The Nature-Art Dialectic in Shakespeare's *The Winter's Tale*

Prof. Raad Kareem Abd-Aun, PhD
Department of English,College of Education for Human Sciences,
University of Babylon.
Email: abdaun.raad@uobabylon.edu.iq
Mobile: +9647812307522

Abstract

The aim of this paper is to discuss the conception of art and nature expounded by Shakespeare in *The Winter's Tale*. It begins by discussing the Nature-Art dialectic from classical antiquity throughout the medieval ages, arriving finally to the Renaissance. It discusses then the debate between Perdita and Polixenes – a dialogue in which the two characters present a vision of the relationship of art and nature that is highly evocative of the alchemical notions widespread at the time which wmbody in an indirect way Shakespeare's own conception on the topic.

Keywords: nature vs art; *The Winter's Tale*; William Shakespeare.

جدلية الطبيعة والفنون في قصة الشتاء لشكسبير

أ.د. رعد كريم عبد عون
قسم اللغة الإنجليزية، كلية التربية للعلوم الإنسانية ، جامعة بابل.
abdaun.raad@uobabylon.edu.iq
9647812307522

خلاصة

الهدف من هذه الورقة هو مناقشة مفهوم الفن والطبيعة الذي شرحه شكسبير في قصة الشتاء. يبدأ بمناقشة جدلية الطبيعة والفنون من العصور القديمة الكلاسيكية عبر العصور الوسطى ، وصولاً أخيرًا إلى عصر النهضة. ثم يناقش الجدل بين Perdita و Polixenes - وهو حوار تقدم فيه الشخصيتان رؤية للعلاقة بين الفن والطبيعة والتي تثير بشكل كبير المفاهيم الخيميائية المنتشرة في ذلك الوقت والتي كانت بطريقة غير مباشرة تصور شكسبير الخاص حول عنوان.

الكلمات المفتاحية: الطبيعة مقابل الفن ؛ حكاية الشتاء. وليام شكسبير.

INTRODUCTION

The philosophical debate between nature and art became commonplace during different periods of history. It started with the classical antiquity and medieval ages and extended to the Renaissance. In classical antiquity, Plato and Aristotle discussed the relationship between the two creative powers of the cosmos. Plato had classified the universal powers in his book *The Law* (Book X) into nature, art and chance while the same classification was given by Aristotle at the beginning of his *Physics* (Book II). (Close, 1969: 467)

In the Middle Ages, thinkers were engaged in a revival of classical philosophy, culture and learning, and some philosophers were concerned with the philosophy of nature vs art. One of the most interesting treatments of the issue was given by Themo Judaei (or Themo the Son of the Jew, a French astronomer and alchemist). He wonders whether metals can be made with the aid of art. He

had stated one of his distributed alchemical questions that begins with an explicit comparison between artificial metals and the artificially produced rainbow which can be made with the aid of art. His question was a matter of a great controversy with an abundance of classical preconceptions about art. (Newman, 2004: 139)

One of the most important theories was the theory of alchemy. It revolves around the transformation of things, natural things. The supporters of the theory believes that nature serves art and vice versa. Nature serves art with matters or the raw materials while art serves nature with suitable instruments and method convenient for nature to produce new forms. The literary works of this era were influenced by this mindset and reflected in their literary work one way or another. (Zamparo, 2017: 347-348)

Renaissance thinkers and philosophers view nature as the essence of the world and universe since it is the production of God. It is the accumulation of God-made things unaffected by human technology, science, politics and laws. It presents the natural order of the world without the human intervention while it might be considered a source of inspiration for the human creativity. The ultimate purpose of Nature's philosophy is to teach people the wisdom and the providence of God and to let people focus on its beauty without any modifications. (Norton, 2008:449-450)

Art presents artificial shapes that have been manipulated and modified by the man. Here, art is defined as any intentionally planned action with a practical rather than speculative aim, such as rhetoric, carpentry, politics, painting, drama as well as the body of theoretical knowledge, intellectual prowess or any technical ability. The controversial issue lies in whether nature imitates art or art imitates nature. (Close, 1969: 467)

Furthermore, the early modern debate over the relationship between art and nature offers women a triumph over the body and it makes the body their only arena of creativity. This will make *Defenses of Poetry* associate the feminine with nature, which the masculine poet can imitate, improve, or surpass, and art gives him the power and the capability to do so. Even though, some critics views that power of cosmetics negatively which will lead also to series of controversies. (Scott, 2014: 153)

Implicitly, Shakespeare was one of those who tried to discuss the politics of human intervention within one of his last plays, *The Winter's Tale*, by framing the debate of nature vs. art by the actions and speeches of his characters. He explores the values of essential nature and modified nature by his own art and poetic skill. He explored scientific and moral issues at the centre of his debate that will lead to a civilized and an advanced world. The ethical issues that lie in his debate are in the conception of the relative values of nature and culture and

how human beings can improve the world around them, literally and figuratively. (Scott, 2014:154)

Section One: Philosophical Influences on Shakespeare

There is a number of generalizations that has been stated about the relationship between nature vs art, probably originating from the philosophic and medical schools and then becoming commonplaces of educated discourse, even before the time of Plato. Also, it is impossible to tell when these generalizations have come into being. These common viewpoints reveal a coherent conception of human art generally in relation to the natural world. Its importance lies in that human art in general depends on nature. (Close, 1969: 168)

It is reasonable to suppose that a considerable part of the explanation of the relationship of art vs nature represent a commonly accepted view in that time. Relating to the point that art is inferior to nature, is the conception that art is imitating nature for diversion and partly cooperate with it for utilitarian ends that is unreal or false, like politics, ethics, and law to the extent that it deviates from its original “nature”. Plato disagreed with the above analysis in its attributing the origin of the cosmos to a blind materialistic nature. He attacked the cosmological theory that establishes a materialistic nature and chance as the two creative power of the cosmos. Instead, he states that the first creative power is the divine soul, arguing from the universal priority of soul over matter. The soul is essentially a rational faculty and such qualities as art and reason do not come after nature in the universal scheme but it precedes it. He discusses art vs nature in three dialogues, *The Laws* (Book X), *The Republic* (Book X), and *The Sophist*. (Close, 1971:164 - 165)

Plato’s *The Laws* was important for the discussion of of art vs natures philosophies in a number of ways. First, in ascribing to the cosmic creative power such qualities as divinity, reason and providence. These influence all the concepts of universal nature in the major views of this philosophy in the classical tradition such as the Aristotelian, stoic, non-platonic and the medieval Christians. In all these systems, nature is understood as a rational artist and then it changes in medieval age and it becomes a commonplace. Nature is a subordinate instrument in the divine art. Second, Plato states, in order to refute the common view of art, that the convention in matters of law, religion and politics is a persuasive departure form nature. (Close, 1971: 165)

In *The Republic*, Plato classified three universal creators or artificer for the purpose of illustrating the falsity of mimetic or representational art. God is at the top of the scale who is the author of all-natural creation. Second in the scale comes the modifier or the human being who is not a divine artificer. Though he can claim to be an original maker for real things, the painter, for example, cannot be an original maker since his works are mere copies of nature and it is far away from the natural truth. Earlier, the painter had been described as a sort

of universal and God-like creator, pretending of creating all things in the cosmos, while painting images which are nothing but a mere simulation without substance. (Close, 1971: 166)

In *The Sophist*, Plato attempted to prove the deceitful character of sophistry as a philosophical system. He did so by fixing the Sophist in the same type of epistemological hierarchy as he had established in *The Republic* (Book X). Plato makes a universal division between two kinds of art, divine and human, and thereafter various subdivisions among the human arts. Divine art makes the things which are commonly attributed to nature; human beings make their products from divine artifacts (natural things). (Close, 1971: 166)

Plato's dialogues are a fertile source for the upcoming theories of art and nature in the classical tradition. They established a division between the two creative agents of the cosmos, the divine and human art and also established a comparison and contrast between them. If we take in our consideration the following philosopher's substitution of nature's concept as something ancillary to God, Plato's dialogues offer a precedent for the philosophical intercomparison of art and nature in the Aristotelian tradition (including Neo-Platonism and medieval Scholasticism) and of art, nature and God in medieval Christian theology. (Close, 1971:167)

The following, in numerical order, are brief commonplaces of art and nature debate during the classical antiquity:

1. Art imitates nature: by this proposition, the ancients meant that human culture and technology imitates the function, process and even the appearance of the natural world. Even though, they did not apply this generalization to literature and fine arts. (Close, 1969: 469-470)

2. Art ministers or perfects nature: human being needs many arts for his development just like medicine, the assistance of physical growth and health etc. ... The commonplace "art complements and perfects nature" is almost as important and widespread in its application as the commonplace "art imitates nature," to which it is in some ways related. (Close, 1969: 472-473)

3. Art is based on experience or study of nature: this idea is sometimes identified with common philosophy of art which is art imitating nature, and it is often directly linked with the philosophy which believes that art ministers or perfects nature. However, it is not fully identifiable with either. This kind of philosophy has been a doctrine of the medical schools (who believed that art is the prime in preserving health and they believed that art must be accurately observed for diagnostic issues related to medicine). These views were influenced by pre-Socratic philosophy which states that nature's modifier cannot be proficient without a complete knowledge of nature. (Close, 1969: 474-475)

4. Art makes use of nature's material. This idea is stated in Plato's *The Laws* 889a and in the Sophist 265e. In both passages it is affirmed that human art, as a universal creative force, has come into being after nature and depends on it for material. Aristotle in his *Politics* (I, 1258a 23) says that the art of wealth-getting is concerned with using provisions given by nature. Universal Nature has given men gold, silver, bronze, and iron so that they should use them. (Close, 1969: 475-476)

5. Art has its beginnings in nature. This philosophy can be understood in various ways. One of the most comprehensible viewpoints is that art is a kind of subsequent rationalization of what men has discovered by instinct, intuition or even imitation. The other viewpoints states that art stems from faculties which nature have given to men. Regarding this viewpoint, Plato stated that human art arises and is fashioned from works of nature. This can be understood as saying that art begins in nature. (Close, 1969: 477)

6. Art is inferior to nature. This idea might be influenced by the ancient cosmological conception of nature as the ground of real being in the universe and also of the later concepts of nature as a divine and providential power. It might be also related to the moral and aesthetic idealization of the primitive of the civilized world which were a common theme in the classical tradition literature. Nature is an artist. This is an idea common to all the important philosophical schools of the Classical Antiquity, and which they each to some extent develop in different ways. (Close, 1969: 477-478)

The medieval attitude towards technology was one of the most interesting topics available to the philosophy of nature vs art during the Middle Ages. The medieval world view was marked as complete division between art and nature. This viewpoint was partly taken from Aristotle, the Greeks, Latin and other sources and it placed a strict boundary on the limits of technical innovation. Hugh of Saint Victor (monastic writer, famous for his influential inclusion of technology in the field of the sciences) has stated that "the products of artificers, while not nature, imitate nature, and in the design by which they imitate, they express the form of their exemplar, which is nature." (Hugh of Saint Victor, *The Didascalicon:* 52-56, in Newman, 1989: 424-245) Here He is merely echoing the conviction of ancient Greek philosophy that the various branches of the "mechanical arts were originally learned by copying a natural process. He also writes, "The human work, because it is not natural but only imitative of nature, is fitly called mechanical, that is adulterate." (Hugh of Saint Victor, *The Didascalicon :* 515-56, in Newman, 1989: 424-245)

In the Renaissance, the philosophy of nature defies the easy definition because it is connected with the medieval science and philosophies. Within Renaissance, there have been a couple of opposite tendencies for scholars: the first one conflates and mixes the natural philosophy of the fifteenth and sixteenth

centuries with the variety practiced in the Middle Ages. There are interpretations that goes with the idea that the Renaissance period is known as the period of conservatism in this regard. The other tendency states that the Renaissance period is just like a "precursor" or "introduction" of modern sciences, even at the cost of ignoring or removing its connections to sciences considered today a pseudo-scientific or sciences that do not confer any predictive power, such as physiognomy, astrology and magic. However, the recent contributions and philosophies related to nature gave a hand to outline the characteristics of the Renaissance natural philosophy. (Berns, 2014: n.p.)

Renaissance literary criticism developed the classical ideas of unity, form and content into literary neoclassicism. It proclaims that literature is the center of culture. In *An Apology for Poetry*, Philip Sidney tried to protect and safeguard poetry from the violent and vehement attacks of Stephan Gossoon who criticized poetry and its function. Many critics saw literature at that time as a sort of imitation but they differ from Plato and Aristotle who have conceived imitation to mean imitation of persons and things in nature. Instead, they have adopted Horace's and Longinus's view who conceive imitation to mean the imitation of other writers. Gossoon's arguments are in line of Plato's beliefs who said that poets would be banished out from his republic. Philip Sidney presented his powerful argument to defend and support poetry and he tried to prove that the genre of poetry is second to any other literary form in term of its splendor and magnificence. Sidney attempted to highlight how poetry has been used effectively as a medium at the hands of geniuses to communicate and deliver their viewpoints to people. Therefore, he stated that poetry is superior to other branches of knowledge. Sidney looks at the condition of poetry and he wants to safeguard the essence of it from critics who are unfairly critical of it. Sidney holds that poetry provides both enlightenment and entertainment. It places people on the ethical, honest, righteous and upright path and so he adds that speaking against it is an act of thanklessness. (Madhan, 2017: 161-163)

Imitation is an important concept for Francis Bacon, particularly it enables the multiplication of natural products. But the basic philosophy of Bacon is that there is no essential difference between nature and art. (Margaret, 1986: 7-8) He declares in the *De Dignitate et Augmentis Scientiarum*:

I find nature in three different states. She is either free, and follows her ordinary course of development as in the heavens, in the animal and vegetable creation, ... or she is driven out of her ordinary course by the perverseness ... of matter ... as in the case of monsters; or lastly, she is put in constraint, moulded and made as it were new by art and the hand of man; as in things artificial. (Spedding, Ellis and Heath: 294)

For Bacon, then, art is no different from nature and artificial products are not inferior to natural products as he concludes: "the artificial does not differ from

the natural in form or essence, but only in the efficient." (Spedding, Ellis and Heath: 294)

Bacon believes that the same laws apply in nature and in art, just as he believes, like William Gilbert or Galileo, that celestial physics are the same as the physics here on earth. He believes that man's role is that of operator of Nature, although he may imitate nature, it is by imposing upon nature "the vexations and trials" of art; his imitations are not the result of his limitations but stem from his power over nature. This firm belief in the power of man to transform or to transmute nature is also of course comes from alchemy and natural magic. We should know that multiplicity is a keynote for Bacon that led him for such believes. (Margaret, 1986: 8-9)

So, there was a disparity among thinkers and philosophers relating to this philosophy, some agreed that nature is superior to art and art imitates nature because nature is a product of God and it is perfect. Other thinkers protested saying that nature must lack something and art took the role of complementing nature. The point they all agreed with is that art is used for something didactic like to teach people wisdom of God. Shakespeare's *The Winter's Tale* shows an explicit interest in the philosophical problem of Nature vs Art. In Act III and VI, the importance of the debate is given prominence showing Shakespeare's interest in this debate that he portrayed it in the debate between Polixenes and Perdita. (Taylor, 1995: 136)

Section Three: Nature vs Art: Philosophical Views in *The Winter's Tale*

There are many explicit gestures towards the human intervention policies in nature in *The Winter's Tale.* Shakespeare portrayed the relationship between nature and art in an interrelated way. *The Winter's Tale* brilliantly summarizes a major and conflicting Renaissance view of nature and art. The debate serves an intellectual center of the play which allowed Shakespeare to present his theoretical basis of nature and the function of art. Nature, although generative and creative, is guided by the human intervention which will guide art to create something new. The interdependent issue lies in the idea that art is itself natural, human modification of nature is just a part of human nature and human nature always tends to modify to create new forms. In *The Winter's Tale*, Shakespeare presents a provoking rationale in the pastoral debate whether art deceives man, leading him out of his goodness to imagine a reality beyond a world built upon a lie and imagination (in a negative sense), or it is just a kind of renewal. (Livingston, 2003: 340)

These conflicting philosophical views are stated by the mentality, speeches and the actions of Perdita and Polixenes. At the center of the sheep-sharing festival (a common tradition in the Renaissance), in Act IV, Scene iv, a debate between Perdita and Polixenes arises about the origin of gillyvors or carnations. The debate focuses on the ethics of human manipulation and alteration over the

gillyvors and the issue of hybridization. The real idea lies not in Perdita's knowledge of hybridization as a pastoral practice but at the knowledge of human ambition and inherent complexities of transformation. (Scott, 2014: 151-152) After greeting Polixenes and Camilo, Perdita gives Polixenes a flower, bidding them an apology for not having a carnation in her garden, she explains:

Sir, the year growing ancient,
Not yet on summer's death, nor on the birth
Of trembling winter, the fairest flowers o' the season
Are our carnations and streak'd gillyvors
Which some call nature's bastards; of that kind
Our rustic garden's barren: and I care not
To get slips of them. (VI, vi, 93-99)

Here, Shakespeare, through Perdita, introduces the first controversial point about the alterations made by man. She rejects carnations because they are hybrids. Human intervention, she believes, is the cause of their creation, and not nature. Here, Perdita is an embodiment of aesthetic and theological grace unaffected by human policies. She presents the idle world without any affection by artificial art, she has naturally grown in grace (as she is pastoral girl). Perdita is an embodiment of perfect balance between nature and art, wisdom and innocence. She called the carnations nature's bastard and rejected all arts concealing nature. (Livingston, 2003: 340)

Through this debate, Shakespeare intends to draw the attention of the audience towards Perdita's own condition and situation as a hybrid character. She comes from a royal family; her nobility and beauty are inherited. Yet, she is a pastoral girl, grew with a shepherd and his son but her inherited nobility shines through even when she is believed to be a mere shepherdess. (Livingston, 2003: 350-351) Polixenes replies:

POLI: Wherefore, gentle maiden,
Do you neglect them?
PERD: For I have heard it said
There is an art which in their piedness shares
With great creating nature.
POLI: Say there be;
Yet nature is made better by no mean
But nature makes that mean: so over that art
Which you say adds to nature is an art
That nature makes. You see, sweet maid, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race. This is an art
Which does mend nature – change it rather – but

The art itself is nature. (VI, vi, 100-114)

Perdita thinks that nature is a force which proceeds on its own without human intervention. In Perdita's conservative view, nature should preserve its original forms and life cycles. She abhors man-made and artificial practices as grafting and hybridization of species. As a biological purist, Perdita rises furiously against whatever might corrupt the fixed paradigms and shape of Nature to produce and forge counterfeited specimens by the aid of art, in contravention of the absolute authority of natural creation, a rightful authority illicitly spoiled and dethroned by the resourceful crafts of mankind. (Ara, 1997: 84-89)

Polixenes rejects Perdita's absolute distinction between art and nature. He argues that the skills of the gardeners which creates such a hybrid flower is absolutely a natural art. He insisted that art is another form of nature while nature is the mother of art, the ultimate source of art's inspiration and creation. He claims that art's modification and alteration towards nature is completely legitimate. Art can legitimately modify nature to correct its deficiencies and to fill the gap nature leaves or creates, for the sake of human fancy and to fulfill his needs. The manipulative activities are required whenever nature tends to be chaotic and in need for an artificial aid to sustain and preserve its order. In Polixenes' opinion, Art accomplishes nothing more than Nature would; it stems from, and complies with Nature, without threatening its fixed status. Here, art would not overthrow nature but it works with it in partnership as a form of second *natura* and *naturans* because art operates within the same realm as Nature and with the instruments that Nature supplies. (Rosalie, 1974: 270-283)

Through Polixenes, Shakespeare introduces the second controversial point relating to this philosophy. His view of nature and art is correlative to each other. In creating nature, God made it analogous, not distinct, from the human body. It shares a mechanistic framework in which God structures the material world according to certain patterns and movements. In sharing art with nature, the human body is understood as capable of reproducing certain patterns which are inherent to the universe, not separate from it. Nature serves art with suitable instrument while art modify nature to fill its gap. According to this, Shakespeare might say that the sublimity of the world could be achieved through this partnership. Nature lacks something, art lacks something and both can complement each other. (Scott, 2014: 177) Perdita replies:

PERD: So it is.
POLI: Then make your garden rich in gillyvors,
And do not call them bastards.
PERD: I'll not put
The dibble in earth to set one slip of them;

No more than, were I painted, I would wish
This youth should say 'twere well, and only therefore
Desire to breed by me. (VI, vi, 115-123)

Perdita's response to Polixenes is a little ambiguous. At first, she agrees with his defense over art as natural but then, when he asked her to rise Gillyvors in her garden and not to call them nature's bastards, she objects again. Rather than arguing with Polixenes, she simply refuses his pretexts, supporting her own view of art by an analogy related to cosmetics. She compared the art that "mends" (II, iii) and modifies nature to the art of cosmetics that makes a young woman more beautiful and attractive than her natural beauty warrants. Then, she draws a line between Florizel's desire to marry and "to breed by me". (IV, iv) She does not object to Florizel's love towards her but the idea lies in that her painted face might have stirred his appetite for her. Perdita's failure to distinguish between helpful and harmful art is reflecting a traditional view point of art, the art that conceals reality may pervert the imagination and lead men to act for the wrong purposes. Art is art and nature is nature no matter what Polixenes says. Polixenes may call art another form of nature; Perdita does not care about the logical debate; she rejects all art as deceptive. (Livingston, 2003: 341-342)

In Act IV, Shakespeare portrays the two philosophical viewpoints of art vs nature that were most prominent during the Renaissance. In Act V, he depicts his own view of nature and art by showing it as a union that cannot be separated. (Livingston, 2003: 349) In Act V, scene ii, there is a hint toward the philosophy of nature vs art introduced by the enthusiastic report of the third gentleman which suggests the question of art competing for vividness and realism with the work of nature:

Third Gentleman: No. The Princess hearing of her mother's statue which is in the keeping of Paulina – a piece many years in doing and now newly performed by that rare Italian master Giulio Romano, who (had he himself eternity and could put breath into his work) would beguile nature of her custom, so perfectly he is her ape. He so near to Hermione hath Hermione that they say one would speak to her and stand in hope of answer. Thither, with all greediness of affection, are they gone, and there they intend to sup. (V, ii, 101-111)

The Third Gentleman says that Perdita has heard about her mother's statue which seems very realistic and life-like. It is the artificial work of the Italian Giulio Romano whose sculptures are incredibly lifelike. His statue looks like Heromine and it is so realistic to the extent that it might seem to speak. (Madeleine, 1975: 257-268) They are all amazed by the statue and hurried to see

it and planned to have dinner there. Shakespeare uses ekphrasis and at the heart of the device, there is an implied comparison between the representative potential of literature and painting. (Murray & Joan, 1992: n.p.)

At the concluding scene of *The Winter's Tale*, Shakespeare attempts to rehabilitate the public view of art, alongside an argument between nature and art, reality and illusion. In Act V, Scene iii, there is a kind of reconstruction of the play. The childhood friends will restore their friendship and Perdita is found; and Hermione might be alive. Therefore, we can draw a line between the play's resolution and the debate of nature and art. It might be resolved in Shakespeare's viewpoint by saying that art itself is a natural phenomenon. (Livingston, 2003: 352-353)

Hermione's statue comes alive to dramatically enact the theory of art which is implied previously in Polixenes defense of art. The statue's transformation to life is a representation of the magical metamorphosis of the work of art, as if art is something divinely sanctioned. Then, Leontes wonders that the statue seems real: (Livingston, 2003: 351)

Chide me, dear stone, that I may say indeed
Thou art Hermione; or rather, thou art she
In thy not chiding, for she was as tender
As infancy and grace. (V, iii, 24-27)

Leontes views the statue as more lifelike than life itself which suggest the capacity of art to mirror and reflect an ideal human form, a kind of reality which to the ordinary world appearances seems an illusion. Here, Shakespeare begins to tackle a new ethical issue related to Leontes' shame of his actions and deeds in comparison to the statue or the stone as something inanimate: (Livingston, 2003: 351)

POLI: I am ashamed. Does not the stone rebuke me
For being more stone than it? O royal piece!
There's magic in thy majesty, which has
My evils conjured to remembrance, and
From thy admiring daughter took the spirits,
Standing like stone with thee. (Act, Scene iii, 37- 42)

Psychologically, Leontes feels ashamed for being so cruel and cold-hearted to his wife. He feels as if the statue is reprimanding him for being stonier than the statue itself. He speaks of the royal art or the magical beauty of Hermione as an artificial power which can redirect things into its right path. He is referring to

the statue and Hermoine's beauty as a source of repentance and forgiveness. (Livingston, 2003: 351-352)

Being confused with the power of art and reality, Leontes has an issue in differentiating the reality and the illusion of the statue, drawing attention to the human characteristics of breathing, bleeding and the statue: "The fixture of her eye has motion in't,/ As we are mock'd with art." (V, iii, 67-68) Nonetheless, Leontes persists in the pleasure of gazing at the statue, absorbed in his dramatic ekphrasis and endeavoring to realize for himself the utopian dream of mimetic art by believing that the queen still alive. Leontes stated that they are mocked by art, lawful art mocked them not by naturalistic imitation but by mirroring a higher principle of the natural order. (Peter, 1978:289-295)

Even Paulina is portrayed by Shakespeare as a director. She insists that making the statue move is just art or white magic which is "lawful". (V, iii, 96) Paulina's description of art as "holy" (V, iii, 148) acclaims its naturalness in the sense which makes natural law a manifestation of a divine law, and the laws of nature the art of God. Before commanding the statue to move, Paulina asks everyone to have faith:

It is required
You do awake your faith. Then all stand still.
On! Those that think it is unlawful business
I am about, let them depart. (Act V, Scene iii, 94-97)

Religious and secular notions of "faith" (V, iii, 95) converge in the idea of faith as a belief in the magic of rightly ordered of art. Paulina gives instructions to the audience of *The Winter's Tale* and to Leontes whose imagination is just being reordered by the help of magical lawful art. Art is not only as natural but also as necessary as eating in Paulina's view of good art (the art that is used for good deeds). (Gurr, 2014: 322) In the last few lines of the play, Paulina commands the statue to move with the help of music:

PAUL: Music, awake her, strike!
[Music]
'Tis time: descend; be stone no more; approach;
Strike all that look upon with marvel. Come,
I'll fill your grave up. Stir; nay, come away;
Bequeath to death your numbness, for from him
Dear life redeems you. (Act V, Scene iii, 98-103)

Paulina, Shakespeare's stage-manager and fictional surrogate, reveals that she has devised a sixteen years dramatic mockery. Her scheme relies on art

embodied by the dramatic power to manipulate the emotional response of her stage audience just to achieve the final reconciliation. Her lawful and semi-hallowed magic as opposed to forbidden witchcraft is art whose compound nature is conveyed through the dynamic convergence of visual immediacy, blank verse and music. (Huston, 2008: 77-82)

Here, the role played by nature and art in this larger resolution is obvious. The statue represents art, the statue is moving and breathing, so it refers to the living art, or nature. Paulina's legitimate art is so realistic that makes Leontes to confess: "If this be magic, let it be an art/ Lawful as eating." (V, iii, 110-111) Similarly, Leontes voices a wish that this magical art should be natural as well as legal. This art should be as lawful as nature. Paulina's and Leontes' view of art are the same for a certain extent. Leontes demands this magical art to be natural, and Paulina calls it "holy" (V, iii, 104) as a kind of divine art and the divine art is completely legitimate and lawful. (Gurr, 2014: 322-323)

The tragicomedy *The Winter's Tale* may not be spoken of unless art makes it possible. Art provides the essential means for the plot and imagination. The sense of renewal is present, things dying with things newborn which supports the plot of the play. Ironically, the statue appears before its spectators as an artifice but it is a natural perfection by the audiences' "faith" (V, iii, 95) and perspective, revealing itself to be alive. So, this dramatically allowed *The Winter's Tale* to discover the art forming nature embodied by the statue scene. (Livingston, 2003: 354)

Shakespeare repeatedly insists on the artificiality of *The Winter's Tale* by exploring various forms of art, using language extravagantly, old fashioned staging techniques, and disrupting the dramatic illusion to remind the audience that the play is a play and it is not to be mistaken for real life. By heightening the artifice, Shakespeare makes the play more vulnerable to the criticism that art is "unnatural" and at the same time he heightens art's theatrical triumph. (Livingston, 2003: 354) In the end, Shakespeare did not advertise that his art is "very true". As he introduced his controversial viewpoints, he must leave to the audience the question of whether their imagination is seized by the surprise of the resurrection they stand in. The question is left for the audience to determine. (Livingston, 2003: 354 - 355)

Conclusion

Basically, this philosophical debate is between something God-made and natural, nature, and between something created by humans, art. The philosophical controversy of nature vs art is a deep rooted one since it is found in different periods. Starting with the classical antiquity and it continued through the renaissance period. It has been tackled by different philosophers and writers like Aristotle, Socrates, Sidney and Bacon. In the Renaissance, it is mostly associated with literary criticism since Renaissance writers, poets and critics has

revived the antiquated philosophies and movements. These ideas are portrayed in Shakespeare's *The Winter's Tale*.

The idea of nature vs art is a guideline for Shakespeare. From the concept of nature, the playwright does not only make an argument for one of his significant concepts, but he also makes nature a norm and a means of measurement to assess the dignity of all human action. For Shakespeare, nature is a creative process that underlines the Shakespearian idea of movement and development which is done with the help of art. This is an approach for Shakespeare to find the dynamism and to depict the dynamic state of the play's characters.

Concerning the settings of the play, Shakespeare also depicted the idea of nature vs art within a distinction made between two opposite and counter places each one of them portray a certain idea. We can repeatedly notice that Shakespeare is shifting from the pure pastoral life in which everything is God-made and natural to the court of Polixenes in which the corruption of human law is dominant. Of course, Shakespeare has contradicted this idea in certain events in the play in which certain characters (like Autolycus) in which the manipulation and deception was found within the pastoral life.

Furthermore, this key concept is quite linked with the idea of hybridization in the play which is done by making a new model of the carnation plants. Shakespeare tries to makes an overlap between these two ideas by giving life to something inanimate. He tries to say that sometimes the natural thing is imperfect and art is the magical power that makes it perfect and quite complete. He transfers his philosophical ideas in form of a controversial viewpoints delivered by certain characters.

To give the gest of Shakespeare's viewpoint of this philosophy, we can draw a connection between this play and another Shakespearean play, *The Tempest*, which tackles the same philosophy. In both plays, Shakespeare has portrayed neither Nature nor Art as perfect but as having a complex relationship where one is reflected in the other. While Nature calls forth the authoritative power of Art to correct it, Art can descend to, and even sink below, the level of Nature.

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