CHAPTER 3

3.0 Introduction

The highest wisdom has but one science – the science of the whole – the science explaining the whole creation and man’s place in it.

Leo Tolstoy, War and Peace, V. Chapter 2.

Subsequent to the assimilation of post-Structuralist theory, literary criticism progressively begins to perceive literature as an essential part of a much broader cultural context. The works of the Renaissance era did not separate politics and literature thus creating an excellent platform for critics of New Historicism and Cultural Materialism. The critics launched forth from the theory that literary texts are unavoidably located within discourses that, as maintained by Foucault, sustain and transport social power. The British cultural materialists and American new historicists study literary text for their function in the propagation of power, with
the British critics possessing an added interest in elements of actual dissidence and in the roles that cultural icons such as Shakespeare have been prepared to play at later times. With the intention of disclosing the political aspect of literary texts, new historicists and cultural materialists frequently efface the boundaries that exist in the diverse fields of study. Literary texts are often read parallel with non-literate texts and with reference to the dominant discourse.

The attainment of wisdom is one of the fundamental requirements of being human. All major religions of the world advocate wisdom as the thrust for man to construct harmonious life on the corporeal world and reconcile his soul with God in the hereafter. Mere acquisition of knowledge does not qualify man to be wise. Wisdom exists only by way of experienced knowledge whereby the practice validates the theory. What is practised by a nation is its culture, which is exclusively subjective to the requirements of that nation. Culture is universal but it does not have a universal value. Thus, if wisdom requires theory as well as practice, and what is practiced is subjective, therefore wisdom is a subjective perception too. Just as culture, wisdom does not possess a universal value.

In order to acquire the qualities of wisdom one has to conduct oneself intelligently and prudently. As Jonathan Swift fittingly composes in his *Letter to a Young Clergyman* (9th January 1720): *Proper words in proper places, make the true definition of style*. Likewise, the contemporary saying – *walk the walk and talk the talk* indicates one's action crucially connects to the mindset. Voices are not
mere sounds that we produce in order to communicate. Each voice represents an integrated nature derived from diverse essentials such as education, nationality, status, gender, age, exposure, experience, knowledge and culture. For this reason, through listening and studying what is said, we can establish a man’s propensity and his wisdom.

For the purpose of the study, this chapter will comprise of two interrelated parts. The first section will focus on the three voices of wisdom found in Shakespeare’s *The Tempest* and ascertain their representations. The second section of this study will juxtapose the three voices and their representations to determine their wisdom in conflict.

### 3.1 The Three Voices

The Elizabethan-Jacobean culture had a specific belief in the nature and function of the spoken language in society. Terence Hawkes states that the crucial and most fervently expressed opinion was of speech as the unifying and civilising force amongst men. He notes that Cicero and Isocrates influenced much of the accepted wisdom of such era. Hawkes refers to writers of the era that concurred with such notion – Hobbes’ *Leviathan* reasons that language essentially bestows manhood, and keeps bestiality at bay; George Puttenham was convinced that the first ability to speak, utterance and subsequently language are bequeathed by nature to man for affiliation and influence of others as well as an aid of themselves. He also quotes
Thomas Wilson who views language as the instigator of man’s construction of social forms:

Where as menne lived brutyshlye in open feldes, having neither house to shroude them in, nor attire to clothe their backes, nor yet any regarde to seeke their best auayle: these appointed of God called them together by vterance of speache, and perswaded with them what was good, what was bade, and what was gainefull for mankind. 88

In fact, writers of the sixteenth century frequently allude to Orpheus from the ancient wisdom, whose songs disciplined wild beast, as a prime example of language’s creative supremacy as a persuasion tool to civilised life. The analogy was if he could tame the beasts, the power of his language could then charm men from bestiality into civilisation; consequently influences them to form human communities. Such Orphic viewpoint of language including its Christian correlations was reputed as an educational ideal even in the late sixteenth century. The conception of civil conversation as the utmost purpose of language among men seems to stem directly from such view.

Alas conversely, such conception is only true if the language is authenticated through inscriptions. Any society that does not subscribe to inscribing then their words, language subsequently wisdom, are deemed inferior, deficient and sadly equalled to the language and intellect of the beast. This is because et semel emissum volat irrevocabile verbum – Once a word has been allowed to escape, it cannot be recalled (Horace; Epistles, I.xviii.71).
Therefore, it is the intention of this section in the study to concentrate on wisdom found in the voice of Prospero, the voice of Gonzalo and the voice of Caliban. Through the uttered phrases of the selected three characters, I will attempt to associate their nature to the voices and how each voice does include its uniquely legitimate wisdom.

3.1.1 Prospero - The Voice of Ancient Wisdom

In much wisdom is much grief: and he that increaseth knowledge increaseth sorrow.

_The Bible_ : Ecclesiastes 1:18

In the realm of received wisdom, Prospero customarily ranks as the protagonist of _The Tempest_. Past critics often equates him as the play for he is the crucial manipulator of action in the play and very prominently inhabits the focus of the stage, even when he is not physically on it. Prospero, in Latin, means _I hope for_ or another obvious meaning would be _prosperity_, connoting no matter what his endeavours will eventually prosper.

The Renaissance English society believes England – the English Crown – to be its hero especially in its defiance against the threatening civil war and mounting factionalism⁸⁹. As such, the connotation of Prospero’s name is especially significant, as any member of the Renaissance society would commonly have hoped for any prospective salvation – within Christian theological terms. Hence, in Prospero they retrieve the association and reminder of hopefulness.
The turbulence in Prospero’s narratives is reminiscent of the equally alarming tempest in Act I:1 that alludes to a familiar mood of disorder and destruction. The usurped Duke of Milan is sharp in his preferences of expressions and art that they conjure up a myriad of vivid images. The powerful mage assures Miranda’s piteous heart that There’s no harm done to the poor souls on board the sinking ship and proclaims ’Tis time to clarify his motive for raising the tempest, which is also the motivation of the entire play. His portrayal of Antonio, his perfidious brother, as well as how he sequestered the Duke’s station pictures Antonio’s brilliance as a political animal;

Being once perfected how to grant suits,
How to deny them, who t’advance, and who
To trash for overtopping, new created
The creatures that were mine, I say: or changed ’em,
Or else new formed ’em; having both the key
Of officer and office, set all hearts i’th’ state
To what tune pleased his ear,\(^{90}\)

while he ruefully had permitted himself exposed to ruin in being transported and rapt in secret studies and naively entrusted Milan to his deceitful brother sans bound.

- I thus neglecting worldly ends, all dedicated
To closeness and the bettering of my mind
With that which, but by being so retired,
O’ver-prized all popular rate, in my false brother
Awaked an evil nature,\(^{91}\)

Prospero’s verbal skills induce the justification of his angst and feeling of vengeance towards his brother and his collaborators since he was oblivious to Antonio’s ruse. Nevertheless, he is wise and has learned well before the play commences that a head of government cannot abdicate his responsibilities.
The theory of kingship as believed by the Ancient Western Wisdom implied Man’s natural duty goes even further than mere deliberation of the heavens. He is a dignified member of society and is therefore obliged to govern it. The ruler’s obligation is to act as the disciple of the law of Nature, which is above him for it is decreed by God. This God appointed ruler has to embrace justice as the essential virtue and moral sincerity as the basis of his deeds. Such political theory, like the rest of the inherited ancient beliefs of man’s nature, presented the western man as the ideal, responsible and morally righteous ruler. As a result, the Ancient Western Wisdom compels a Prince, Duke or King to defend his power and responsibilities; and any God appointed ruler who relinquishes his power will continuously suffer intense misery because such amoral act may lead not only to his own destruction but to the deterioration of the political order of state and the overall structure of Nature’s political hierarchy. Prospero’s perception of his predicament sets correspondingly along such philosophy. He neglected his responsibilities in governing his dependents, so as to pursue more abstract and theoretical studies, and was duly punished by expulsion at sea, which subsequently transported him to an austere isle.

Incidentally, Prospero’s insatiable yearning for knowledge, magic and the abstracts also derived from his conviction as fashioned by the Ancient Western Wisdom. Bestiality, according to Aristotle, results from the absence of certain mental faculty that distinguishes men from beasts. Men have immortal souls and beasts do not. As illustrated in Chapter 2 of this dissertation, the nature of Soul according to
Aristotle is in three-fold. Each living thing possesses a soul. Plants have the vegetal soul, with powers of nourishment, growth and reproduction. Beasts have the vegetal soul including the sensible soul, which possesses nominal powers of perception. Man has both the vegetal and sensible souls inclusive of his rational souls, which subsequently gives him the power of thought. This capability, that makes him more than a beast, establishes his power of reason, which makes him more like a God; but such capability, must be used if it is to be effective. If he devotes himself solely to needs of the present, he does not progress beyond the status of a beast.

The Renaissance era is familiar with the Ancients' concept of mortal performing transformations via magic. Alterations produced by witchcraft and alchemy were regarded as a primary example of man's supremacy over the beasts. Bacon, in his Magnalia Naturae, proposes that the new philosophy, which arises from studying nature, would give man the greater power to create storm, influence the seasons and accelerate the harvest.

- Prospero:
  Ye elves of hills, brooks, standing lakes, and grooves,
  And ye that on the sands with printless foot
  Do chase the ebbing Neptune, and do fly him
  When he comes back; you demi-puppets, that
  By moon-shine do the green sour ringlets make,
  Whereof the ewe not bites; and you whose pastime
  Is to make midnight mushrooms, that rejoice
  To hear the solemn curfew, by whose aid –
  Weak master tho' ye be – I have be-dimm'd
  The noon-tide sun, call'd forth the mutinous winds,
  And 'twixt the green sea and the azured vault
Set roaring war; to the dread rattling thunder  
Have I given fire, and rifted Jove's stout oak  
With his own bolt; the strong-based promontory  
Have I made shake, and by the spurs plucked up  
The pine and cedar: graves at my command  
Have waked their sleepers; oped, and let 'em forth  
By my so potent art.  

Therefore, the impression of the perfect governor is comprehensive for he now dominates the beast and presides over nature too. Sir Walter Raleigh in his History of the World, also associates magic together with the wise man who is proficient in connecting diverse natural agents to manufacture effects that appear fantastic to the layman.

Accordingly, Prospero's accumulation of theories, magic and abstract knowledge or philosophical wisdom is the gathering of knowledge of deductions through his highest rationale. This is, as he believes to be, his effort to conduct himself as a man in accordance with his Nature, as decreed by his God. Influenced by his received Ancient Wisdom, he firmly believes that the only legitimate power entitled to man is the power that emerges from one's augmentation of knowledge and unyielding labour. Similarly, in trying to reconcile his fall from Grace, he arduously mastered both his own nature and his surroundings then positions himself as the fitting ruler of Caliban's isle. He is reforming himself accordingly, within the Ancient Western Wisdom's values, for the time when he resumes his position as the legitimate ruler of Milan.
When Prospero landed on the island, the isle's sole inhabitant and heir, Caliban, attended to his and Miranda's essential needs. He treated Caliban considerately and reciprocated Caliban's kind gesture with what he understood as the essentials – i.e. knowledge and education – in order for Caliban to fulfil his nature as a Man. As Caliban proclaims:

When thou cam'st first,
Thou strok'st me and made much of me; wouldst give me
Water with berries in't, and teach me how
To name the bigger light and how the less,
That burn by day and night; and then I loved thee,
And showed thee all the qualities o' th' isle,
The fresh springs, brine pits, and barren place and fertile –

In naming the bigger and lesser light, Caliban's education echoes the content of Genesis 1:16 of the Bible: God then made two great lights: the greater light to rule the day, and the less light to rule the night. This implies that not only Prospero was educating Caliban on a western religion – Christianity – but he was also familiarising him with the fundamentals of Ancient Western Wisdom – the contemplation of the heavens. Both propagates that man was made in order to know and love God. Furthermore, the Ancient Western Wisdom alongside Western Christian teachings, establish that man's position teeters precariously between the aggressive beast and the submissive angels. Hence, to maintain salvation, a man must constantly seek knowledge in order to obtain continuous divine blessings. Moreover, the Ancients necessitate the objective of any virtuous ruler is to make his people virtuous via his own efforts. Recognising Caliban as the son of Adam, Prospero through such conviction considers that it is his
obligation to enlighten and rescue what he regards as Caliban’s oafish soul. At this juncture, he matches Plato’s image of the model governor, a man who is most perfectly formed in soul and body.

Later, however, the gracious relationship turned sour as Prospero maintains that Caliban didst seek to violate the honour of his child, which Caliban audaciously concurs. This results in Caliban’s enslavement. Evidently, Prospero did not consider Caliban as his or Miranda’s equal in order for him to offer Miranda’s hand to Caliban, unlike Alonso who is marrying Claribel to the King of Tunis. Caliban’s unredeemable carnality, as insisted by Prospero and Miranda, evidently corresponds to Prospero’s conviction of a savage whose inclination is towards bestiality and debauchery, subsequently evil. Thus to him this justifies his curses

A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost;\textsuperscript{96}

The Ancient philosophers such as Plato and Aristotle propagate the view that if one is incapable of being educated to virtue then he must be controlled by force. Ever since the rape-attempt, Prospero seizes the island’s throne and handles the usurped Caliban in a very harsh and ruthless manner, frequently hurling abuses at him, believing that such abrasive language is the only way to converse with the aggressive souls.

What ho, slave! Caliban!
Thou earth,\textsuperscript{97}

Come, thou tortoise,\textsuperscript{96}

Thou poisonous slave, got by the devil himself
Upon thy wicked dam,\textsuperscript{98}
Thou most lying slave,
Whom stripes may move, not kindness,\textsuperscript{100}

Hag-seed, hence\textsuperscript{101}
A devil, a born devil\textsuperscript{102}

... and this demi-devil –
For he's a bastard one – \textsuperscript{103}

A beast must be dominated or governed by man in order to attain unity and harmony, for such is the stipulation of the law of Nature – the Natural Hierarchy positions man above the beast – according to Ancient Western Wisdom. This causes and justifies Caliban's descent into slavery and Prospero's ascent to the throne of the island.

Just as Antonio and Sebastian's impertinence towards the boatswain is because of their social status, Prospero equally depends upon the perpetuation of such discriminatory hierarchy to grant him uncontested power on the desolate isle. As a competent ruler, he needs to harness all the energy of his subordinates, channelling it to the advantage of his government. This was an expensive lesson he learnt earlier. Accordingly, the much wiser Prospero now rules over Ariel and Caliban employing two different approaches. With Ariel, his approach is milder for she understands her position as his spirit servant and what her responsibilities are. When she refuses to do any productive work, he puts her through the emotion of guilt by reiterating how he was her saviour from the torment of the \textit{blue-eyed hag} Sycorax, to which she wistfully yields.

Prospero:

...What torment I did find thee in. Thy groans
Did make wolves howl, and penetrate the breasts
Of ever-angry bears – it was a torment
To lay upon the damned, which Sycorax
Could not again undo. It was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.
Ariel: I thank thee, master.¹⁰⁴

What Prospero comprehends from his previous mistake is that the only way to deal with such inferior creatures is to be strict and menacing; otherwise they will take advantage of his humanity – just as his brother did. In order to ensure Ariel grasps the fact that he has evident power and should be recognised as the only legitimate governor – for according to him, he is the only wise man immaculately formed in body and soul, he further asserts his dominance over her by intimidating her.

If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails till
Thou hast howled away twelve winters.¹⁰⁵

Though daunted, Ariel appears to concede her indebtedness to Prospero and pledges to take extra effort into every demanding assignment that are set by her master.

Pardon, master.
I will be correspondent to command
And do spiritig gently.¹⁰⁶

This, however, is in stark contrast with Caliban who does not succumb readily.

Prospero interprets such insolence as an act of aggression, commonly found in feral creatures. His wisdom reasons that to exploit Caliban’s practical capability, Prospero has to be authoritative because this is the only manner of treatment an undomesticated, immoral creature can respond to well. Therefore, this serves as the pretext for the need to aggravate Caliban with severe punishments that he imposes through his *exalted* white magic.
For this be sure tonight thou shalt have cramps,
Side-stitches that shall pen thy breath up. Urchins
Shall, for that vast of night that they may work,
All exercise on thee. Thou shalt be pinched
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.  

If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar,
That beast shall tremble at thy din.

Yet, Prospero's Ancient Western Wisdom requires him to be a morally responsible, virtuous and just ruler. This compels him to take on the blame for his servants' depraved action and not discharging Caliban. His wisdom holds that Caliban cannot be accounted for his dastardly exploits due to his brutish nature. Furnished with his magical powers and the service of the potent Ariel, it would be an effortless act for him to dispense with Caliban yet he cannot continue to exist without Caliban.

But as 'tis,
We cannot miss him. He does make our fire,
Fetch our wood, and serves in offices
That profit us.

For this reason, when delivering his final speech in the end of the play addressing his fellow countrymen, traitors and servants, Prospero reflectively accepts responsibility for Caliban's actions even though they are against him.

.... and this demi-devil —
For he's a bastard one — had plotted with them
To take my life. Two of these fellows you
Must know and own; this thing of darkness I

Acknowledge mine.

Such is Prospero's prudence as derived from the Ancient Western Wisdom. His voice embodies the Ancients' understanding of man and governor, abiding by their
beliefs in the law of Natural Hierarchy and Political Hierarchy. He has profitably learned his lesson well and has transformed his long stay on the island into a penance of his past mistakes. Prospero sees himself as the new God who has displaced the old, therefore the hero and saviour as well as king of his island universe. Even so, Ancient Western Wisdom also promulges that man cannot live by means of spirits alone. The unique yet tragic attribute of man is he is neither a pure spirit (like Ariel) nor a pure matter (like Caliban) but an entity that is predetermined in a precarious tension between the two. The ideal man according to the Ancient Western Wisdom should persistently strive to be like Ariel yet he cannot eliminate the instinctive needs of Caliban.

3.1.2 Caliban - The Voice of New World Wisdom

The childhood shows the man,
As morning shows the day. Be famous then
By Wisdom; as thy empire must extend,
So let extend thy mind o'er all the world.

Milton: *Paradise Regained* Book IV:220

Alterations in the current societal, consequently critical, perspectives allow many of Shakespeare’s *adverse* characters to acquire a more compassionate reception. Macbeth, Shylock, Hamlet and Othello are among those characters that experienced various renderings in both the theatrical and critical domain. Nevertheless, right through English literary history, none of Shakespeare’s characters has gone through extensive transformations like Caliban of *The Tempest*. 
In various times, especially in the early eighteenth and nineteenth century, his identification as the monster or beast has been literal, causing his antagonist’s character to be pictured as a giant fish, a monstrous tortoise, a grotesque puppy-headed monster, an amphibian, a missing link anthropoid or a combination of part human with part reptile. Receptively, contemporary representations of Caliban have been on the figurative expression. A recent production of *The Tempest* by The Royal Shakespeare Company in Japan depicted Caliban as a man whose deformity is merely due to growing up in malnutrition and residing in an oppressively crammed cave cell.

Other interpretations underscore his understanding of nature. According to Hazlitt, Caliban’s character grows out of the soil, which makes him a kindred spirit of mother earth. Owing to his innate awareness of all things natural and his earthy as well as earthly association, he is in recent times depicted as an American Indian or a Caribbean slave of African or mestizo descent.

...each age has appropriated and reshaped him [Caliban] to suit its needs and assumptions, for Caliban’s image has been incredibly flexible, ranging from an aquatic beast to a noble savage, with innumerable intermediate manifestations. Caliban has for several centuries been a durable cultural signifier for poets, playwrights, novelists, artists and social commentators.

The twentieth century Caliban is an icon for countless victims of European colonisation particularly of the English Imperialism. Identical to Caliban, the colonised nation were dispossessed, dominated, oppressed and compelled to learn
the usurper’s unnatural language and values. These dominated nations endured enslavement and derision, suffered from identity turmoil between their native culture and the feigned culture superimposed by their European colonisers and in due course revolted. All of which is accordingly akin to what Caliban has endured. Just as Retamar convincingly acknowledge: *What is our history, what is our culture, if not the history and culture of Caliban?*113

In trying to ascertain the wisdom in Caliban’s voice, there are several factors essential for me to determine. Firstly, in order to have a voice Caliban’s human stature must be recovered. This is necessary for I choose to see Caliban as a figure of a colonised nation who has been, by design, dehumanised.

If in the play Prospero refuses to acknowledge Caliban’s physiognomy than Miranda, inadvertently, substantiates it when she catches sight of Ferdinand for the first time ... *This / Is the third man that e’er I saw, the first / That e’er I sighed for.*114 The first man being Prospero and, as she cannot recall the time when she was growing up in Milan, the second man could only be Caliban for Ariel is of the spirits hence an apparition does not retain any corporeal mass. A few lines afterward Prospero coincidentally supports Caliban’s status as a man when he reprimands his daughter for being unbecomingly enthusiastic over the young prince:

*Thou think’st there is no more such shapes as he,*
*Having seen but him and Caliban. Foolish wench,*
*To th’ most of men this is a Caliban.*115
Other suggestions to Caliban possessing a human form are through the attempt made by both Prospero and Miranda in endeavouring to educate him on language and astrology. For Prospero is a believer in the Western Ancient Wisdom, where man was created in order to recognize and worship God hence man was perfected to stand erect to look up to the heavens. Though both proclaimed that their efforts are futile – thus equalling Caliban to the beast – it nonetheless insinuates that they, initially, identify him as human hence having the potential to be taught their language (a mean of their expression) to facilitate the conception of their Lord. Both of them do not spare any similar efforts on Ariel and other spiritual or aquatic creatures existing on the isle.

The alleged rape attempt on Miranda is also another verification that Caliban is a man. By instinctively recognising Caliban’s biological ability to impregnate his daughter Prospero indicates that Caliban retains a somewhat human attribute. Even Trinculo ascertains Caliban’s physical humanity though he initially alludes to Caliban as a fish as a result of his stench:

\[ ...What\ have\ we\ here\ —\ a\ man\ or\ a\ fish?\ —\ dead\ or\ alive?\ A\ fish,\ he\ smells\ like\ a\ fish;\ a\ very\ ancient\ and\ fish-like\ smell,^{116} ...\]

Soon after he decides that, what he stumbled on cowering underneath the gabardine is actually an indigenous inhabitant of the isle: \textit{...this is no fish, but an islander, that hath lately suffered by a thunderbolt} (Act II.ii: 34-35), which concludes and verifies Caliban as a human resident.
J. Cotter Morison in his critical paper on Browning’s *Caliban upon Setebos* explicates that Ariel as its name alludes, has an airy attribute whereas Caliban is all earth, all opaque and ever so intense in feelings and images. In being able to hate, lie, fear, infuriate, curse, and grovel intoxicated by lust; or display the provisions of dignity, retaliation, fixation on power, and prudence, he has within his coarse being a human element. Ariel who without such capacity to love or hate is inadequate and can only subsist in the play.

Even though there are substantiations of Caliban’s status as a man, there are many times in the play when he is depicted as scarcely human. What are the circumstances that form such a perplexing character? Jan Kott, in his *Prospero’s Staff*, refers to Caliban as one of the greatest and most disconcerting of Shakespearean creations – *He is unlike anybody or anything*. On the word of Prospero, Sycorax, a powerful necromancer, and the Devil conceive Caliban’s parentage. Albeit he acknowledges her immense power,

> His mother was a witch, and one so strong  
> That could control the moon, make flows and ebbs,  
> And deal in her command without her power...  
> and this demi-devil —

he, however labels her practice of sorceries earthy, abhorrent and terrible.

> ...This damned witch Sycorax,  
> For mischiefs manifold and sorceries terrible  
> To enter human hearing, ...  
> To act her earthy and abhorred commands, ...

Hence, due to his strange lunaric pedigree Caliban, the sole-heir to the island’s throne, may possibly have an inferior human appearance. However, whether his
inferior appearance stipulates significant physical abnormality is not evidently stated in the text. Such lack of information has triggered a myriad of interpretations and visual renderings on Caliban’s physical profile, which is greatly influenced by the current of cultural and socio-political perspectives. Before looking into the text for the traces of Caliban’s deformed physiognomy, I will submit a brief historical account of Caliban’s pictorial manifestations so as to indicate the influences of the age marked on the interpretations of Caliban features.

William Hogarth’s scene of *The Tempest* (ca. 1736), which is on the cover of *The Oxford World Shakespeare: The Tempest*, is the first known illustration of Caliban. Hogarth depicts his Caliban with webbed toes, scaly legs and fin-like appendages extended from his shoulders. His guise is the utter contrast to Ariel’s dainty angelic appearance. He is fiendish, grotesque and menacing, in sum evil – his right foot crushes two linked white doves, which not only symbolises the matrimony of Miranda and Ferdinand but also those that are sacred. Such depiction aptly reflects the conventional mid-eighteenth century attitudes of Prospero’s slave. The portrayal of this quasi-human Caliban persisted till the early-nineteenth century accentuating his bestiality; marginality and his defiance to virtue (see Appendix).

Mark Thornton Burnett’s essay, ‘*Strange and Woonderfull Syghts*: The Tempest and the Discourses of Monstrosity’[^122], refers to an entry in a diary, made by a 1583 Shrewsbury’s chronicler, reporting a bizarre town event – an Elizabethan freak
show brought to town from London by one John Taylor. The chronicler’s overwhelmed description of the *strange and woonderfull sights...and other things myraculously* \(^{123}\) proposes a compelling assessment of early modern England’s deepest fears and aspirations on encountering foreigners especially those of the New World. Such freak shows were increasingly extensive where strangers from the New or other far-eastern World, dead or alive, were exploited and exhibited by avaricious European travellers. As Trinculo avidly validates on his encounter with Caliban:

> Were I in England now...and had but this fish painted, not a holiday-fool there but would give a piece of silver. There would this monster make a man — any strange beast there makes a man. When they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.\(^ {124}\)

In 1634, Ambroise Paré translated a medical treatise and there he defined ‘monster’ as *things...brought forth contrary to the common decree and order of nature* \(^ {125}\). His conclusion on the formation of such monsters includes the *glory of God, mens wickedness, abundance of seed, deficient seed, the force...of imagination and of course in the end the craft...of the divell.*

The generation of Hazlitt’s and Coleridge’s textual comments has created a more sympathetic and more human renditions of Caliban. He is less threatening, not as muscular, less fiendish and his menacing posture has also gone. Despite the fact that he is more human, he is still represented as partly anthropoid. This is due to the influence of Darwinism in the mid-nineteenth century, which significantly contributes to the epitomising of Caliban’s apish facial feature, low flat skull and
protruding bulbous nose – suggestive of Caliban's definite kinship to the obtuse inferior forms of life. Rudolf Grossman's lithograph of Caliban as a brute, though accomplished in the early twentieth century (ca. 1916), also depicts Caliban as feral, naked with apish form and facial feature. However, his Caliban is in the upright form, which is in contrast to the previous artists' renditions of the cowering Caliban. This implies the influence of the twentieth century's post-colonial empowerment of Prospero's slave. Such influence also heads the foundation of contemporary abstract Caliban. Such imprecise illustrations reflect almost anything the viewer imagines as well as the lack of information about a playwright's source of inspiration. In László Lakner's 1985 abstract painting of Caliban, Caliban is painted as an idea more than a form; a mood more than a creature.

The above descriptions are my attempt to provide an approximate association between the interpretive modes in artistic renderings of Caliban and parallel trends in Shakespeare criticism, which has a tendency to follow existing mind-sets towards the concerns of dominance and control found in the play. It is such concerns that inspire the whole of this thesis. For the manifestation of Caliban's deformity, I believe, is not entirely physical as it is more of psychological and cultural. The Renaissance era, in spite of the new world and new sciences, still sets up its conventional Christian values on the Ancient Western Wisdom. For this reason, they believe in a rigid design that if God fashioned man in his own image, a beautiful physical body shelters an equally beautiful soul that innervates the will.
to seek out God. When encountered with the New World inhabitants whose physiognomy are utterly in contrast with what they were used to, these European travellers, regrettably, employed exactly the same schemata without realising its prejudiced consequences. As Sir Sidney Lee brings to light in his revolutionary essay *Caliban's Visits to England* (1913)

Travellers brought back tales of monstrous distortions of the human shape lurking in distant recesses of the New World, but evidence usually proved shadowy. Yet the misrepresentation on Shakespeare's part was no doubt deliberate and served both his dramatic and philosophic purpose. It was an act of involuntary homage to the Platonic idea, which the Elizabethan thought assimilated, that the soul determines the form of the body.¹²⁷

The Ancients such as Plato, rationalises that human body is made to express and not to conceal its characters, as a result; deformity of the soul will always be replicated in the deformity of the physical body and vice-versa. In their opinionated view, these dark coloured natives had ugly complexions – hence deformed – and were marked with the shade of the devil; therefore their soul could only be of evil. In addition, these natives did not embrace the travellers' Christianity designating them soulless, impious and immoral – these were enough to equate the natives to the likes of beasts. The beasts, in Ancient Western Wisdom, only have senses and no souls, thus are naturally created to serve men (western men, exclusively). The European travellers fell short in understanding that beauty is an abstract and is culturally determined. Beauty exists universally but what constitute beauty is not universal. What is ugly in the eyes of the
Prospero is perhaps perceived as beautiful to the Calibans. The Europeans’ misconceptions had instigated detrimental effects on the colonised nations who experienced years of physical and mental oppression, unfair criticisms and power struggle. Such were the make up of the western psyche that rendered Caliban – the character and the icon – mentally and physically deformed.

*The Tempest* acquaints us with Caliban, an indigenous whose compelling lineage enables him to be dubbed as the ruler of the isle. In the preceding discussion, I have established that he possesses a human stature, yet through the eras the mainstreams of literary interpretation have illustrated Caliban – verbal or pictorial – as scarcely human. At this juncture I will analyse the text concentrating on the voice of Caliban and contend that the interpretations of his ambiguous abnormality is significantly prejudiced as a result of power-relations and cultural bias.

However brutish he is, Caliban is in harmony with nature’s heavier element - earth. Aside from having to move on fours, Caliban’s mindset grows out of contact with the pure and original forms of nature as Hazlitt (1817) explicates: *the character grows out of soil where it is rooted uncontrouled, uncouth and wild.* He is familiar with all the features of the isle – the best place to forage for food, the best spring for water, the most verdant and abundant area

...and then I loved thee,
And showed thee all the qualities o’th’ isle,
The fresh springs, brine pits, barren place and fertile –

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I'll show thee the best springs; I'll pluck thee berries;  
I'll fish for thee, and get thee wood enough.  

I prithee let me bring thee where crabs grow,  
And I with my long nails will dig thee pig-nuts,  
Show thee a jay's nest, and instruct thee how  
To snare the nimble marmoset. I'll bring thee  
To clust'ring filberts, and sometimes I'll get thee  
Young scarlets from the rock...  

in addition; he is also particularly aware of the spirits manifested within animal forms.  

His spirits hear me,  
And yet I needs must curse. But they'll nor pinch,  
Fright me with urchin-shows, pitch me 'th' mire,  
Nor lead me like a firebrand in the dark  
Out of my ways, unless he bid'em; but  
For every trifle are they set upon me,  
Sometime like apes that mow and chatter at me,  
And after bite me; then like hedgehogs, which  
Lie tumbling in my barefoot way, and mount  
Their pricks at my footfall; sometime am I  
All wound with adders, who cloven tongues  
Do hiss me into madness –  

Subsequent to the alleged attempt to violate Miranda, all of Caliban's curses are partial towards earthiness and nature, and even during his servitude, Prospero incarcerates him in a cave.  

... All the charms  
Of Sycorax, toads, beetles, bats light on you!  
For I am all the subjects that you have,  
Which first was mine own king, and here you sty me  
In this hard rock, whiles you do keep from me  
The rest o'th' island.  

By being at one with the earth, Caliban's union also encompasses to some extent water, which is the essence of life. With all this practical survival wisdom, no wonder he persistently declares the land as his.
This island’s mine, by Sycorax my mother,
Which thou tak’st from me...
For I am all the subjects that you have,
Which first was mine own king.\textsuperscript{135}

...I am subject to a tyrant, a sorcerer, that by his
cunning hath cheated me of the island.\textsuperscript{134}

On the whole, these reiterate elements of Montaigne’s New World Indian from his
essays \textit{On Canniballes}.

These people are wild in the same way as we say that
fruits are wild, when nature has produced them by
herself and in her ordinary way; whereas, in fact, it is
those that we have artificially modified, and remove
from the common order, that we ought to call wild. In
the former, the true, most useful, and natural virtues
and properties are alive and vigorous; in the latter we
have bastardized them, and adopted them only to the
gratification of our corrupt taste. Nevertheless, there is
a special savour and delicacy in some of the
uncultivated fruits of those regions that is excellent
even to our taste and rivals our own.\textsuperscript{135}

Caliban is as natural, free, \textit{wild} and untainted as Montaigne’s New World Indian
prior to the arrival of Prospero and the \textit{dawning} of his ostensible sophisticated
wisdom.

G. Wilson Knight, in his \textit{Caliban as a Red Man}\textsuperscript{136}, views Caliban’s association of
spirits with thunder and his claim to the land as similar convictions to that of the
Native American Indians. If Montaigne regarded nature’s organic fruits as
abounding with exceptional delicacy then Knight similarly considers Caliban’s
\textit{understanding of nature as commanding great respect, which partly alludes to}
Prospero’s deviously practical perception on Caliban’s valuable aptitude.
But as 'tis,
We cannot miss him. He does make our fire,
Fetch in our wood, and serves in offices
That profit us. 137

However abhorrent or earthy – as maintained by Prospero, Caliban is neither unpleasant nor obnoxious. As Samuel Coleridge sympathetically observes:

The character of Caliban is wonderfully conceived: he is a sort of creature of the earth partaking of the qualities of the brute and distinguished from them in two ways, 1. by having mere understanding without moral reason, 2. by having the instincts which belong to mere animals. – Still Caliban is a noble being: a man in the sense of the imagination, all the images he utters are drawn from nature, and are all highly poetical. 138

William Hazlitt also acknowledges Caliban’s imaginative potential. In his discussion of Shakespeare’s characters (1817), he claims that Caliban’s physical or mental deformity is utterly rectified by the power and truth of his imaginative faculty. This, he further clarifies, is in total contrast with the supposedly civilised Stephano and Trinculo. Elmer Edgar Stoll,139 in his criticism The Tempest, echoes similar interpretations whereby he comments, though Caliban curses yet he is not gross or blasphemous; he is lustful yet not exceedingly filthy or profanely obscene. His so-called raping of Miranda has a realistic and sensible purpose, which is to populate his desolate island – I had peopled else / This isle with Calibans. 140 He is not the conventional naked monster and according to Stoll, he is clothed – in humour, thought, great sense of imagination, verbal harmony including everything else that is interconnected into the magical role of poetry.
Patrick MacDonnell is also a comparable sympathetic critic whose analysis on Caliban sets forth the trend that lasts until the present day.\textsuperscript{141} According to him, Caliban is

\begin{quote}
a creature in his nature possessing all the rude elements of the savage, yet maintaining in his mind, a strong resistance to that tyranny, which held him in the thralldom of slavery. Caliban creates our pity more than our detestation.\textsuperscript{142}
\end{quote}

He further charges that it is Prospero’s fault that Caliban attempts to dishonour Miranda, because \textit{this wild and untutored creature, was impudently placed enough in the way, to enable him, to make the attempt complained of: the noble and generous character of Prospero, therefore suffers, by this severe conduct to Caliban}.\textsuperscript{143} Such empathy for Caliban accordingly brings about condemnation of Prospero and this is the classic feature of the mid-nineteenth century, where there was an intensifying enthusiasm in the abolitionist movement in England and America – many considers slavery a ghastly reality. This is an immense modification to the past era’s received wisdom, where Caliban’s enslavement was the obvious consequence of his decadence, his \textit{fitting} position in a natural hierarchy of wisdom over passion, virtue over vice, civility over savagery. Mercifully, Caliban is no longer despised for his vices but instead he is the focus of pity and human compassion.

Further proof of Caliban’s significance and his wisdom is through exploring his verses. If we were to re-examine Spevack’s previous analysis we will find that Caliban has the second most lines spoken after Prospero though barely more than
Ariel or Stephano. Of course, a character’s importance cannot be quantified by the amount of words rendered to him by the playwright. As Vaughan and Vaughan in their article *Caliban’s debut*\(^{144}\) stated that despite the fact that Caliban has a limited 177 lines of text – compared to Prospero’s 653 – he is qualitatively more influential to the play’s dynamics. Roger Warren in his article *Rough Magic and Heavenly Music: The Tempest*\(^{145}\) recognises that even if Caliban is hideously depicted, he certainly has some of the most beautiful lyrical language. Equally, René Girard highlights:

> For all his physical and moral ugliness, Caliban is an authentic poet; the critics never fail to observe that some of the most beautiful lines in the play belong to him.\(^{146}\)

He also states that Caliban is the figure of uneducated poetic feeling. What Caliban put into words is what he identifies as poetry before language – formless, amoral, even immorally dangerous and possibly reprehensible; nevertheless he acknowledges that it is still genuine poetry. Even with all his earthy vulgarities and deformity, Caliban is nonetheless a poetical character.

Through Caliban’s expressions, we encounter a concentration of nature.

> I prithee let me bring thee where crabs grow,  
And I with my long nails will dig thee pig-nuts,  
Show thee a jay’s nest, and instruct thee how  
To snare the nimble marmoset. I’ll bring thee  
To clust’ring filberts, and sometimes I’ll get thee  
Young scamels from the rock…\(^{147}\)

This evident passion and intimacy with nature has a reality beyond the scholarly understanding, because he converses of nature as one who is implanted in it, which
sophisticated man sans practical wisdom has no capacity of appreciation. Prospero assumes of his isle as a Spartan place to be subdued, fashioned, and controlled, contrary to Caliban who respects and appreciates it as a world of artless magic and a breathing nature. His words are intuitive of his natural kinship, love, and understanding; as well as mastery through man’s place in the created scheme – the Natural Hierarchy.

When Caliban and his companions hear Ariel’s song, the Europeans are anxious of the invisible, ghostly music but not so for Caliban. Instead, to him this is part of his ordinary affair and he addresses delightful, rhythmic verses on the intimations surrounding the isle, which encompass an entirely general inference.

Be not afeard, the isle is full of noises,  
Sounds, and sweet airs, that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometime voices,  
That if I then had waked after long sleep,  
Will make me sleep again, and then in dreaming  
The clouds methought would open and show riches  
Ready to drop upon me, that when I waked  
I cried to dream again.\textsuperscript{148}

Caliban hears nature’s rhythm and voices everywhere, even in his dreams. Many early cultures revered the mystics, the dreams along with spiritual voices. They were more regularly in contact with and used such mystics or spiritual voices as compared to any recorded western culture. The Egyptians, Arabs, Mayan, Africans, Chinese, Native American Indians, Indians and Malays had their cures or charms conveyed through dreams. Many of these traditional civilisations valued dreams as the gateway to the peak of prophetic consciousness. Their respective
shamans, spiritualists or healers chanted rhythmic sacred songs or mantras revealed by mystical spirits in their dreams. For this same reason Caliban honours the spirits and nature as one, and what is real in the uniqueness of his nature poetry is also likewise real in his spiritual concerns as duly noted by Knight:

Caliban's lines are comprehensive and unique. This may be, as with his nature poetry, a question of style, though its style is, necessarily, slightly different. It does not, as psychic descriptions so often do, lack vigour, but is fully, and imagistically, alive to be experienced by the reader, or listener, as an immediacy.\textsuperscript{149}

Accordingly, when he incites his allies to bite his enemy to death, the implication lies beyond the betrayal of his apparently sub-human disposition. It is, in fact, a revelation of nature's fortitude where in order to cause harm or to kill, creatures of nature will instinctively use what is naturally bestowed to them – claws, teeth or fangs – and need not employ some engineered weaponry that cause exactly the same effect. Whether one bites another to death or uses a weapon in order to kill, both deeds are still equally offensive, uncivilised and a sin. Using a weapon does not eliminate the responsibility. Nonetheless, Caliban's order to exterminate Prospero is not unwarranted. It is a fact that creatures of nature will instinctively defend their territory if it is threatened, and here Caliban is only defending his isle – which he repetitively declares – from the scheming and dictatorial Prospero. The gruesome image and the pain rendered of biting a person to death aptly reflects the agony Caliban has endured and the misery of Prospero's dictatorship, that it warrants such a grotesque conclusion.
So, even with its idiosyncrasies, Caliban is given a recognisable voice – his very own – for it reflects his own responsive perception, cadence and style. Through such voice he brings to light the splendour of the isle and nature, imparting his wisdom on all its opportunities and potential causing survival in the isle to be natural and trouble-free. He resides in sync with his mystical, spiritual world, with his personal evaluations and his own perspectives. He acquires and attains every part of his wisdom through his experiences and familiarity of his environment. He does not allow Prospero’s feigned wisdom to astound him and wisely reveals such wisdom requires dependency upon his magical books. Furthermore, such art is inferior to nature. Even if according to the Ancients’ criterion Caliban might not be a sophist; he still undeniably has sensible practical wisdom to offer that is equally essential to human existence, which in spite of everything ultimately translates to possessing moral wisdom:

...and I'll be wise hereafter,
And seek for grace. What a thrice-double ass
Was I to take this drunkard for a god,
And worship this dull fool!^{150}

Thus far I have established evidences from several critics and my view in support of Caliban’s human stature and his possession of a voice subsequently, an identifiable wisdom. In a latter section I will contrast his wisdom with the other two civilised men in the play, Prospero and Gonzalo, so as to determine the essence of wisdom, and ascertain Caliban’s station as either Prospero’s opposite or equal.
3.1.3 Gonzalo – The Voice of Renaissance Wisdom

Other than the main protagonist, Gonzalo is the next most intriguing non-supernatural character of the play. He fits the Elizabethan nobleman in his affection and dedication to his King Alonso. The elderly courtier is still very vigilant though his peers taunt him, assuming that he is a mere obstreperous old fool. His talent to optimistically identify the advantages of the foreign island, *how lush and lusty the grass looks* as well as his detailed account on the *rarity* of their clothes’ *freshness and gloss*, *being rather new-dyed than stained* after surfacing from the terrible shipwreck, rules out probability of idiocy. Accordingly, his foremost intent in performing the *innocent and pure commonwealth* speech, though deviating from the situation at hand (as indicated by the acerbic Sebastian and Antonio), is to cheer up his king and divert him from his misery over the alleged death of his sole son and heir. All the instances above denote Gonzalo’s responsive awareness to the surroundings and most importantly, to his superior.

Gonzalo matches the good courtier and/or advisor to the ruler, as he places his master’s good above any possible personal profit. Just as Prospero was being usurped from his station as the Duke of Milan, Gonzalo’s selfless *gentleness* sustained his and Miranda’s survival.

_Propero:_

By providence divine;
Some food we had, and some fresh water, that
A noble Neapolitan, Gonzalo,
Out of his charity, who being then appointed
Master of this design, did give us, with
Rich garments, linens, stuffs and necessaries...
so of his gentleness,
Knowing I loved my books, he furnished me
From mine own library with volumes that
I prize above my dukedom.\footnote{151}

He is well aware of his master’s requirements and taking no notice of his own welfare, he readily risks his prospect with the subsequent duke. Further illustration of Gonzalo’s devotion and attentiveness is as he tries to care for King Alonso, his present master, from his distressed self because Alonso’s remorse on the alleged demise of his only son has made him temporarily deranged.

\begin{quote}
Beseech you, sir, be merry. You have cause —
So have we all — of joy, for our escape
Is much beyond our loss. Our hint of woe
Is common: every day some sailor’s wife,
The masters of some merchant, and the merchant
Have just our theme of woe; but for miracle —
I mean our preservation — few in millions
Can speak like us. Then wisely, good sir, weigh
Our sorrow with our comfort\footnote{152}
\end{quote}

Such submissions are not to ingratiating himself to his master. In fact, a true nobleman or courtier is not a mere gentleman born of a good house. The profession of a courtier, especially a Royal councillonor, must possess a charismatic personality, compelling appearance, sharp-witted, perceptive, altruistic and has a definite sophistication and charm\footnote{153}.

Though Gonzalo in \textit{The Tempest} is a Neapolitan courtier in Alonso’s court, Shakespeare shaped his existence from a more familiarised English court, which then belonged to the favourably illustrious Queen Elizabeth.
The English Court was the effective point of up-to-date contact with the influences from abroad. Then again, it was also the point upon which the country’s social dynamism was at its utmost concentration. The English Court was always the hub of its society, government and cultural life. So, adding on the extensive foreign encounters therein establishes the Court as the world, the power and the glory of the country. It was more than a place or a group of people. It was a structure that bound the English society together. It contained a system of hierarchical control with the ruler becoming the one infinite being whose divine virtues radiate outwards in concentric circles of diminishing strength into infinity. Such a ruler is more than a mere icon for it is very likely that the personality of the monarch significantly sets the atmosphere and character of the Court. Hence, the visible differences between Shakespeare’s Queen Elizabeth’s open, cultured and prudent Court and her father’s, Henry VIII, hard and latently severe Court. As Rowse characterises it:

Since it was dominated by a woman it was one of greater refinement than her contemporaries', much less brutal, observing dignity and decorum, with considerable restraint upon those competitive and flighty temperaments...For the [Elizabethan] Court was not only worldly, but a place of worldly enjoyments, with constant music and dancing, plays, tilts, entertainments, games and cards, feasts, ceremonies — in all of which the Virgin Queen was the centre. It was also cultivated and even intellectual; there was a radiating interest in the arts and crafts, in painting and jewelry, languages and literature. Elizabeth herself was a good classical scholar.

Elizabeth’s court was deemed more reputable if compared to earlier Tudor courts. Her rule was constantly described as bearing the principle of justice and virtue of
Astraea, the virgin Goddess who left the ruined world in order to rejuvenate the classical golden age\textsuperscript{156}. The Renaissance itself echoed the idea of rebirth of a golden age, and Astraea was associated with the concept of right rule, of clemency and justice, all of which the population found replicated in the virgin Queen Elizabeth’s competent, flourishing and peaceful reign, which was quite the opposite to the ominous tragedy of Mary’s rule as well as the economic and religious strife of Henry’s Tudor.

The triumphs of Queen Elizabeth’s golden reign was highly noted and brought great impact in three crucial domains – political, economical and social. The population was in high spirits for peace and order which finally prevailed – in England as well as their affairs abroad. The Englishmen of the sixteenth century had abated their French-hating attitude, which was the rage of Mary Tudor’s era, and had yet to acquire the grave Spanish-hating disposition. The Elizabethan reign celebrated life and openness. Elizabeth, to her subjects, was more than what her contemporaries regarded – the courtier of her people; she was \textit{the symbol of their unity, prosperity and freedom}\textsuperscript{157}.

As such, Gonzalo’s optimism and earnestness in expressing his feelings stems directly from the Elizabethan openness and \textit{joie de vivre}, as well as the attitude of the English courtier in Elizabeth’s Court. When confronted with the prospect of drowning, the buoyant old courtier strives to preserve equanimity among the passenger-courtiers and the King through his vivacity.
I have great comfort from this fellow. Methinks he hath
no drowning mark upon him — his complexion is perfect
gallows. Stand fast, good Fate, to his hanging, make
the rope of his destiny our cable, for our own doth little
advantage.\textsuperscript{158}

I'll warrant him for drowning, though the ship were no
stronger than a nutshell and yet as leaky as an
unstanchèd wench.\textsuperscript{159}

Rowse in Chapter 2 of \textit{The Elizabethan Renaissance: The life of the society},
stresses that it was the responsibility of the courtiers to entertain their sovereign,
and all Elizabeth's courtiers laid themselves out to entertain her. Gonzalo's
optimism has a dual function here. One is to please his King and the other is to
maintain the group's composure. His quick riposte to Antonio and Sebastian's
mocking exchange also reveals his astuteness and élan as a councillor and a senior
courtier.

\textit{Sir, —}
\textit{— when every grief is entertained}
\textit{That's offered, comes to th' entertainer —}
\textit{Dolour comes to him indeed.}

Reinforcing Adrian's remarks on the state of the superficially \textit{uninhabitable, and}
\textit{almost inaccessible} isle, Gonzalo observantly and optimistically pronounces:

\textit{Here is everything advantageous to life.}
\textit{How lush and lusty the grass looks! How green}\textsuperscript{160}

Again his exuberance — the ability to observe the positive and the beauty of the
deserted isle — rises from the Elizabethan tendency towards the celebration of life,
whereby it is the awareness of life within (the individual, society, country and the
court) which completes and fortifies the external lasting representation.
Queen Elizabeth made London to be more than just a political centre. Though its population had yet to become as congested as it became in the eighteenth century, sixteenth century London was one of the most economically thriving city. With all the riches earned from the fortunes of domestic and foreign commerce, London by its size, wealth and power was already becoming potent. Socially, intellectually and politically, it exercised a formidable influence in England and even across Europe.

The prospect for riches was not restricted to the nobles or courtiers alone. Numerous premium home products fed, clothed, housed and warmed the Elizabethan English hence, providing the opportunity for the Englishmen to be craftsmen and creators at will. They were very fortunate for they lived in an era that released them from destitution and permitted the exercise of man's highest faculty (the intellect) with the least distraction and the most encouragement\textsuperscript{161}. Their minds were free from medieval fetters and were yet caught by the budding Puritanism or other modern fanaticisms. Here then, exists the opportunity for progress, higher standard of living and knowledge development.

It was acknowledged that being a courtier in Elizabeth's venerated court was not without its turmoil. The Court, as Shakespeare expressed, could very well be the envious Court. The pressure of preferment, promotion, grants and pensions made many courtiers corrupt, devious, scheming and sly. No wonder Gonzalo, Shakespeare's epitome of an honourable courtier, despises the malice and
insolence of Antonio and Sebastian. Gonzalo boldly rejoins the King’s brother for his impertinence.

    My lord Sebastian,
    The truth you speak doth lack some gentleness,
    And time to speak it in – you rub the sore
    When you should bring the plaster.\textsuperscript{162}

He also openly sneers at Antonio and Sebastian for their arrogance and ineffectuality.

    You are gentlemen of brave mettle; you would lift the
    moon out of her sphere if she would continue in it five
    weeks without changing.\textsuperscript{163}

His compassion for life does not permit the unconstructive to damage his conviction, and for this reason, when the \textit{Open-eyed conspiracy} threatens the King and Lords’ welfare in the isle, it is only natural that the obedient councillor is appointed as their obvious worthy sentinel.

    Upon Mine honour, sir, I heard a humming,
    And that a strange one too, which did wake me.
    I shaked you, sir, and cried. As mine eyes opened
    I saw their weapons drawn. There was a noise,
    That’s verily. ’Tis best we stand upon our guard,
    Or that we quit this place. Let’s draw our weapons.\textsuperscript{164}

As the unpleasant truth is brought to light, a severe consciousness of guilt engulfs the false Duke of Milan, the King’s odious brother and the King. The prudent Gonzalo is yet again triumphant in attaining the respect and the continual survival of the courtiers including the King through his understanding and discernment.

    All three of them are desperate: their great guilt,
    Like poison given to work a great time after,
    Now ’gins to bite the spirits. I do beseech you
    That are of supplier joints, follow them swiftly,
    And hinder them from what this ecstasy
    May now provoke them to.\textsuperscript{165}
More than once, Gonzalo has proven himself to be the evident custodian of the courtiers' unity and safety.

Shakespeare's Gonzalo is a composite of his experiences of the Elizabethan Court and the Elizabethan accepted wisdom which arises mainly from her esteemed education system. The Elizabethan improved education system emulates the Queen's prudence and sophistication. Through her, the population were revelling in the newfound opulence and, were in love with life. As Caxton's revolutionary printing machine coupled with improved English education system trimmed down illiteracy, the Bible and the world classical antiquity were no longer privileged to the learned few. A great deal of translations from Greek, French, and Latin into English were flourishing. By the early sixteenth century, the reputation of the English language had arrived at its utmost beauty and power. The grammar schools propagated the study of classicism, which permeated into the theatres and onto the streets. The ancient classics metamorphosed from the scholarly folios into popular ballads, which familiarised the common Englishmen.

The old Hebrew and Graeco-Roman ways of life, raised from the grave of the remote past by the magic of scholarship, were opened to the general understanding of Englishmen, who treated them not as dead archaeological matter, but as new spheres of imagination and spiritual power, to be freely converted to modern use.¹⁶⁶

Thus, the Elizabethan population was residing in a golden age, where not only they were more secured politically and economically due to the vitality of commerce and land improvement but they were also more perceptive, competent and better
read than their predecessors. Similar sentiment is echoed by Gonzalo when he passionately describes his utopic commonwealth: *I would with such perfection govern, sir, / T'excel the golden age.*¹⁶¹ Not only he aspires to do better than the Elizabethan golden age but to surpass even the Ancient or Classical golden age which could be traced back to Montaigne’s essay on the cannibals (c.f. Chapter 1 p.14).

In education, the conception of Elizabeth’s openness had extended knowledge amassing beyond the classroom walls. The Elizabethans were also well travelled. England’s continuous growth of commerce, land development and general prosperity had made the roads busier and better hence, providing a reliable and more dependable passage for travellers of all classes and of numerous interests.

During these same fruitful years, the English mariners, driven by patriotic conviction and competition, confidently and aggressively expanded into the oceans of the world where fame and fortunes were to be secured by adventurous youth who braved trading and fighting along newly discovered shores. Each new exploration suggests potential for freshly dominated territories, plethora of fortune and resources, power, influence, which are the desirable driving forces for colonisation. Articles of intrepid sea adventures, enterprising voyages and fantastic reports from the recently explored land were published and widely distributed in England.
Shakespeare was deliberate in his choice of the setting of *The Tempest*. The unknown island was conceived to initiate that similar sentiment towards an ideal realm of open promise and possibilities. The nameless island can also be conceived as the tabula rasa in which justice, contentment, civilisation or even evolution might perhaps be realised. Therefore, it is not surprising why Gonzalo is so enthused in declaring his utopian fantasy of the isle, which consequently incorporates a whole range of English Renaissance’s accepted wisdom on the correlation between the English’s native population and the freshly discovered or conquered faraway territory. He is the connection between the authorities of the English Court with England’s colonial ambitions.

As such it is evident that Gonzalo’s perspicacity rests within the Elizabethan Renaissance’s paradigm and his voice echoes its accepted wisdom.

### 3.2 Wisdoms in conflict

Wisdom denotes the pursuing of the best ends by the best means.

Francis Hutcheson; *Inquiry into the Original of Our Ideas of Beauty and Virtue*, I v

*The Tempest*’s central conflict emerges from the elemental fact that it is Caliban’s island but Prospero’s play. All of which, when deposited in our current Post-colonial context coupled with New Historicism’s premise, produces a grim deduction that it is our native land yet, the system of measuring our ability and wisdom in any faculty, the terminology, method, and even logic that we employ, in
favour of our nation, are somewhat dictated by the colonisers! One of the significant effects in resorting to such prefabricated system is a post-colonised nation that is very much competent in its own environment will unbecomingly suffer an inferiority complex. Such a nation will underrate themselves as inadequate, inefficient or even unwise to govern their own.

In order to seek ratification, a post-colonised nation has to retrieve its derivation. The truth of such derivation rests in history. Hence, to verify the truth one has to go into history. Alas, history is fiction and dwells in the realm of documentation. A nation who practices oral culture will ultimately suffer subjugation from those who practices the convention of scribing. In time, any piece of writing – biased or factual – will eventually be a piece of history. If the received history is stained by false representations (fictions) or lies, then the truth of Caliban’s nation is elusive. Prospero’s nation will continue to possess the advantage above Caliban’s.

The setting of The Tempest, on an unknown distant island, offers an idyllic space of open promises and potentials. The raging storm scene not only wreaks havoc to the physical composition of the ship but also towards faith, civility, accepted wisdom, social status as well as order of the known world. All disintegrates in a furore of the natural elements. Here, especially, Shakespeare juxtaposed the wisdom of the Ancient with the wisdom of the New World, including his Renaissance wisdom as the meeting point between the two.
The importance of *The Tempest* rests in the fact that it is not just ideal but it is also real. Prospero and Miranda’s arrival in the new island replicates similar revelations of Columbus’ Spanish expedition to the Indies and the first English explorers of the Virginia Company. All of them discovered that their so-called New World has long been inhabited by a nation. To their surprise, these indigenous citizens were more different from them than the Africans that they discovered in previous centuries. This strange New World exuded such diverse actuality that was at conflicting variance to their conventional or received wisdom.

Since it replicates reality, many of the aforementioned conflicts existing in the play transpired from the discords of each character’s wisdom. Prospero’s aversion towards Caliban is fundamentally due to his received wisdom being significantly orientated by the Classics or the Ancients. His constant cast of curses on Caliban is the major source of Caliban’s inferred deformity. Caliban, being begotten under the moon, according to the Ancient Western wisdom has the evil lunar influence and hence fated by the stars to evil. Thus on encountering Caliban, Prospero’s insulting address ascribes that the attribute of slave and earthiness within Caliban comes from the sacrilegious sexual liaisons of the witch and the devil: *What ho, slave! Caliban! / Thou earth, thou, speak!* Caliban, as proclaimed by Prospero’s in Act IV.1, is also incapable of grasping reason or moral sense:

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A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost.  
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As mentioned in Chapter 2, Aristotle reasoned that inferior men are slaves by nature, and they must be governed for in the depraved and the vicious, the body seems to rule rather than the soul, on account of their being corrupt and contrary to nature. There is certainly in Caliban a physical peculiarity (due to ethnicity, genetics or geography), however to perceive such difference as inferior is the conventional of the Medieval era, which receives the impression of man in the light of Western Ancient Wisdom, extenuating the exploits of slavery, subjugation and colonisation.

Alas, through discriminatory records, the Europeans began to establish hierarchical categories of people based on physical distinctions, which later initiated several more atrocious perspectives such as race is governed by on biological determinism – a notion that people possess certain constant, genetically programmed physical or mental attributes that befits them superior or inferior as human being. There are those, the likes of the authors of the highly controversial book *The Bell Curve* (1994), Hernstein and Murray, who seek to establish certain societies and races have survived and prospered because of their superiority. They maintain that intelligence is genetically inherited, measurable and immutable. As a result, people – subsequently whole nation – cannot be more intelligent than they are born to be, despite the consequences of environment or education.

Hernstein and Murray choose to neglect that when their former proponents of social discrimination, for instance Johann Blumenbach, a German anatomist;
decided to base their hierarchical distinctions, they – the white Europeans – by design, positioned themselves at the top of the hierarchy. Alas, the Africans, Native Americans and Malays remain at the bottom due to their skin colour, hair texture, eye shape, primitive culture and their slave status (see figure 2). Such ambiguous analysis purposely overlooks and disregards the element of social inequalities that these purportedly subsidiary nations endure at the cost of western hegemony. Race, like wisdom, is neither fixed, concrete, objective nor an inherent attribute; rather it is an aspect that is culturally, socially and historically constructed. Via his deformity Caliban conventionally, instinctively or even predictively becomes the first non-white attempted rapist in white man’s literature. His devastating savage personality is very much indebted to his physical abnormality.

Figure 2: Johann Blumenbach’s Race Hierarchy in Stephen J. Gould (1994) *The Geometry of Race*. Race came to be associated with physical characteristics transmitted by descent.
The abnormality or savagery is of course defined along the lines of the westerners’
ancient and received wisdoms. Caliban according to Prospero’s wisdom exists at
the basic level of sensual pain and pleasure. He hears music with pleasure, as
music can appeal to the beasts that lack reason and as such befits Aristotle’s
bestial man.

Even in the light of Renaissance wisdom, Caliban does not fare too well. The
Renaissance Wisdom – where the Ancient wisdom merges with Christianity –
believes that God created man in His own image; therefore it is only fitting that
man’s physical beauty is indicative of God’s prominence, perfection and
magnificence. Any distortion, malformation or ugliness can only originate from
Satan. Sadly, the concept of physical beauty is gauged according to the western
ideals. Thus, what the westerners deem as physically beautiful is then judged as of
virtuous or godly, and what they claim as ugly is determined as evil or wicked – all
done at the surface level. Such verdicts further assert what is physically white (the
westerners are mainly consist of Caucasians) is pure and innocent; and black or
any hint of colour, is tainted and malicious. As a consequence, Caliban, by reason
of his physiognomy, is only fit for lechery and a natural slave of demons. Love is
outside his nature.

Just as Fiedler 172 warily reminds us, due to such consequence, Caliban is the
predecessor of countless Indian warriors and skulking niggers who have
persistently threatened – ever since in print, on stage or screen – to dishonour their
oppressors’ daughters. Such physical deformity that translates into destructive carnality destined Caliban and all his descendants to eternal slavery, since they cannot be guided to righteousness, these savages must then be subdued by force, which in turn serves as a justification for colonialism.

When Darwin enthused the late nineteenth century with his new sociobiological philosophical speculations, Caliban’s appalling image was altered again with a more sympathetic outlook. Daniel Wilson in his _Caliban: The Missing Link_ (1873)\(^{173}\) associates Caliban as the missing link – the highest ape and the lowest man. Therefore, he has the dawning of understanding though without appropriate western reasoning or the western moral intellect. Caliban is a man in form but not a man in mind – or rather the western mind. He has all the sensible and practical intelligence he needs to facilitate his survival in his environment except that it is insufficient to turn him into a thinking man – a sophist – as perceived by the Ancient Western Wisdom.

If according to the Ancient Western Wisdom Caliban has no intellectual judgement, then his gift lies in another order of wisdom. In Act II scene ii, the play brings the union of the three – the servant (Stephano), the jester (Trinculo) and the slave (Caliban) – which may well convey the connotation that those of the plebeians connect because of their similar social position. However the complexities of _The Tempest_ is as such that Shakespeare provided Caliban with the aptitude to speak wholly in poetic verses, a trait peculiar to his heroes or
aristocracy, while the other two from the enlightened nation only converse in prose — a quality Shakespeare generally bestowed on his grotesque and episodic characters. This obviously remarks their actual status distinction as Shakespeare intended. Caliban’s expertise in the practical knowledge of the isle also surpasses any sophisticated European nobility and even the wise Prospero.

In the earlier portion of this chapter (see section 3.1.2 Wisdom in Caliban’s Voice), I have determined that Caliban has the physiognomy of a man. Alas, many criticisms that have roots in the Ancient Western Wisdom – like those of Prospero and the courtiers’ – still question his moral and mental endowments. Can this unsophisticated native ever be intellectually smart or smarter than the so-called civilised man?

By providing Caliban the ability to speak in verses, Shakespeare had, by design, established and accentuated Caliban’s mental endowment. Albeit his intellectual aptitude is not what the Ancients designated as a sophist, Caliban possesses, to a significant extent, that of shrewdness. Once he distinguishes a purpose, he is never at loss to conceive avenues of attaining it. Caliban’s resolute target is to execute vengeance on Prospero. Accordingly, he identifies the time at which Prospero is accessible and harmless, as well as how to elude the dangers of being discovered — Why, as I told thee, ‘tis a custom with him / I’ th’ afternoon to sleep. There thou mayst brain him. He strategically plans his line of attack. First, Prospero must be separated from the books which Caliban has wisely recognised the magician’s
weapon of defence. Only after the separation is successful, only then the offensive weapons are to be employed.

Having first seized his books; or with a log
Batter his skull, or paunch him with a stake,
Or cut his weasand with thy knife. Remember
First to possess his books; for without them
He's but a sot, as I am,175

He cunningly chooses Stephano, the butler, over Trinculo, the jester, whom he judges as the braver of the two. Despite the fact that Stephano is currently intoxicated, Caliban is not completely foolish in recognising the significant dissimilarity between the valour of a man when drunk and, a drunkard's valour. So, he incisively proceeds via what he observes as the most effective enticement for civilised men – bribery that tempts their twisted greed and vanity. Stephano will control Caliban as his slave, possess Miranda as his beautiful, young consort and the best lure of all, dominate the whole island as a kingdom; if he acts as Prospero's executioner. Regrettably, we know that things did not go according to plan.

Stephano's failure in executing the plan need not necessarily underscore nor implicate Caliban's lack of wisdom. Instead, the butler's blunders serve to reveal that Caliban is not only capable of shrewdness but is also complemented with a substantial amount of prudence. After devising the means to end Prospero's despotic rule, Caliban remains constantly aware of the sequential priority of such means. He continually employs self-control in abstaining from hastening any futile attempt upon Prospero's end until the established means have been
effectively secured. On the other hand, Stephano the cultured butler, ruled by his aberrant senses, upon hearing Ariel's music is off, without delay, in pursuit of Prospero: *This will prove a brave kingdom to me, where I shall have my music for nothing*. To which Caliban's desperate forewarning "*When Prospero is destroyed,*" is squandered. Stephano's greed and inanity prefer Trinculo's: *The sound is going away. Let's follow it, and after do our work.* Even though Caliban is very much impassioned by Ariel's music, he is smart to recognise that such charming music is only safe to listen to and acceptable from afar but certainly not to be pursued.

Although discontented and wary, he does not completely abandon the two, especially Stephano on whom all his aspirations are fixed. Again, we observe Caliban exercising his self-control by tolerantly listening to their denigrations, patiently cautioning them of imminent exposure as well as constantly reminding them of their incentive.

*Good my lord, give me thy favour still.*
*Be patient, for the prize I'll bring thee to*
*Shall hoodwink this mischance; therefore speak softly,*
*All's hushed as midnight yet.*

*Prithee, my king, be quiet. Seest thou here,*
*This is the mouth o' th' cell. No noise, and enter.*
*Do that good mischief which may make this island*
*Thine own forever, and I, thy Caliban,*
*For aye thy foot-licker.*

The immediately ensuing behaviours of his unruly companions demand greater self-control. As they impulsively scuttle towards the glittering apparels which
Prospero has hung to ensnare them, Caliban struggles intensely to bring them under control. Many times he sensibly condemns the garments as worthless or an inconvenience. He will have none on’t understanding that We shall lose our time, And all be turned to barnacles, or to apes with foreheads villainous low. Nonetheless all his efforts are in vain.

Let it alone, thou fool, it is but thrash.\(^{180}\)

The dropsy drown this fool! What do you mean
To dote thus on such luggage? Let’t alone
And do the murder first. If he awake,
From toe to crown he’ll fill our skin with pinches,
Make us strange stuff.\(^{181}\)

The so-called brute is enraged at the civilised men’s idiocy nevertheless, his anger never intensifies into wanton violence. Afterwards, when he confronts Prospero’s punishments together with his cohorts, he accepts the penalty for the foolishness of the other two in silence. James Smith in his *Shakespearean and Other Essays* (1974) aptly construes:

All is useless, and Caliban must face the punishments along with the other two. He does so in silence which, like all negatives, can bear no weight of interpretation; it cannot however be interpreted as undignified.\(^{182}\)

His gracious tolerance of his cohorts’ negligence can be equalled to Prospero’s accepting responsibility for Caliban’s deeds. Caliban’s intelligence is aware that Stephano and Trinculo cannot be entirely responsible because they are strangers who lack the understanding and sympathy of the magical isle. For a man who has neither a magic wand nor a wizard’s staff to aid him and has mistaken a drunkard for a God, his New World Wisdom holds that he has chosen to worship
impetuously; hence executing his plan inappropriately. As a consequence, he has wisely learned to suffer defeat graciously.

Ay that I will; and I'll be wise hereafter,
And seek for grace. What a thrice-double ass
Was I to take this drunkard for a god,
And worship this dull fool!

Essentially, he may even believe that there exists a man on the moon, and Stephano is the man, yet still be as shrewd, cunning and as prudent as any man— even prominent men—known to history. Similar to Prospero, Caliban has gone through an ordeal and is forcefully revived from his reverie. And just like Prospero, Caliban has to reconstruct a brand new start when Prospero relinquishes the island for Milan and Caliban is reinstated as the rightful King. All of Caliban’s self-control, prudence together with having the capacity to observe and learn serves to accentuate his mental endowment, which plays a substantial function to his moral predilection.

Yet, according to Prospero, Caliban is beneath morality or he completely detests it. Both he and Miranda denounces Caliban as either a brute – *Abhorred slave, / Which any print of goodness wilt not take* (I.ii:350) – or worse, a devil – *A devil, a born devil, on whose nature / Nurture can never stick* (IV.i:188). Prospero, who ascribes to the Ancient’s wisdom, promptly rejects any alien speech as *gabble* and any inability to be fluent in his language will designate the speaker as a brute savage. Whatever his accepted wisdom is, we cannot readily allow such supposition to connote Caliban was ever without a language.
Language is a combination of sounds used to convey meanings to form communication. To quote Steven Pinker (1995) in his reputed book *The Language Instinct*:

Language is not a cultural artefact that we learn the way we learn to tell time... Instead, it is a distinct piece of biological makeup of our brains. Language is a complex, specialised skill, which develops in the child spontaneously, without conscious effort or formal instruction, is deployed without awareness of its underlying logic, is qualitatively the same in every individual, and is distinct from more general abilities to process information or behave intelligently.\(^{183}\)

Pinker also quotes Darwin who concluded that language ability is an *instinctive tendency to acquire an art*. The conception of language as an *instinct* is clearly in conflict with Prospero's Ancient wisdom. He believes that language is the consequence of the highest point of human intellect and identifies instinct as brute stimulus that compels birds to automatically fly south every winter or caterpillars to spin their snug cocoons before becoming butterflies. Pinker asserts that when we ensure language as part of our biological birthright rather than the astounding essence of human elitism, it will then cease to be the ominous manipulator of thought. Therefore, possessing a language is innate and to judge others owning no language, for the reason that they do not converse in your specific language, is utterly self-absorbed and patronizing. Alas, such is the position opted by Prospero and many of the prejudiced Renaissance explorers. They judged the New World indigenes as obtuse mainly as a consequence of not possessing or comprehending the so-called cultured language.
G. Wilson Knight\textsuperscript{184} indicates that Caliban bears certain traces of – what to most colonial adventurers dubbed as – savages whose speech is regularly deemed inconsequential. The use of a strange language is awkward on Caliban, as though speech is hard for him. As Miranda condescendingly points out:

\begin{quote}
...I pitied thee, 
Took pains to make thee speak, taught thee each hour 
One thing or other. Then thou didst not, savage, 
Know thine own meaning, but would gabble like 
A thing most brutish, I endowed thy purposes 
With words that made them known.\textsuperscript{185}
\end{quote}

Simply because Caliban is experiencing difficulty in becoming skilled at an alien language, that does not imply he is a worthless unwise monster who is ready to be a natural slave. Clearly, Miranda is full of herself in thinking that his \textit{gabble} is unrefined for she may perhaps be equally disastrous in learning Caliban’s mother tongue, or she may even realise that the so-called \textit{gabble} actually embraces a more profound and beautiful connotation than the words in her mother tongue could, if she truly took the effort in understanding Caliban’s language. This obviously reveals that her labelling Caliban as a brute is the result of her own bigoted disposition.

Regrettably, this was exactly the typical mindset of most colonial adventurers of Shakespeare’s time subscribed to. They recorded with their prejudiced state of mind, constructing a perpetually perverse avenue that sustains and transports the propagation of power between the oppressors and the oppressed. Caliban’s ostensible \textit{gabble} before learning Prospero’s language is highly suggestive of a
passage added to the 1665 edition of Reginald Scot’s *A Discourse concerning Devils and Spirits*:

Another sort are the Incubi, and Succubi, of whom it is reported that the Hunns have the original, being begotten betwixt the Incubi, and certain magical women whom Philimer the King of the Goths banished into the deserts, whence across that savage and untamed Nation, whose speech seemed rather the mute attempts of brute Beasts, than any articulate sound and well distinguished words.\(^{186}\)

At any rate, by the time the play commences, Caliban has already *profited* from Prospero’s language. He recognises that the additional form of speech has given him new powers and his mastery over such language verifies his intellectual nature. Besides, being able to figure out that he could abuse the newly discovered powers also proves that he possesses a moral nature.

*You taught me language, and my profit on't Is, I know how to curse.*\(^{187}\)

It is hard to believe that such an inspiring utterance of Caliban, which has influenced numerous significant intellects throughout the modern world, is an expression of a mere brute.

If Prospero implicates that Caliban never yield any kind answer, hence lacking in what the Europeans characterised as civil conversation, then W.H. Clemen (1951), in his Chapter 19 of *The Development of Shakespeare’s Imagery*, offers a contrasting opinion. Clemen observes, Caliban’s lines are frequently full of
intense, aesthetic and concrete details because this native man experiences contentment and just pride in the revelation of nature’s secrecies.

Prospero’s perception of the isle is a place that must be subdued, pared, shaped and regimented so as to reap any goodness from it. So he sends out his servants to chop trees for fuel, scour for food and fresh water. He regulates even the isle’s weather to suit his needs. He is the centre of orderliness and command. Any insubordination from his servants is resolved with intimidations.

If thou more murmur' st, I will rend an oak
And peg thee in his knotty entrails till
Thou hast howled away twelve winters.188

For this be sure tonight thou shalt have cramps,
Side-stitches that shall pen thy breath up. Urchins
Shall, for that vast of night that they may work,
All exercise on thee. Thou shalt be pinched
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.189

If thou neglect' st, or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar,
That beast shall tremble at thy din.190

Such is the voice of a cultured, sophisticated and wise man. From Prospero, the isle is portrayed as a little shop of horrors, a resource to torture and subdue. Prospero’s language of the isle derives from a superiority whereas Caliban from an identity.
Caliban, in contrast, think of the same isle as a world of pure, wholesome magic infused with the living nature, crafting a reality that is not entirely detached from its dream. At such a between stage, where one is neither awake nor asleep, we experience Caliban’s comfy, pacifying, natural and soothing sphere.

Be not afeard, the isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That if I then had waked after long sleep,
Will make me sleep again, and then in dreaming
The clouds methought would open and show riches
Ready to drop upon me, that when I waked
I cried to dream again.\(^{191}\)

However, once awakened from his native dream, he has fallen from a motherly cosy world into a father’s harsh realm. He realises that there is no reversing the happy past and concentrates on gaining new happiness. Even when he is drunk, Caliban does not loose sight of his vision.

No more dams I'll make for fish,
Nor fetch in firing
At requiring,
Nor scrape trenchering, nor wash dish:
'Ban, 'Ban, Ca-Caliban
Has a new master — Get a new man!
Freedom, high-day! High-day, freedom! Freedom, high-day, freedom!\(^{192}\)

In order to further justify his denunciations on Caliban, Prospero resorts to indict Caliban with lust and ingratitude which his accepted wisdom deems as monstrous and immoral.

I have used thee —
Filth as thou art — with human care, and lodged thee
In mine own cell, till thou didst seek to violate
The honour of my child.

On the account of Caliban’s gruesome instructions for the murder of Prospero –
*with a log / Batter his skull, or paunch him with a stake, / Or cut his weasand with
thy knife* – we observe him revelling in his rage of hate and without doubt it is
plagued by vehemence. Such animosity is certainly immoral. Nevertheless, his
rage is provoked by Prospero’s ruthlessness and constant belittling of his
significance in the isle. Though Caliban’s instructions are violent, it is not the
most diabolical proposal in the play. Here, such honour or disgrace goes to
Antonio, one of the civilised courtiers, who when asked where his conscience rests,
replies smugly:

*Ay, sir, where lies that? If ’twere a kibe
’Twould put me to my slipper, but I feel not
This deity in my bosom. Twenty consciences
That stand ’twixt me and Milan, candied be they,
And melt ere they molest!*\(^{193}\)

Most horrible still, he even has the insolence to advocate regicide.

*Here lies your brother,
No better than earth he lies upon,
If he were that which now he’s like – that’s dead –
Whom I with this obedient steel, three inches of it,
Can lay to bed for ever; whiles you, doing thus,
To perpetual wink for aye might put
This ancient morsel, this Sir Prudence, who
Should not upbraid our course. For all the rest
They’ll take suggestion as cat laps milk;
They’ll tell the clock to any business that
We say befits the hour.*\(^{194}\)

Such sedition is obviously uncalled for since neither he nor Sebastian has ever
suffered from Alonso’s malevolence as that which is endured by Caliban from
Prospero's. Their only motive that drives their atrocious crime is, as they confess, their irrepressible vicious ambition. Antonio's deplorable ridicule of the courtiers' prompt willingness to lap up his deceit also heightens his immorality.

Antonio and Sebastian, whom everyone unmistakably acknowledges as men, leave Caliban appearing so meek and not devilish at all. These civilised men, who are equipped intellectually and morally, are more diabolical then Caliban, who according to Prospero's allegation, is an uncultured and immoral brute. At this juncture we observe several conflicts between Prospero's Ancient wisdom and Caliban's New World wisdom.

Clearly Prospero's accepted wisdom is not comprehensive enough to adjudicate the worth of a Man. As a result, at times his deeds are in a conflict with his wisdom. His use of abusive language on Caliban contradicts the Ancient's notion of a brute. To shout insults at a brute is shouting insults to an animal that has no intellectual capacity, therefore a wasted effort. Prospero hurling abuse towards Caliban not only damages his virtuous image as the proper ruler, it also serves to expose the discords he suffers. It is not only unwise, aggravated animals can cause severe injury, but also ludicrous because according to the Ancient wisdom it would be like swearing at the sun for rising from the east. Unmistakably, a futile act.

Caliban, as discussed earlier, does not fit into this monster figure of the Ancient Wisdom because he maintains the capacity for intelligent choice. When he is
challenged with the option between means and end, he demonstrates that he is
clever to patiently endure the processes even when the product appears to be more
attractive. His intended product, the death of Prospero, without doubt is cruel yet
unlike Antonio or Sebastian, who is blinded by sheer ambition, intentionally
restrains their morality. The manifestation of Caliban’s hate is the direct
consequence of Prospero’s constant provocation and discrimination. Therefore, his
cruel decision does not automatically mean that he is a brute; it only implies that
his conscience is hindered by his overwhelming hatred for Prospero which may
occur in any man, no matter how cultured or civilised.

Caliban’s veneration of Stephano in Act II scene ii also conjures an image of a
pathetic figure. Many critics often condemn his indifference towards whom he
worships. Nevertheless, his devotion is not granted for long. He intelligently
realises his mistake in worshipping impetuously and he rapidly demotes Stephano
from a God to a mere mortal ruler. From the celestial formidable source of power
and authority, the drunken butler is swiftly relegated to a less significant form of
corporeal authority which is much convenient for Caliban to handle later if the
need to sequester the title arises.

Thus, in contrasting Caliban’s voice with Prospero’s; simultaneously juxtaposing
Ancient’s Wisdom with the New World’s Wisdom, this study becomes conscious
that there is no perfect man as propagated by the Ancients – an ideal man that has a
definite place in the universe, in nature and in the state. Moreover, having
blessings of education and civilisation do not wholly aid man towards an ultimate state of virtue. The character of Caliban is sufficient evidence that Shakespeare did not believe entirely in such a concept.

Instead, like Montaigne, he acknowledged that the New World man in his universe, nature and state has his own equally much-admired virtues – even without the aid of western education and civilisation. Through Gonzalo’s voice, Shakespeare echoes Montaigne’s view.

\begin{verbatim}
If I should say I saw such islanders –
For certes these are people of the island –
Who though they are of monstrous shape, yet note
Their manners are more gentle-kind than of
Our human generation you shall find
Many, nay almost any. 195
\end{verbatim}

Montaigne in his ‘Of the Caniballes’ says that the cannibals know how to enjoy their condition happily, and are content with what nature affordeth them, and those that are much about one age, doe generally entercall one another brethren, and such as are younger, they call children, and the aged are esteemed as fathers to all the rest. These leave this full possession of goods in common, and without division, to their heires. However, most crucially Montaigne implies that the so-called cannibals are not plagued by the vices of the civilised world: There was never any opinion found so unnaturall and immodest, that would excuse treason, treacherie, disloyaltie, tyrannie, crueltie, and such like, which are our ordinary faults. In addition to Gonzalo’s account above, Shakespeare used Prospero to further accentuate his restatement of Montaigne’s idea.
Honest lord,
Thou hast said well; for some of you there present
Are worse than devils\textsuperscript{196}.

Prospero is referring to the two deceitful courtiers in Gonzalo and the King’s company – Antonio and Sebastian, who have yet to atone for their previous sins, are recently designing to make another by craftily planning a regicide. Neither education nor civilisation is preventing the two from achieving their worldly gain.

However, Shakespeare was not a total believer of Montaigne’s perception either. His scepticism is put forward through Gonzalo’s continually interrupted commonwealth speech. If Gonzalo is the voice of Renaissance’s Wisdom, then these interruptions serves to denote how such wisdom is intermittently interposed by the Ancient and the New World Wisdoms. The Renaissance fusion of wisdom is magnificently highlighted through the whole structure of the play.