

Harmony in Shakespeare*

LUO Chun-xia

Southwest University, Chongqing; Changsha University of Science and Technology, Changsha, China

Shakespeare is always new with the era. Harmony is the classical core of humanism in Renaissance. Cosmology is the traditional authoritative philosophy in the West before 17th century, and is also well expressed in Shakespeare. This paper, based on the traditional Western cosmology, extracts Shakespeare's harmonious idea from three points: human nature, society, and poetry. And it could be concluded that harmony is an ideal in the Renaissance period.

Keywords: Shakespeare, harmony, cosmology

Introduction

Shakespeare is always new with the times. Humanism is the foundation of Renaissance, the classical core of which is harmony. In Shakespeare's works, there always appear topics about harmony between man, society, and himself. Cosmology is the traditional authoritative but influential philosophy in the west before 17th century, and is well expressed in Shakespeare. This paper, based on the traditional Western cosmology, will extract Shakespeare's harmonious theme, from the following points: human nature, society, and poetry. Harmony is an essential element for mankind to develop into prosperity, which is also yearned for in the modern world. We learn from the Western giants and borrow the wisdom from the classics for the references of today as well as getting to know Shakespeare from a new perspective.

Shakespeare's greatness lies in many virtues, and certainly one of his sturdiest virtue is the power to create full-dimensional metaphors of the cosmic sort. To discuss Shakespearean theme of harmony from the perspective of cosmology is still a new topic. Brian Vickers (2002) edited six volumes of *William Shakespeare, The Critical Heritage* (1623-1801); James Person (1990) compiled *Shakespearean Criticism* to the tenth volume, Harold Bloom collects *Shakespeare Criticism* from 1999 to 2011, in these works, together with the academic books and articles in the recent 20 years. Few research themes are about harmony, fewer about it from the point of cosmology. In the foreign and domestic field, there are scholars such as Heninger (1974), Barkan (1975), Rivers (1994), Xiaoyang (1994), Stanley Stewart (2010), Zhang Xiaoyang (2001), Yang Zhanghui (2007), Hu Jialuan (2007), Liu Ge (2009), Luo Yimin (2011), Hupeng (2014), in their works, they discussed either about cosmology or harmony, but never combined the two together, but their work well enlighten the author. This paper will analyze the theme of harmony in Shakespeare, based on the traditional Western cosmology.

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LUO Chun-xia, Ph.D. Candidate, Faculty of Foreign Language, Southwest University; Associate Professor, Faculty of Foreign Language, Changsha University of Science and Technology.

Cosmology originates from Pythagoras, the ancient Greek philosopher in BC 6, later developed by Plato and Aristotle, and into Ptolemy's astronomy in the AD 2nd, which formed the ancient cosmology. It is called "Pythagoras-Ptolemy Cosmology" or "Aristotle-Ptolemy Cosmology". When reaching the Middle-Ages, the theologian Saint Augustine and Thomas Aquinas integrated Christian ideas into "Aristotle-Ptolemy Cosmology", which promoted it into an authoritative philosophy at that time. Until the 17th century, it still counted much in thinking, and affected the British poetic circle till into the 18th century. With long-term evolution, the traditional cosmology combined elements of science, philosophy, theology, ethics and literature, and developed into a huge but complete mature system. Based on the traditional cosmology, a set of theories of harmony has been established into the Western civilization, that has influenced the west for a long time. Harmony became reference coordinates in improving the status of people, cultivating human's capability and virtues, which helped to perfect the society. Shakespeare inherited treasures of harmonious idea from cosmology and expressed well in his works.

The cosmos refers to the physical universe and the conceptual universe. Pirre la Primaudaye states:

Four elements at the bottom... The learned an venerable antiquitie figureth, and makeh the universal world to be one, and threefold... for there is the uppermost world of all, which Divines name, the Angelical, and philosophers call the intellectual world: which (as Plato saith) was never yet sufficiently praised. Then is there the celestial world, or that of the spheres, which succeedeth and is next the first: and the third and last is the elementary world which we inhabite, under the concavities of the moone. (Henniger, 1974, p. 368)

Philosophers and theologians added an invisible universe (the dwelling place of divinities) to the visible universe, which is called conceptual universe.

The universe is, in fact, a metaphor devised by God, an extension of His thought from the abstract to the concrete. Cosmos, as the Middle Platonists interpreted the *Timaeus*, is a palpable projection of archetypal ideas in the mind of the creating godhead. The multi-variant existence in the two universes has hierarchy and orders (from top to bottom are gods, angels, human beings, animals, plants, metals and stones), and forms "an integrated, consummate and continuous unity" (Henniger, 1974, p. 331). The Timaeian scheme of creation, in order to account for variety, devolves actually into a hierarchy of categories of existence. This hierarchy provides for variety on a vertical scale—known as the great chain of being. There are stones and plants and animals to list the categories of physical nature in ascending order, and angels and God in the non-corporeal categories. In the Timaeian scheme expresses provision for variety on a horizontal scale. At each level of creation, within each link of the chain, there is also diversity. This articulation of the scheme is necessary to account for differences within each category, for the different kinds of stones and of plants and of animals and of angels. The horizontal scale of variety is interlocked with vertical scale to provide a complex but coherent system. Each of the several ascending levels, from the lowest to the highest, conceptual as well as physical, is coordinated because the same pattern of variety obtains in each. The common pattern is a unifying factor which incorporates all (Plato, F. M. C.tr., 1975, pp. 5, 6, 25, 51). We have, then both the multitude of a hierarchy and also the unity of an indiscriminate whole. This consistency of parts is the very source of universal harmony in its literal sense. The diversity is not chaotic, cosmic order is organized into the oneness of a *universe*.

Thus, in a degree, harmony means hierarchy and order. In essence, the cosmological view of universe is an imaginary product from the ancient Greek to the Renaissance, it became a prototype, and has deep and rich

connotation in philosophy and theology, and provides limitless images and symbols, it is also full of poetic flavor, which inspired the artists and poets for centuries.

Harmony in Shakespeare can be dissected mainly from three aspects: human nature, society, and poetry.

Harmony in Human Nature

Man is the crowning achievement of creation, God's masterpiece, reproducing His image and encompassing in small the perfection of His workmanship (Heninger, 1974, p. 191). Men are the tidy summation of the great world, our parts enjoying an internal harmony and at the same time corresponding to portions of external nature. Man is the epitome of the universe, there are many similarities between the two universes (man and the universe), there are four elements in the physical world: fire, air, water and earth, man as microcosm, composed of four humors: we have the four elements, indicated by the four humors to which they correspond: melancholy correspondent to earth, phlegm correspondent to water, then blood correspondent to air, and finally cholera correspondent to fire. Shakespeare uses the word "humor" many times. In *sonnet 91*, he writes: "Every humour hath his adjunct pleasure,/ Wherein it finds a joy above the rest" (p. 293). The most visible examples are the four humors in man's body, well expressing the characteristics in Shakespeare (see Table 1).

Table 1

Humour and Character

Humour	Typical disposition	Seen in character	Example in Shakespeare
Blood	Optimistic, Passionate, Amorous, Courageous	Hotspur (as described by his wife)	In military rules, humours of blood, He was the mark and glass, copy and book, That fashioned others. (Shakespeare, 2005, p. 2684)
Phlegm	Dull, Indifferent, Indolent, Apathetic, Idle	Falstaff and his companions (as described by Prince Hal)	I know you all, and will awhile uphold The unyoked humour of your idleness. (Shakespeare, 2005, p. 9090)
Choler	Angry, Irascible, Bad tempered	Cassius (as described by Brutus)	Go show your slaves how choleric you are ... Must I stand and crouch Under your testy humour? (Shakespeare, 2005, p. 13287)
Melancholy	Sad, Gloomy, Sullen, Depressed	Jaques (as described by Rosalind)	They say you are a melancholy fellow. Jaques: I am so: I do love it better than laughing. (Shakespeare, 2005, p. 263)

The examples in Table 1 are depicted by Shakespeare among his colorful characters, according to the humor-principle, who have lived and will still live in history. The four humors are interrelated and mutually repulsed. Love makes the four humors interrelated, while hate makes them fight with each other. Poets depicted the complex interior feelings by displaying the conflicts of four humors in the body. In Shakespeare, the conflict between sense and sensibility is a common topic. Shakespeare has depicted more than 100 dominating figures, some of them, such as Hamlet (struggling between revenge and hesitation), Falstaff (unrestrained but full of wit and humor), Shylock (stubborn, cruel but wretchedness), Katharina (outwardly strong but inwardly weak) and Titus Andronicus (brave but changeable), etc, are distinct, different but vivid. He has depicted characters more realistic than in real life, who taught us to understand the nature of mankind, and to change the

mankind, and arouse the wisdom of the mankind and influence the mankind.

There is spiritual world in the big universe, to which man has reasonable soul to correspond. According to Plato, man's soul is the copy of the universe's soul, the New-Platonism thought man's soul was emanated from the world's soul, Aristotle's trebling-soul was also based on the theory of correspondence: The reasonable soul corresponded to the angels, the sensitive anima corresponded to botany soul. Homologous theory between heaven and human is the cultural origin of Shakespearean topological cognition. The harmonious blending of four humors contributed to a perfect individual, which further led to harmony of reasonable soul, and made a perfect individual in whom reason dominates emotion which is common in Shakespeare's works: Portia is the combination of sense and sensibility; Henry V is an ideal king that balance the people and the country, etc.

Pythagoras considers "Soul is harmony". Barkan also thinks "to study man is to study universe" (Barkan, 1975, p. 188). Harmony of soul also refers to "to know one's soul by knowing the universe". Sir Thomas Browne asserts that self-knowledge is man's greatest wisdom (Martin, 1964, p. 12). Man learns of God through knowledge of himself, his concept of God may be no more than an extrapolation of himself, since man is created in the image of the deity, any extrapolation that he makes from himself will likewise be in the image of deity. Self-knowledge becomes a means of religion and a basis for moral decision, as in Eden. So in Shakespeare, to get as much knowledge as possible is to promote one's own self-cultivation (*Love's Labours Lost*), Shakespeare tells us what kind of love people should seek for (*Much Ado About Nothing*, *The Merchant of Venice*, *A Midsummer Night's Dream*), he also indicates that what an ideal king is (*Henry IV and Henry V*). He also tells people how to maintain the proper relationship between husband and wife in a family (*The Taming of the Shrew*); and tolerance and love are always advocated to erase complaint or hate or revenge (*All's Well That Ends Well*, *Much Ado About Nothing*, *Twelfth Night*, and *As You Like It*, *the Tempest*).

The injunction "Know thy self" is sound advice in a moral code aimed at temperance and justice through self-control. Soul has direct access to the ideal essences (S. K. Heninger, 1974, p. 258). The individual action, the respect for order is best expressed by the private virtue of self-control through self-knowledge, leading to temperance. There were exhortations to paucity in speech, continence in diet, contempt of wealth, and restraint from emotion (specifically anger and grief). Pythagoreans strove for a calmness of mind, the inner peace from relentless introspection. Temperance as a moral standard was an active choice, and moderation followed as a logical consequence, which generated the motto "nothing in excess", it encouraged the value of "the golden mean". Translated into terms of the community, the respect for order is most obviously manifested by the public virtue of justice, which insures equity for all. Temperance in personal morality is correspondent to justice in public affairs. When deprived of military power, Coriolanus went to extreme and rived against his own homeland, which made Rome in a mess and in danger of destruction, her mother Volumnia persuaded his son with honor and policy and aroused his responsibility to fight against the invaders and finally kept Rome integrated. Even the Roman top organizations thought about unity and harmony were extremely important to build a strong body politics, which helped to contribute to a mature republic Rome.

The individual human soul was thought to be a portion of the world-soul which temporarily inhabits a physical body. The perennial effort to relate the finite (the individual soul) and the infinite (the world-soul). The relationship of a particular human soul to the vast world soul was generally seen as a mystery, comparable to the relationship between the present moment and eternity. The flesh of man is limited, if he wants to be

eternal, he must have the following virtues: Firstly, he must make achievements, the threaten of time stimulates man to make heroic achievements, to sail, to adventure, and to serve the country, so as to make secular fame. Shakespeare depicts many heroes in his works like Titus Andronicus, Julius Caesar, and especially Henry V, who is the ideal personality. Secondly, by love and marriage, fertility is considered to contribute to the civilization, to leave trace in history and keeps life duration forever. This is why Shakespeare persuaded his friend in the sonnets to cherish his youth, by getting married and giving birth to children, in order to copy the beauty of himself. Thirdly, to seek for perfect morality, since beauty is the external expression of the internal kindness. So Shakespeare eulogized the 7 virtues and criticized fake, evil and ugly. Fourthly, poetry by poets can transcend time and keeps the beauty and kindness forever praised in the lines. In *sonnet 18*, Shakespeare sang “When in eternal lines to time thou grow’st: So long as men can breathe or eyes can see, So long lives this, and this gives life to thee (p. 147).” The fifth thing is, man must have belief, yearn for the Divine favor and believe in God and overcome the secular moment and reaches the sacred eternity. So there are strong conflicts between the Christianity and the pagans, typically found in *the Merchant of Venice*.

Harmony in Society.

Man is a small universe, the society that man dwells in is also a small universe. When it comes to social organization, Shakespeare early proclaims a cliché of social organization, the Archbishop of Canterbury’s speech on the beehive in *Henry V* (I.ii. pp. 183-206) and Menenius’s speech on the body politic in *Coriolanus* (I. i. pp. 94-152). Having established an accepted norm by the use of metaphor, the playwright then proceeds to demonstrate the complexity of its meaning. In each of these instances the play can be seen as a bodying forth in dramatic dimension of the conceit contained in the cosmic metaphor, with all of its ramifications when realized in human terms.

Man has a moral imperative to implement the latency of cosmos whenever possible. The institution and maintenance of natural order then becomes the fundamental objective of any moral code. Pythagorean morality is defined most succinctly, as well as most characteristically, in a dictum ascribed to Pythagoras by Diogenes Laertius: “Virtue is harmony” (Morellius, 1580, p. 33), virtue obtains when the individual properly assimilates to the whole, when each creature performs his preordained function, even when under duress. Only then do members of society—wives and husbands and all-live happily, and only then does the society prosper as a whole (p. 257). Pythagoreans differentiated two sorts of virtue, two spheres of conduct—the one, private; the other, public. There is posited a relationship between the individual and society at large, with an intermediate stop at family commitments. Perhaps old Gloucester has in mind this code of ethics when he laments the moral chaos in Lear’s kingdom: “Love cools, friendship falls off, brothers divide; in cities, mutinies; in countries, discord; in palaces, treason; and the bond crack’d twixt son and father” (Shakespeare, 2005, I.ii. pp. 101-104). The apothegm, in the true Pythagorean spirit, is a demand for moderation in all things, so that social organization remains stable.

According to the traditional cosmology, in the universe of society, kings as prime movers are the driving force with justice and benevolence, so that the whole society could move in harmony. The union of justice and mercy is the virtue of an ideal monarch. Shakespeare has shown the qualities of an ideal monarch through Portia’s mouth:

The quality of mercy is not strain'd,
 It droppeth as the gentle rain from heaven
 Upon the place beneath: it is twice blest;
 It blesseth him that gives and him that takes:
 'Tis mightiest in the mightiest: it becomes
 The throned monarch better than his crown;
 His sceptre shows the force of temporal power,
 The attribute to awe and majesty,
 Wherein doth sit the dread and fear of kings;
 But mercy is above this sceptred sway;
 It is enthroned in the hearts of kings,
 It is an attribute to God himself;
 And earthly power doth then show likest God's
 When mercy seasons justice..... (Shakespeare, 2005, p. 6579)

The responsibility of the king of the world is to maintain social order, and the king's authority in society is absolutely necessary. Early in *Troilus and Cressida* (I. iii.78-137), for example, Ulysses' long speech on "the specialty of rule", a famous argument for the necessity of order in the commonwealth, posits in absolute terms the need for authority in the community. Since leaders are only mortal and therefore imperfect. The inclusive metaphor is a comparison between the ordered celestial sphere and the ranks of human society. As Ulysses asserts:

The heavens themselves, the planets and this center,
 Observe degree, priority, and place. (Shakespeare, 2005, I. iii., p. 1885)

Ulysses' speech places before us by familiar metaphors the concept of natural order, which the action of play submits to ruthless analysis. He then goes on to define the responsibilities of the king in terms of what the sun does. In emulation of Sol, who holds the mid-most position as number four among the seven heavenly planets, the king should exercise the strongest authority in the commonweal:

And therefore is the glorious planet Sol
 In noble eminence enthroned and sphere
 Amidst the other, whose medicinable eye
 Corrects the ill aspects of planets evil,
 And posts like the commandment of a king,
 Sans check to good and bad. (Shakespeare, 2005, I. iii., pp. 69-94)

The king is like the sun in his physical aspects of brilliance and power, and he sits in the midst of his courtiers as the sun sits in the middle of the planets. But this comparison is effective also because of its conceptual significance, because the sun represents the concepts of goodness, beauty, and truth in the Platonic tradition, the concepts of divinity and providence in the Christian tradition, and the concept of beneficent cosmic control in.

For Ulysses, the comparison of king to sun explains the necessary but neglected social order in terms of the well-known relationships in the celestial realm. The microcosm of human society and the macrocosm of the celestial spheres are shown to be correspondent, interdependent. And this thematic statement is confirmed by the way in which metaphors function. The heavenly and the mundane are interchangeable.

Shakespeare most stringently tests the validity of a cosmic correspondence in *Richard II*, when in Act III he introduces the sun-king analogy at the dramatic climax of the play, Richard's return from Ireland. After his loss of

power, Richard is repeatedly likened to the sun, with obvious irony- and with the equally obvious intention of calling the metaphor into doubt. (Heninger, 1974, pp. 319-327). Shakespeare is asking if the comparison of the king and the sun is a viable hypothesis, and by the action of his play he provides a negative answer. In fact, anyone who relies on the validity of the metaphor, like Richard, is in for a hard time. By refuting the presuppositions of this metaphor, Shakespeare furthermore calls into question the whole scheme of cosmic order-its operation in human affairs, at least, if not its existence as a principle. There are no sun-kings in this world, he says. Both Richard and Bolingbroke when measured against the sun-king ideal are shown to be lamentably deficient in one way or another. No one can fill the role of God's vice-regent on earth, perhaps the role itself is only a figment of the human imagination, devised by the naïve for the comfort of an anguished spirit or by the politically aggressive for manipulation in the struggle for power.

A harmonious society is a harmonious music. Shakespeare considers harmony of a country should be "For government, though high and low and lower, Put into parts, doth keep in one consent, Congreeing in a full and natural close, Like music" in *The Merchant of Venice* (Shakespeare, 2005, p. 2815). The king's internal harmony corresponds with the harmony of the state order, Richard II was overthrown by his failure to harmonize the country, and then the harmony of his soul is lost either. Bolingbroke took the throne instead, and became a regulator of national harmony. Harmony in the world, harmony in the country, depends first on the harmony of man.

Harmony in Poetry

The poem is an analogous universe created by the poet. George Puttenham claims the poet a maker and deriving an etymology of the name from the Greek verb *ποιεῖν*. He then draws the expected analogy between the poet as maker and God as creator of the universe: "Such as (by way of resemblance and reverently) we may say of God" (Heninger, 1974, p. 368). Sidney claims that the poet is a maker in the sense of creating. He is an inventor who exercises his mental powers to produce a poem which exemplifies a "second nature". In his poem the poet orders the items of his creation and generates a universe which rivals Nature's for variety and which surpasses it in excellence, a golden world, a mirror of perfection. Inspired by Plato's *divines furor*, the poet surveys the plenitude of God's creation, from heaven to earth and back again. Excited by this experience, his imagination "bodies forth/The forms of things unknown"—makes particular, and therefore palpable. The poet's pen turns abstract forms into concrete shapes; by means of characters, actions, and settings, the poem must possess the same inner ordered completeness and outer exhaustive completeness as the universe. The poet physically extends his fore-conceit into our time-space continuum.

Shakespeare watched, studied, and reflected the universe, the world, and the self in his own unique way. First of all, Shakespeare illustrates a poet's duty at the mouth of Theseus in *The Midsummer Night's Dream*:

The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name... (Shakespeare, 2005, V.i., 1292, p. 2815)

Shakespeare as a standard practice imposed an archetypal form on the data of his experience. Thereby he interrelated what might seem random, ordering it, rendering it understandable. And in the process, since his poem is a microcosm, he rendered knowable also the macro-world of the heavenly maker. In consequence, a great deal of the meaning in Shakespeare's poems is conveyed through the form, a nonverbal mode of discourse which conveys the ideas from the empyreal world of essences with the greatest directness and the least distortion. By exhausting the range of possibilities within a limited system, he produced a miniature which embodies completeness. By organizing all of the possible constituent parts into a single scheme, he achieved a unity which imitates the *e pluribus unum* of the cosmos. In *Love's Labour's Lost*, Shakespeare resorts to this technique when he wishes to display all of the characters in one category as a dramatic unit. He then writes what might be called a tetralogue: a passage of four lines in which one line is assigned to each of four characters. A passage of this type involving the young gentlemen occurs early in the first scene of the play (I.i., pp. 94-97). We have couples shuffled and reshuffled until "two of both kinds makes up four" (III. II., p. 438), a condition which applies to the mature love of Theseus and Hippolyta and Titania and Oberon as well as to the young love of the junior Athenians. A comparable passage grouping the young ladies in relation to the young men occurs just after the masque of the Muscovites in the last scene, when identities have been mistaken and the couples are inappropriately paired:

Rosaline: The King is my love sworn.

Princess: And quick Berowne hath plighted faith to me.

Katherine: And Longaville was for my service born.

Maria: Dumain is mine, as sure as bark on tree. (Shakespeare, 2005, V.ii., pp. 282-285)

Clearly what the playwright must do next is to rearrange this disorder into cosmos; in the words of Theseus, we must "find the concord of this discord". Only when the opposites are reconciled and all of the couples are sorted out in appropriate pairs can the faires dance at the wedding (Shakespeare, 2005, V.i., p. 60).

Besides, Shakespeare sometimes structured his work according to cosmic patterns. At the end of *Love's Labour's Lost*, the secondary characters divide into two groups to sing a dialogue between the cuckoo and the owl. Don Armado, acting as majordomo, directs them: "This side is Hiems, Winter, this Ver, the Spring." Such a division reduces the year to its most rudimentary form, a pair of opposites; but nonetheless the full cycle of four seasons is implied. This abbreviated calendar provides the fore-conceit in Shakespeare's mind to which he gave durational extension in the dramatic action of the play. The plot similarly contrasts the spring-like world of youthful love, especially as idealized by Navarre, with the wintry world of pain and death heralded by the arrival of Marcade.

Complete success in poetry depends upon the inter fusion of physical and conceptual reality, so that the poetic statement is relevant in either context. Only the most consummate poets have consistently managed this feat, and yet this is the distinctive mark of the greatest poetry—indeed, the special function of poetry—to show the interdependence of conceptual and physical, of ideal and real, of divine and mundane. Shakespeare claimed in his sonnet: "Fair, kind and true is all my argument; Fair, kind and true, varying to other words, And in this change is my invention spent, Three themes in one, which wondrous scope affords (Sonnet 105, p. 321)." In the microcosmic, Shakespeare's language is also finely crafted, It is not hard to find in the works of Shakespeare that almost all the syllables, words, sentences corresponding to the setting, plot, characteristics and content, in the

much-maligned blank verse dramas at the time, in addition to the rigorous sonnets. Thus, Shakespeare's works reach a harmonious height from part to whole, form to content. "The great poet is an astronomical poet," which essentially implies the link between poetry and the universe, suggesting that great poetry is an imitation or even transcendence of the universe.

During the renaissance, art was intended to reproduce nature in facsimile—perhaps a universalized, even idealized, nature, but nonetheless visualized. It was necessary that art be recognizable as a depiction of nature, a faithful reproduction of natural shapes and colors and arrangements. Examples of a poet being self-consciously imitative in the representational sense are fairly common in the renaissance, none perhaps is more telling than a passage in *Venus and Adonis*. Shakespeare wishes to describe Adonis's horse when the animal sees a potential mate run from a grove of trees, and he compares his task to that of the painter who wishes to portray a steed that excels nature in perfection:

Look, when a painter would surpass the life,
 In limning out a well-proportion'd steed,
 His art with nature's workmanship at strife,
 As if the dead the living should exceed;
 So did this horse excel a common one
 In shape, in courage, colour, pace and bone. (Shakespeare, 2005, II., pp. 289-294)

In this esthetics, art is superior to nature because it can remove those accidents which render nature imperfect. Shakespeare proposes to create an artificial horse which, though lifeless, will surpass living nature in excellence. After establishing this expectation, he gives over the next four lines to unabashed physical description of the horse, as though each literary epithet were a brush stroke in a painting:

Round-hoof'd, short-jointed, fetlocks shag and long,
 Broad breast, full eye, small head, and nostril wide,
 High crest, short ears, straight legs and passing strong,
 Thin mane, thick tail, broad buttock, tender hide. (Shakespeare, 2005, II. pp. 295-298)

Shakespeare has come as close as possible to making his verse a speaking picture. He gives a verbal image in imitation of the visual image from a painter, which, he assumes, would be drawn from a living horse. Shakespeare, the poet, being intentionally "imitative," extending Plato's chain yet one link farther, so that nature, which imitates the ideal essences, is imitated by painting that in turn is imitated by a poem. His experience crystallized his imagination, which was to turn what Plato called the archetypal idea into concrete forms, so that the abstract idea became something that was sensible. And the art of poetry can eliminate those things and events that make nature imperfect, and the small universe created by the poet must exceed the beauty of nature. The poet's creative action is to compete with God.

Conclusion

To conclude, the doctrine of metaphor as cosmic correspondence depends upon an orthodox view that our world is made up of separate but interrelated parts—a universe. Moreover, it depends upon the assumption that each of these parts in its interior organization is analogous to each of the other parts, that a single pattern of order subsists throughout all levels of creation. In such a self-contained and coordinated arrangement, the poet can

readily find a comparison by which to explain the unknown, Metaphors are strewn in great abundance, and the poet's particular talent lies in discovering them, his particular task in revealing them. When the notion of universe broke down in the seventeenth century, however, the aesthetics still exists and is influential. Western cosmology, a combination of achievements in various fields and so on, constitutes a complete system. It has profound philosophical foundation, a product of the events, and the crystallization of speculation, a precious heritage of civilization left by ancestors. The ideal of universal harmony is the realistic demand of the Renaissance and the pursuit of literary giants such as Shakespeare.

Shakespeare is adhering to the traditional view of the universe. In his works, he combines the multiple with the simple, the miscellaneous with the quintessence, the ancient with the modern, the tiny with the huge. All are reconciled in perfect harmony, which filled his works with artistic tension, and easily accomplished philosophical humanistic care. This makes Shakespeare fresh along with the times. So Shakespeare's view of harmony is a very interesting and worthy topic. His harmonious idea is well expressed in human nature, society and his poetry. Shakespeare's works are the carrier of the civilization. The study of the Western cosmology can be reached in the study of Shakespeare, and the Western cosmology can help us to understand Shakespeare better.

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