Indeed, Cloten's base blood cannot endue him with the sense of morality or conscience, and therefore he is subject to die unrepentant without any vision of rebirth.

Pisanio

Unlike Cloten and other groups of base-borns in Shakespeare's plays, Pisanio possesses virtue and his blood-quality is higher than that of any other base groups and even of the degenerate Queen's. He is so perceptive a servant as to discern that his master (Posthumus) is abused by Iachimo, when he receives a letter from Posthumus accusing Imogen of adultery and ordering him to kill her:

> How? Of adultery? Wherefore write you not
> What monsters her accuse? Leonatus,
> O master, what a strange infection
> Is fall'n into thy ear! What false Italian,
> As poisonous-tongu'd as handed, hath prevail'd
> On thy too ready hearing? Disloyal? No. (III.ii. 1-6)

He also knows well Imogen's "truth" and "goddess-like" virtue (8-9). In fact, Posthumus sends him two letters: one in which Posthumus informs Imogen of the place where he stays--but it is actually the place where he wants Pisanio to kill her; the other in which he explains his plan to

Pisanio in detail. For a while, Pisanio is torn between two roles: keeping "truth" and "humanity" and following the master's "command." He handles this matter very wisely. He shows Imogen only the first letter in an effort to follow his master's command. But when Imogen, knowing Posthumus' plan fully, asks Pisanio to kill her, he suggests that he fabricate "some bloody sign" of her death to meet Posthumus' command, that Imogen disguise herself as a boy to survive the wilderness, and that she follow the Roman ambassador Lucius, who is supposed to come to Milford-Haven the following day, to be near "the residence of Posthumus" (III.iv.119-52). Such suggestions sound so reasonable to Imogen that she follows them.

Pisanio's keen perceptiveness, wisdom, humanity, and true loyalty to his master imply that his blood is higher than that of the base-borns of other groups that I have discussed previously. As for true loyalty and morality, he is reminiscent of Adam in <u>As You Like It</u>. Adam, the de Boys' old family retainer, discerns Oliver's evil scheme to kill his brother Orlando. So he decides to be faithful to Orlando rather than to Oliver; he warns Orlando of Oliver's scheme, generously offers his own savings for Orlando's journey, and even accompanies him to the forest. As for humanity, Pisanio echoes Cornwall's First Servant, who mortally wounds Cornwall when his master inhumanly blinds Gloucester (<u>King Lear</u> III.ii.73 ff.). The Servant

implements his moral judgment at the cost of his life. Pisanio, Adam, and the Servant are noted for their ability to distinguish right from wrong in the light of morality and humanity. The Servant, however, is much more valorous than Pisanio or Adam.

Inasmuch as Pisanio and Adam exhibit their virtues, we may think that they have the higher blood than that of the base-borns of other groups and even that of the degenerate gentles such as the evil Queen in Cymbeline (cf. Sonnet 94). However, their blood-quality seems to be lower than that of the innocent and regenerate gentles, partly because their virtues are limited, partly because their reward is usually neither evident nor mentioned in the plays. In As You Like It, for instance, Adam does not show up again on stage after he arrives at the forest with Orlando in Act II, and so his reward, if any, is not clear. As for Pisanio, he cannot bravely withstand Cloten's command to disclose Imogen's whereabouts and to provide Posthumus' "garments." He actually gives Cloten his master's letter and clothing; moreover, in the manner of a servant he takes money from Cloten for these services. His reward, if any, for his loyalty to Posthumus and other virtues is not clear.

CHAPTER V

CONCLUSION

This study indicates that in the Shakespearean canon the regenerate gentles lose their blood-qualities partly for various reasons and lose their gentlemanly traits, but their high blood finally enables them to repent their folly and sin and hence regain their lost status and class-oriented virtues. Yet the blood of innocent gentles seems not to change at all: they keep their high blood throughout the play. As for the base-borns exclusive of the virtuous group, their blood-qualities remain lesser than the gentles' throughout the plays. The virtuous base-borns exhibit the effects of higher blood than that of the base-borns of other groups and even that of the degenerate gentles; however, their virtues are limited and their rewards, except for Henry V's valiant but base soldiers (who are gentled by royal command), are not clear, as compared with those of the innocent and regenerate gentles.

Consequently, the following conclusion is inevitable: Shakespeare's preoccupation is that blood can be villeinized or heightened for various reasons; however, the highest or lowest blood does not change at all notwithstanding breeding, learning, clothing, age, dietary deprivation,

money, and adventitious social rank. In Cymbeline the blood-qualities of the regenerate gentles temporarily harbor vicious propensities, and their blood, thus debased, exerts itself in the expression of folly (Cymbeline), jealousy (Posthumus), and trickery (Iachimo)--but their intrinsic qualities of high blood reassert their dominance, leading them to eventually repent and therefore to be rewarded on the literal or metaphorical level. The degenerate Queen's debasement is permanent; she is punished by losing her son and finally commits suicide. The blood of the virtuous base-born Pisanio is heightened by virtues such as loyalty and humanity, yet he later reveals his frailties, and his reward, if any, is not clear. The highest and purest blood of Imogen and her brothers, just like Jesus Christ's best blood, is not made by learning or breeding but innate and given by God, and this blood endows them with unlabored virtues, which lead them to be rewarded with the vision of rebirth. However, the lowest blood of Cloten, like that of Satan or fools in the Biblical sense, permits neither intrinsic virtue nor sign of outward improvement despite many of his extrinsic advantages and his seeming similarities to the gentles, which causes him to be punished with dying unrepentant.

Notes

1. All Shakespearean quotations in this paper are from The Complete Works of Shakespeare, ed. David Bevington, 3rd ed. (Glenview: Scott, Foresman and Co., 1980).

2. This work of Lactantius, an eloquent Latin Father of the latter part of the third century, influenced many sixteenth-century writers, such as Joachim Camerarius, Horapollo, Claude Paradin, and Gabriel Symeoni, from whom Shakespeare might have borrowed with regard to "the Arabian bird." They, according to Henry Green, make the bird typical of many Christian doctrines--"of Christ's resurrection from the dead, and of the resurrection of all mankind" Shakespeare and the Emblem Writers, (New York: Burt Franklin, 1869) 383. Green also points out that the phoenix is often compared to a noble lady as an Italian writer Giovio's quatrain writes:

> Lost had she her faithful consort,
> The noble Lady, as a Phoenix lonely,
> To God wills every prayer, every word
> Giving life to consider death with others. (235)

3. See 1 Henry IV, IV.i.43; 2 Henry VI, II.iii.42; 3 Henry VI, II.vi.47; and Titus Andronicus, I.i.146.

4. In "Blood-Consciousness as a Theme in The Winter's Tale," Berkeley and Zahra Karimipour argue that "Class-

originated beauty is usual in Shakespeare's plays" (92). They regard Perdita's singular beauty as "an effect of her high blood" (91). In Cymbeline Imogen's angelic beauty and her evil stepmother's beauty parallels the relationship between Snow White and her beautiful Evil Queen in the fairy tale Snow White. The evil Queen's beauty probably is one of the major reasons for Cymbeline's marriage, although she was a widow with a child.

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VITA 2

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