

Classicism and/or Romanticism: A Survey of Aesthetics in *The Winter's Tale*

Zahra Jannessari Ladani*

PhD Student of English Literature, Faculty of Foreign Languages and Literatures,
University of Tehran, I.R. Iran

Fazel Asadi Amjad**

Assistant Professor, Faculty of Humanities, University of Tarbiat Moallem, I.R.,
Iran

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Abstract

This article aims at reading *The Winter's Tale* with respect to Hegel's argument in *Aesthetics: Lectures on Fine Art*. The researchers try to apply Hegel's notion of art to the artistic aspects of the mentioned play by Shakespeare. The play's aesthetic values will be examined and illustrated from two differing but interdependent classical and romantic perspectives based on Hegelian definitions pertaining to diverse epochs through which art and its representations were developed. The researchers will show that the play contains characteristics of both classical and romantic art forms, but this does not necessitate that Shakespeare believed in these notions and exploited them quite innocently. Rather, as the objective of this study will manifest, it will be proved that Shakespeare neither approved of the classical notions of art nor adopted the romantic version, but stood on the borderline in between and manipulated them intelligently and playfully giving a parodic version of both aesthetics.

Key Words: Shakespeare, Hegel, Aesthetics, Classic Art Form, Romantic Art Form, Sculpture, Paradox.

* Tel: 021-61119053, Fax: 021-88634500, E-mail: zjannessari@ut.ac.ir

** Tel: 021-61119053, Fax: 021-88634500, E-mail: asadi@saba.tmu.ac.ir

Introduction

Then sculpture and her sister-arts revive;
Stones leaped to form, and rocks began to live.
(Pope 2524: 701-02)

In "Romanticism and Classicism" T. E. Hulme brings forth the salient and long-debated argument of classicism and romanticism contrasted; in brief, he prophesies a classical revival in future literature. But the thing is that, in his debate, he introduces Racine as an extreme example of a classical poet. Coming to Shakespeare, however, he does not put him on the romantic side, but adopts Nietzsche's categorization of classicism dichotomized in two levels: static and dynamic. Hulme believes that Shakespeare belongs to the "classic of motion" (Hulme 119). But to what extent could we rely on this statement? Or how can we measure Shakespeare's tendencies toward either classicism or romanticism? How can we be sure that he is not treating the two art forms grotesquely or parodically? These questions will be raised as soon as one reads Hulme's claim.

The example of Hulme has just arbitrarily been chosen for the purpose of this essay. Thus, the article is to contend neither Hulme nor other writers who, on the contrary, classify Shakespeare as Romantic. Here, Hulme's judgment about Shakespeare will be put to test to find out to what extent the playwright employed either Classic or Romantic aesthetic notions in his works. To fulfill this aim, on the one hand, the scope of this study will be confined to the aesthetic aspects of *The Winter's Tale*; on the other hand, a Hegelian model of reading through the play's aesthetics will be followed.

Discussion

From a Hegelian perspective, fine art originates from the fact that the idea of the Absolute comes to be known and realized only when it materializes itself in the form of beauty (Hegel 613-14). Now this form, responsible for the representation of the idea, adopts different manifestations in diverse epochs. In the first epoch, the

Symbolic, the identity of content and form are not reached but there is merely a relationship between the two. We have only the indication of the inner meaning in an external appearance similar to that indication and the content it is supposed to manifest (Ibid 624). Put it differently, the sublime and its artistic form superficially agree with each other. That is why the form peculiar to this epoch, namely architecture, cannot represent the Ideal sufficiently; hence its disproportionate and heterogeneous nature.

The second epoch is associated with the Classical art whereby there is perfect harmony between matter and form. In addition, the classical ideal "corresponds to the portrayal of the Absolute" in its "independently self-reposing reality" (Ibid). Here, the idea acquires more spiritual individuality and is more realistic, since it well intermingles with the sensuous and corporeal. The form pertaining to this epoch is sculpture and plastic arts which are more individualized and conscious than the Symbolic form of architecture.

In the third epoch, art attains still more consciousness; romantic art introduces the idea as the sublime and tends toward infinitude so much so that no form (because form is finite) could appropriately reproduce that spirituality. So the form remains foreign and indifferent. Romantic art, thus, turns inward, but inexorably needs some kind of form to express itself. It has for both its "content and form the subjectivity of emotion and feeling in its infinity and its finite particularity" (Ibid). The forms are poetry, painting and music.

Hegel believes that the Symbolic epoch is the initial stage of art production pursuing the aspiration toward the Ideal as the true Idea of beauty. The idea, though the conception of the mind, has to be expressed via sensuous phenomena which are eventually unable to represent it perfectly. Architecture is the form for this stage as the beginning of art. It has not yet found the adequate material or the corresponding forms for the presentation of its spiritual content. The material is still inherently "non-spiritual, i.e. heavy matter, shapeable only according to the laws of gravity" (Ibid). Thus, forms such as monuments, emblems, and architecture are ineluctably paradoxical, ambiguous, enigmatic and mysterious. However, the heterogeneity of

idea and form does not necessarily mean that material and form are arbitrarily juxtaposed; here, form and idea are worked out by imagination to create the beautiful and the free. This stage seems to be purely abstract and unconscious.

Moving on to the Classical epoch, the art form still lays hold of heavy material in its "spatial entirety" with the exclusion of "inorganic" (Ibid 625) aspects. This form, heavily determined by the content, is "the real life of the spirit, the human form and its objective organism, pervaded by spirit" (Ibid). The form should be adequate, and capable of showing a lofty peace and tranquil greatness. So it should not be touched by the "disunion and restriction of action, conflicts, and sufferings" (Ibid). The proper art form possessing these features is sculpture (Ibid 624).

In "Concerning the Relation of the Plastic Arts to Nature", Wilhelm and Schelling enumerate prominent characteristics of the art: that it is wordless and its source is the soul; that it should be expressed like silent nature by the configuration of sensuous works (Wilhelm & Schelling 324). They argue that the plastic works are, furthermore, empty because the sublime and absolute cannot be demonstrated in them; hence, the intensification of relativity (Ibid 328), and multiplicity. Plastic arts are considered to be a moderation of expression of passions due to their observation of two principles: activity (representative of the soul) and rest (representative of matter) (Ibid 348). Compared with the Symbolic art forms, the Classical ones enjoy more consciousness.

In the romantic phase, the object of human consciousness is no longer God as God; here, the meaning of God represents itself as man's "actual life of subjectively living action and suffering, or the spirit of the community, spirit with a sense of itself, mind in its privation, its sacrifice, or its blessedness and joy in life and activity in the midst of the existing world" (Hegel 625). Now the idea is forced out of reconciliation with the corporeal and backs upon itself. Hegel contends that this art form cannot use heavy matter with its three-dimensional character. Rather, it has to "inwardize or spiritualize" (Ibid) that matter. This is done through the cancellation of the real and sensuous appearance.

Hegel recommends painting, poetry, and music as tolerably representative of the

Romantic spirit. Painting brings together the "trinity of spatial dimensions" of sculpture into a surface and presents "spatial intervals and shapes" (Ibid 626) through color. Music yearns for the same spirit in a different way: it is the manifestation of subjectivity and particularization though still sensuous. It excludes space completely. The visibility of painting is converted to the audibility of the sound in music. According to Hegel, the material for music is sound and its configuration is "counterpoint, the harmony, division, linkage, opposition, discord, and modulation of notes in accordance with their quantitative differences from one another and their artistically treated tempo" (Ibid). Music might be considered as the intermediary between painting and poetry. As for poetry or lyricism, the form tends toward the concretization of the idea by retaining the audibility (spoken syllables) and visibility (letters on the page). Yet, as Hegel argues, sound and letter do not possess a value on their own account. They are wholly permeated with the spiritual world and the particular objects of "ideas and contemplation". So they are the mere external designation of the content. Thus, the objectivity of poetry lies in its objective way of presenting something to inner imagination (Ibid 627).

So far, we have given a very concise introduction about Hegelian notions of fine art, its development, and shifts in diverse contexts. What follows is a track-down of the above mentioned Hegelian progressive process from Classicism to Romanticism in *The Winter's Tale*. The Symbolic art forms will not be examined in the play just to limit the scope of the study to the mentioned shift between the two later epochs. The researchers do not wish to maintain that Shakespeare precisely adhered to the Classic-to-Romantic shift in his play, but to discuss the following questions: to what extent did Shakespeare conform to the linear progression from the Classic to the Romantic aesthetic forms in *The Winter's Tale*? Did he approve of one and dispense with the other or did he deploy a combination of both? How did he treat each of the forms or their combination?

To answer the above questions, we will firstly focus on the notion of sculpture as a plastic art form employed by Shakespeare in the final scene where Hermione, Leontes's wife, who has been in hiding for sixteen years, performs the role of a

statue and gradually comes to life as a complete human-being helped by Paulina's make-believe role as a conjuror. The story is not Shakespeare's own invention. It has a precedent in the Ovidian myth of Pygmalion. A greatly gifted sculptor, Pygmalion created the statue of the most perfect woman on the earth and fell in love with her desperately. Eventually, his wish was fulfilled by Venus who inspired life into the statue and graced their marriage by her presence (Hamilton 1959: 108-11). Perhaps, one could confidently say that Shakespeare made use of the Ovidian story, but one would doubt if his attitude toward the story was anything like Ovid's. That is why Shakespeare cannot be declared a totally Classic-minded playwright; hence, the necessity to locate the transmutations he brought to the Classic Ovidian story. Prior to exposing these transmutations, the extent to which Shakespeare embedded Classical notions of plastic arts in his play needs to be elucidated.

With respect to the major principles of artistic creation in Classicism, Horace had said in *On the Art of Poetry* that the artist's creation should be harmonized, plausible, and creative (Horace 79); furthermore, the artist should embrace a faithful imitation of things (Ibid 83) and keep the dignity of his artwork intact. He should not allow mockery to trample his work's dignity and should, therefore, elude the introduction of trivialities (Ibid 87). The artwork, as a form, should do its best to manifest the Ideal. As Bate argues in *From Classic to Romantic Premises of Taste in Eighteenth Century England*, the "representation of the human being in classical sculpture ... does not ... seek to evoke images from the past experiences and thus appeals to the affections ... of the beholder, but rather, by an imitation of the ideal, to form and control those affections" (Bate 19). Thus, the representation of deformities or peculiarities is regarded as defective in imitation of the ideal. Here, Bate renders the particular example of Alexander the Great whose short stature was not represented in the works of the great Italian painters of the Renaissance. He elaborates on the fact that in Classical sculpture, as in Classical antiquity, imitation of the ideal nature of man must "include the presentation of a finished figure, which only the fullest physical development, in every respect, could have formed" (Ibid 80).

Proclivity to the ideal, the sublime, and the perfect, despite the existence of real deformities, is closely interwoven with the aesthetic notions inherent in *The Winter's Tale*. A good example is the third gentleman's account of Hermione's statue yet to be uncovered by Paulina:

[A] piece many years in doing, and now newly perform'd by that rare Italian master, Julio Romano, who, had he himself eternity, and could put breath into his work, would beguile Nature of her custom, so perfectly he is her ape: he so near to Hermione hath done Hermione, that they say one would speak to her, and stand in hope of answer. (V. II. 81-6)

The excerpt evinces the ideal imitation of Hermione, her defects whatsoever being wholly precluded.

Hermione's statue procures a sort of serenity and calmness in addition to its prominent perfection. This matches the spiritual individuality and isolation Hegel had noticed in the Classical art form of sculpture, especially visible in gods' statues. Paulina elaborates on this aspect of Hermione's statue:

As she lived peerless,
 So her dead likeness, I do well believe,
 Excels whatever yet you lookt upon,
 Or heard of man hath done: therefore I keep it
 Lonely, apart.
 [...]
 I like your silence,--it the more shows off
 Your wonder.... (V. III. 17-25)

Ideal imitation has so perfectly been done that Leontes deems himself "being more stone than" Hermione's statue. He calls it a "royal piece" asserting that there is "magic" in its "majesty." Here, idealization causes the statue to seem life-like: "masterly done:/The very life seems warm upon her lip" (Ibid 78-9). The statue turns into the sublime, but Shakespeare does not halt there. He moves on with these Classic notions up to the point where a turn of attitude could apparently be

discerned. The statue gradually comes to life which is not something new based on what we mentioned about the myth of Pygmalion; nonetheless, Shakespeare's attitude here makes his version of the story very different from Ovid's. Ovid's story is, indeed, quite seriously narrated and observes the mentioned dignity characteristic of the Classical art forms. In contrast, Shakespeare's mocking treatment of the plastic art form cannot be denied in *The Winter's Tale*. Bestowing breath, sight, warmth and motion on a statue is a sort of resurrection. Still, resurrection per se is the derision of the whole notion of sculpture. Hermione as statue is originally Hermione as human-being playing the role of a stone piece of artwork. In other words, Hermione has never been a real piece of sculpture but just a fake but simultaneously living one. Thus, the sublime, the ideal, and the serene of sculpture are dissolved into the mortal flesh, the real, and the dynamic. This reminisces Bakhtin's distinction between the "classical" and the "grotesque." In *Rabelais and His World*, Bakhtin tracks down a tradition of portraying the body as fluid, open, changing, procreative, unfinished and belonging to a continuous cycle of living and dying that reveres decay, death, dirt, and excrement as vital to life, growth, order and beauty (Bakhtin 23-30). In this play, too, the existence of wrinkles on Hermione's brow implies the grotesquery of the degenerating body in Bakhtin's theory. As the Renaissance proceeds, Bakhtin discovers an increasing tension between the "grotesque" version of the body with its dynamism and the "classical" version where there is stasis. At this point, it may come across the mind that Shakespeare might have intended to critique the whole classical notion of art form. After all, this question always haunts the mind that if Classical art forms are truly ideal and perfect, why should they be so unfaithful in terms of not representing the exact object of imitation, i.e. why should they render them better than they are? And, again, if they are ideal and perfect, why did there appear a vital need to revolutionize Classic art forms by the advent of Romanticism?

Mockery (resulting in grotesque) is what Paulina's sarcastic and playful tone reveals at the moment she draws back the curtain to present the statue:

But here it is: Prepare

To see the life as lively mockt as ever

Still sleep mockt death: behold, and say 'tis well. (V. III. 21-3)

It is strongly paradoxical and derisive that the nonexistent Romano's artwork should be both perfect and deficient. Notwithstanding all the praises which go to the statue, Leontes notices the fact that "Hermione was not so much wrinkled, nothing/ So aged as this seems" (Ibid 32-3). However, this paradox precisely comprises the turning point of the play whereby one could grasp a shift from Classical to Romantic premises of aesthetic form. The shift exhibits itself in the form of the statue's transcendence of sculpture and its venturing into life; hence, the movement from Classicism to Romanticism. It seems that the idea cannot tolerate to be imprisoned within the static form of sculpture and, consequently, opts for a higher, more spiritual and subjective status. Thus, Hermione's resurrection could possibly be viewed as insurrection accompanied with a dead object's stepping over the threshold and joining living beings. We should not leave out the fact that, as Scott Wilson informs us, Shakespeare's time was the reformation age of revolt against the notion of "master" (Wilson 93); hence, his derisive use of the non-existent Julio Romano as the master sculptor. In addition, Michael Hattaway argues that in *The Winter's Tale*, Shakespeare "satirizes naïve belief in the authority of print" (Hattaway 50). One of the other issues relevant to the age of reformation is iconoclasm discussed by Marion O'Connor in "Imagine Me, Gentle Spectators': Iconomachy and *The Winter's Tale*." Here, the writer defines iconoclasm as the "physical defacement or destruction of religious images, particularly three-dimensional ones, crashed through English ecclesiastical buildings in successive waves for more than a century from 1536" (O'Connor 366). The above notions of revolt and rebellion against authority could possibly justify Shakespeare's attempt to do away with Hermione's statue by breathing life to it.

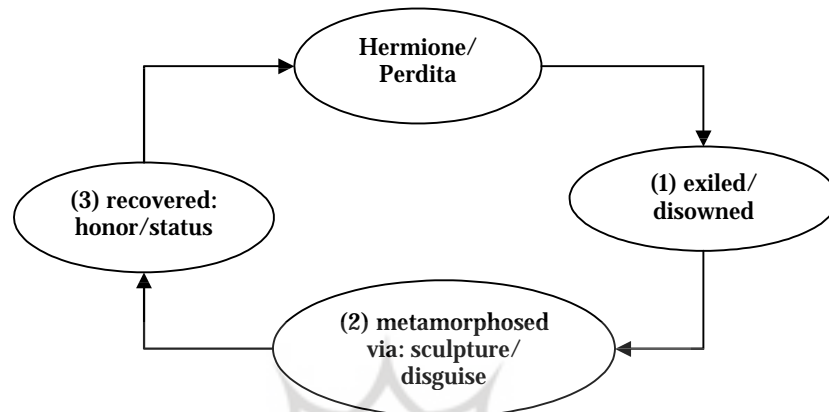
Yet, this higher spirituality and abstraction cannot avoid form without which it is unable to represent its beauty, perfection and excellence. As we know, Hegel

proposed poetry, painting, and music as romantic art forms. In this play, however, it seems that a new Romantic art form is being introduced. Shakespeare seems to suggest "human being" as a possible form; besides, we could also notice the presence of music as an already existing Romantic art form performed precisely at the moment of Hermione's metamorphosis:

Music, awake her; strike!—*[Music.*
'Tis time; descend; be stone no more; approach;
Strike all that look upon with marvel. Come;
I'll fill your grave up: stir; nay, come away;
Bequeath to death your numbness, for from him
Dear life redeems you.—You perceive she stirs:
[Hermione comes down from the pedestal. (V. III. 121-26)

Nevertheless, Shakespeare's use of Hegelian as well as novel Romantic forms should not convince us that the playwright approved of and believed in the perfect appropriateness or superiority of the Romantic art forms. We should bear in mind that he brought reconciliation between Classical and Romantic aesthetic notions only through their tantalization on several occasions. Moreover, the Shakespearean innovative shift from dead object-hood to living subject-hood could be asserted as one of the major influences of the salient distinction between *Natura Naturans* (creative nature) and *Natura Naturata* (created nature). Based on this distinction, Renaissance artists believed they should not imitate the mere phenomena of nature (*natura naturata*) but, rather, its higher invisible principles (*natura naturans*), and this way they could successfully emulate Nature. This, they believed, would impart enlightenment to the art viewers. Also, from the thematic point of view, G. Wilson Knight's reading of the play as "great creating Nature" is worth mentioning (Overton 20). Furthermore, the notion of a statue coming to life hints at the act of God's creation of Adam. God's creation, at least in one respect, could imply the abolishment of idolatry. However, the creator in this play is not God, but Shakespeare. More interestingly, he does not create a man but a woman. It seems

that Shakespeare's revolt targets all extant versions of creation, both artistic and biblical.



The theme of marriage between diverse aesthetic forms, art and nature, the ideal and the real, and "double killing" could be detected throughout the play. One of the best instances in this respect belongs to Perdita and Polixenes's discussion about floral interbreeding. He tries to cajole Perdita that such an art which marries a "gentler scion to the wildest stock" and creates "a bark of baser kind/ By bud of nobler race," will add to nature and mend it; "but/ The art itself is nature" after all (IV. IV. 108-12). On a higher level, such a condition could also be associated with Perdita and Florizel's marriage; the former being a peasant girl, the latter a prince.

Both Perdita and her mother, Hermione, are doubly killed and created. Both were reduced to nothingness and then again discovered and rewarded. Being born, Perdita was cast into the wilderness with a bundle of relics. She was literally denied and left to nothingness, death, and nihilism. Even later on, with the old shepherd, her real identity was hidden from her; so she was masked, doubly negated, and brought up with a fake identity. Afterwards, she was discovered and made princess. As a result, the biased banishment imposed by Polixenes against his son's marrying her dissolved of its own accord. Howard Caygill labels the process as "double negation": "nothing is understood as the negation of being which is itself negated in a turn to being" (Caygill 106). This statement also perfectly goes with Hermione's

resurrection. She was convicted of lechery and high treason, and subsequently ostracized; this led to her virtual death. Then, after sixteen years of muteness, absence, and non-existence, she was found to be living. This did not take place normally though. Being forced to play a dead statue's role, she went through her second negation. This process of "double negation" might as well be displayed by means of the following diagram (the loop happens once in the play, but since the notions of negation and resurrection are ubiquitous, one might view the diagram as a vicious circle too):

The above diagram gives the impression that in order to recover their real and natural status in life, Hermione and Perdita had to undergo the formidable experience of reconciliation between their received/disguised existence and their uncovered/recovered real beings. The diagram might also express the fact that the displayed process necessarily opts for dynamism against stasis. We could also notice this dynamism in the Classical-to-Romantic shift. So, based on Joughin's introduction to *Philosophical Shakespeares*, "artistic creativity is crucially implicated in producing new forms of social interaction and in helping us to modify the criteria by which we understand their significance" (Joughin 4). Despite this, we do not suppose that Shakespeare intended to advocate the Romantic art form either. The first reason is the bridge he constructs between the Classical and the Romantic artistic forms discussed above. The second reason is related to his mocking treatment of the sublime and its Romantic manifestations.

If we propose that Shakespeare might have had human being in mind as a possible Romantic art form, we should add that he demystifies the form after all. The parodic treatment of human being as a Romantic art form is closely connected to Hermione. She is the only person literally undergoing a human-being-to-statue-to-human-being metamorphosis. In "Harry Hunks, Superstar", Terence Hawkes discusses the motif of bear-baiting (a pseudo-circus sort of performance popular at the time of Shakespeare and a rival to the theatre) in a number of Shakespeare's plays. With respect to *The Winter's Tale*, Hawkes attributes the motif to Hermione's condition. In its historical context, the motif meant a kind of inhumane and savage

play upon a tied and defenseless bear attacked by dogs or beaten by whips and so forth. According to Hawkes, Hermione suffers the same condition when she and Polixenes are talking silently while Leontes is nourishing extraordinarily superfluous jealousy in his mind against them, giving an account of "their behavior as startling in its immediacy as it is pointed in its implications" (Hawkes 96):

Too hot, too hot!
 To mingle friendship far, is mingling bloods.
 I have *tremor cordis* on me,--my heart dances;
 But not for joy,--not joy...
 [...]
 But to be paddling palms and pinching fingers,
 As now they are; and making practiced smiles,
 As in a looking-glass
 ...O, that is entertainment
 My bosom likes not, nor my brows!--Mamillius,
 Art thou my boy? (I. II. 32-44)

The excerpt vividly evinces the effects of Leontes's jealousy giving "fractures" to his speech in declaring his wife's sexual betrayal (De Grazia 61).

Still, another evidence of bear-baiting motif happens in the third act, in the court of justice, where Leontes indicts the defenseless Hermione of lechery and desecrates her publically. Finally, the last scene where everybody is excitedly waiting for Hermione's statue to be uncovered, the motif is reiterated once more. Here, Hermione is standing on her pedestal, silent, motionless and fastened with onlookers pouring forth their comments on her aesthetic perfection. Of course, one might object to Hermione's being a statue in a context where we are talking about human being as a form. However, since in this scene Hermione serves both roles simultaneously (being a woman realistically and a statue virtually), the objection will be of no consequential significance.

What we get from the above evidences is a human being dragged into conscious

or unconscious, playful or earnest derision, confusingly idolized as a saint on the one hand, and desecrated and banished on the other. It seems that something is lacking in both contexts and that is realism. In other words, men and women in this play are, all the time, disguised in one or another way. As David Daniell also has marked, acting and role-playing could be seen everywhere in the play (Daniell 119) and, having Susan Synder's statement in mind, role-playing creates "a certain distance between audience and stage action which is increased by the conscious fictionality of that action" (Synder 95). So although human being is highly spiritual and sublime, s/he can easily take up different forms of disguise on various occasions. Disguise affirms the Lacanian notion that the realm of the real is beyond the reach of humanity. We are either still in the mirror stage or enter the symbolic order, but we can never attain the real.

The theme of disguise which derides the sublime has been exploited very brilliantly in the play. As a case in point, one can point to Autolycus' free slippage through the nets of caste and class benefiting from disguise of one sort or another. His convenient exchanging of clothes, now, as a vagabond, now, as a knight easily leads to an understanding of the potentially paradoxical nature of man (as the new romantic art form) who, endowed with sublimity, can embrace subversion according to the requirements of circumstances. Thus, cross-dressing allows Autolycus to violate the limits of class and get "something for nothing" (Hamilton 1993, par. 43). Autolycus has mastered the skill of make-believe which, in Bristol's words, "is characterized both by correct understanding of certain complex stipulations and by the way those stipulations are taken up in relation to the background knowledge of everyday life" (Bristol 27). Disguise has been conveyed in the following lines in a very sarcastic but significant way:

Unbuckle, unbuckle.—

[Florizel and Autolycus exchange garments.

Fortunate mistress,—let my prophecy

Come home to ye!—you must retire yourself

Into some covert: take your sweetheart's hat,
 And pluck it o'er your brows; muffle your face;
 Dismantle you; and, as you can, disliken
 The truth of your own seeming; that you may—
 For I do fear eyes over—to shipboard
 Get undescried. (IV. IV. 15-23)

A diverse type of subversion happens to Perdita who, disguised under a coercively rustic façade of peasantry for sixteen years, casts off her peasant clothes and wears those of a princess, joins the royal family through the adoption of a new identity, new parents and a new life style. Perdita's disguise is clearly discernible to Polixenes when he meets her for the first time in the Shepherd's house; he easily reads nobility in her features and gets full of admiration for her:

This is the prettiest low-born lass that ever
 Ran on the green-sward: nothing she does or seems
 But smacks of something greater than herself,
 Too noble for this place. (IV. IV. 180-83)

Moreover, Paulina and Hermione play make-believe roles as conjuror and sculpture quite cunningly. They are totally aware of their companions' emotional status having a sixteen-year store of background knowledge before they impart the shock of revealing the truth. They manipulate their feelings dexterously. The following excerpt shows Paulina's make-believe role by announcing herself capable of doing magic things and receiving help from wicked powers:

Either forbear,
 Quite presently the chapel, or resolve you
 For more amazement. If you can behold it,
 I'll make the statute move indeed, descend
 And take you by the hand: but then you'll think,--
 Which I protest against,--I am assisted

By wicked powers. (V. III. 104-10)

At this juncture, regarding make-believe or disguise, we should make a distinction among Autolycus, Paulina, Hermione and Perdita. The first deploys the above sleights of hand quite consciously and even candidly acknowledges what he has done to the audience. This consciousness exists in Paulina's case too.

Hermione's condition, on the other hand, is a bit formidable. Her adoption of disguise can be interpreted differently under diverse circumstances; as to her vanishing for sixteen years, we should mark that she is coerced to non-existence by the King, so though conscious of her situation, she plays this make-believe role quite reluctantly at the initial stage. As for her conversion into a statue, we feel more confident to say that she plays the role very willingly if we consider her longing to return to her former status. While reading the play, we feel as if Hermione had been defamed and winning back her honor would not be a simple task; if we take Umberto Eco's outlook on Greek or Classical rationalism into account, truth is something both explicable and inexplicable. The inexplicability of the knowledge of truth is due to the fact that it is always beyond the reach of the Classical man and in gods' possession; attaining truth, therefore, presupposes attaining gods' language (i.e. a different language) (Eco 30). That is why Leontes waits for Apollo's oracle, it is the ultimate and indubitably true judgment, since, first of all, its secrecy and then its revelatory certainty is beyond man's power. But Leontes doubts the oracle's authority and his son is taken away from him by gods as a punishment (one of the reasons for maintaining that the play shifts from the moderation of Classicism to the insurrection of Romanticism is that the boundaries are broken and revolt dominates the atmosphere, in this case, Leontes's revolt against gods). So, the time is not ripe yet for Hermione's restoration of her previous glory. This needs a much braver attempt on her part. To reveal the truth of her honor, Hermione must adopt a different language, the language of aesthetics, namely sculpture.

Perdita's case is a horse of a different color. She was disowned by her father, found in the wilderness by chance and raised by a shepherd; she fell in love with a

prince unaware of the fact that his father was a friend of Leontes (her real father); but could Polixenes also be unaware of the fact that he was actually conversing with Leontes's daughter despite her striking likeness to her mother? The point is that Polixenes's negligence has been exposed by Shakespeare implicitly, since he does not recognize "her strong resemblance to Hermione, which is stressed as one of the 'proofs' of identity later" (Thatcher par. 4) on in the play. This could be an evidence of the insufficiency of the Classical notion of exact imitation (e.g. the striking resemblance between Perdita as daughter and Hermione as mother) which has been included and ridiculed in the play quite indirectly by the author. One more evidence of Polixenes's conspicuous negligence is that the fact that Perdita cultivates flowers in her garden "hints at her desire for upward mobility or, perhaps more likely, at her hidden royal heritage." This, however, does not lead to Polixenes's recognition of Perdita (Tinger 126). by means of a very hasty elopement with Florizel, she accidentally finds herself in her father's abode. As a result, she is not conscious of the imposed role she has been playing all these years.

The above details may prove that Shakespeare was too smart to fall prey to any of the art forms classified by Hegel. We might even say that by commingling both forms at first, and then parodying them, Shakespeare caused violation in the linear, progressive movement from Classical to Romantic aesthetic notions. As it is, therefore, *The Winter's Tale* may be understood to contain anti-Hegelian perspectives.

Conclusion

To conclude, we should point out that the amalgamation and hybridization of the two themes of "disguise" and "reconciliation between Classic and Romantic aesthetic forms" in this play might be a good reason for the recognition of Shakespeare's attitude toward those aesthetic notions as paradoxical and ambiguous. Thus, back to the questions we raised earlier, and with respect to Shakespeare's time as the age of Reformation, we could state that *The Winter's Tale* seems to display a movement from Classical to Romantic aesthetics at the first glance. But then,

delving into the heart of the matter, we find out that the play deals with both aesthetic forms so ambivalently that their mutual embracement and reciprocal interaction wear away to the point of uncertainty. We can definitely detect both Hermionian stasis and resurrection/insurrection in the play, but we should be keen enough to notice the turbulence beneath those notions. As for the stance of this essay, we may agree with Joughin about the paradoxical nature of Shakespeare's works resisting any sort of generalization. As a result, general statements such as "Shakespeare is the classic of motion" should be approached more cautiously.

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