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DRISKILL, Linda Lorane Phillips, 1940-
CYCLIC STRUCTURE IN RENAISSANCE PASTORAL POETRY.

Rice University, Ph.D., 1970
Language and Literature, general

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CYCLIC STRUCTURE IN RENAISSANCE PASTORAL POETRY

by

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A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

Doctor of Philosophy

Thesis Director's signature:

Houston, Texas

May 1970
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INTRODUCTION: THE ORIGINALITY OF THE
SHEPHEARDES CALENDER

"Wondred at of the Best"

The Shepheardes Calender challenged the curiosity of its readers when it appeared in 1579. It was a slender work, "Conteyning Twelve Aeglogues Proportionable to the Twelve Monethes," offered by a poet who signed himself "Immerito," a pseudonym that asserted the humility and reticence of the author. Yet if the unknown author disguised himself in lowliness, the Calender was dedicated to no less than the illustrious Philip Sidney, and the twelve eclogues were accompanied by the full scholarly apparatus of annotation, commentary and introductory epistle that was customary only for classical and theological works, and never before attached to a set of English poems. The lure of secrecy was increased by the anonymity of the commentator, identified only by the initials E.K., who claimed to be an intimate friend of the concealed author. E.K.'s suggestive allusions heightened the intrigue, but the predominant sense of excitement in E.K.'s letter to Harvey derives less from the allusions than from the assertions that this new poet's achievement for the English nation and the native vernacular was comparable to the early pastorals of Virgil and Petrarch.
... so soone as his name shall come into the knowledg
of men, and his worthines be sounded in the tromp
of fame, but that he shall be not onely kiste, but
also beleued of all, embraced of the most, and
wondred at of the best.¹

For what in most English wryters vseth to be loose,
and as it were vngyrt, in this Authour is well grounded,
finely framed, and strongly trussed vp together.²

In choosing the pastoral mode, the new poet "furnish[es] our tongue with this
kinde, wherein it faulteth," and joins the tradition of great writers who tried
their wings in this mode before making a greater flight. So flew Theocritus,
Virgil, Mantuan, Petrarch, Boccaccio, Marot, Sannazaro and "also diverse
other excellent both Italian and French poets, whose footing this author every
where followeth, yet so as few, but they be wel sented, can trace him out."³
These short segments from E.K.'s letter offer only brief demonstration of the
swelling pride in a momentous event in English poetry that pervades the epistle
throughout.

Yet, beyond the concealed identity, what is there in The Shepheardes
Calender to justify this feeling of mystery and significance? Can it be said that
any poet who "every where followeth" the footing of his predecessors can be
doing something new and important for poetry? Can the Calender be more than
a pastiche of every pastoral poem written earlier? As E.K. proudly points out,
pastoral is an ancient and long-practised mode. If we read the voluminous
annotation of those who have tried to outdo E.K. in "well-scentedness," and
hunt down each and every possible reference in every pastoral poem that pre-
ceded the *Calender* we find that we have fragmented the poem into segments
that can be related to other works, but we can not explain the interrelations
of these elements in the poem itself. The tendency toward a fragmented or
"privileged" perspective has effectively prevented a thorough understanding
of the internal relationships of parts to the whole, and yet it is this very co-
ordination and manipulation of the many aspects of the pastoral tradition that
sets Spenser apart from his predecessors. The cyclic pastoral form is a new
structural conception that is Spenser's own. The emphasis on source study,
biographical study and the identification of allegorical allusions has tended
to blind us to the originality of Spenser's contribution to the pastoral mode.

Spenser's originality is not limited to structural innovations, nor is
his achievement just a demonstration of the literary capacity of the English
language. Spenser is able to invest a theme as ancient as the pastoral mode
itself with a fresh and vigorous urgency. The ruder shepherds of the *Calender*
are faced with the religious and moral problems of human beings in a fallen
world, confronted with difficult alternative choices. The intensity of Spenser's
treatment of these problems springs from a new concept of human freedom.

Everyman's problem was a favorite of the Middle Ages, but the theme
of Deuteronomic choice gained fresh impetus from the early Renaissance humanists'
emphasis on the freedom of will God has given to man. The basis of Pico
della Mirandola's exalted vision of human potential is man's free will. Pico imagines God saying to Adam:

'We have made you a creature neither of heaven nor of earth, neither mortal nor immortal, in order that you may, as the free and proud shaper of your own being, fashion yourself in the form you may prefer. It will be in your power to descend to the lower, brutish forms of life; you will be able, through your own decision, to rise again to the superior orders whose life is divine.'

Oh unsurpassed generosity of God the Father, Oh wondrous and unsurpassable felicity of man, to whom it is granted to have what he chooses, to be what he wills to be! 4

The Oratio expresses a colossal confidence in Creator and created being unknown to the medieval world. The new vision of freedom made man's choice and decision correspondingly more important and more serious. The humanists' reborn faith in the benevolence of God and the dignity of man spread northward a tremendous spiritual impulse. Hercules making his fateful choice at the crossroads may be a timeworn image in the emblem books, but the theme represented is fresh and the decision momentous. 5 The new poet of England felt its current energy.

It will be a mistake if we equate antiquity with insignificance or tradition with stale imitation. Timeless significance is part of Spenser's conscious objective in the Calender:

Loel I have made a Calender for every yeare,
That steele in strength, and time in durance, shall outweare:
And if I marked well the starres revolution,
It shall continewe till the worlds dissolution,
To teach the ruder shepheard how to feed his sheepe,
And from the falsers fraud his folded flocke to keepe.
("Envoy" 1-6)

Like Sidney, Spenser believed that the purpose of poetry was to teach and delight; and in this ability the poet surpassed both historian and philosopher. As Sidney said in his "Apologie," the historian is captive to the truth of a foolish world; he shows the particular. But the poet treats of the "universal consideration;" he recreates the particulars of history in such a way that they no longer necessarily correspond to the real people and events, but relate aspects of the particular to a more profound and substantial reality. In Puttenham's words, the poet's representation of history "works no less good conclusions for example than the most true and veritable, but often times more, because the Poet hath the handling of them to fashion at his pleasure, but not so of th'other [historians] . . ."7 We, as scholars, must return from our hunt for the identity of elusive Rosalind and rediscover the universal considerations of the Calender. "Privileged aspect vision" must be replaced by an examination of interrelations between the elements of the Calender so that the wholeness of the work may be recovered from the mountain of speculation and annotation which threatens the poem. The problematic question of unity in the Calender can not be resolved until such wholeness is restored.
Theories of Unity and Structure in "The Shepheardes Calender"

Until 1951, a long tradition of critical evaluations concerning the unity of *The Shepheardes Calender* was virtually unchallenged. The critical commentaries in this tradition always acknowledged the presence of certain undeniable "unifying features," but they all agreed that these features were less than perfectly developed and integrated in the whole work. The discussions of unity involved two aspects of *The Shepheardes Calender*, theme and structure, structure being defined as the arrangement of the eclogues in relation to theme. Two representative positions are those presented by W. W. Greg and Edwin Greenlaw.

Greg considers *The Shepheardes Calender* to be constructed with an architectonic design that forms a framework upon which are woven various moral, polemical and idyllic themes. The basis for the design consists of the three Colin eclogues, symmetrically arranged, at the beginning, middle and end of the year, supported by two subsidiary eclogues, "April" and "August." The unification achieved is of two kinds: the rapprochement of the human story with the seasons of the year; and a unity of impression resulting from the "minor key of the songs." The mood of the Colin-Rosalind theme is infused into the whole poem, marking all the eclogues with a mood of regret. Greg finds this unity of impression to be "very different" from the cyclic or architectonic unity, of a much less definite character, though dependent upon the critical positioning of the Colin-Rosalind eclogues.
For Greenlaw, the structure is dependent on the five moral eclogues, which form a "core," a moral center for the entire calendar. The other eclogues, he thinks, may have been written either before or after the moral eclogues, and serve the poet's aim of winning approval from the court. Greenlaw's real criterion is moral seriousness; the Colin-Rosalind theme, he believes, is no more serious than that of Romeo and Rosaline. The moral eclogues are those which are related to serious issues and events in the "real" world and are therefore the serious and only important eclogues in the Calender. Greg's and Greenlaw's structural analyses follow from and are dependent on their conclusions about the central theme.

A third view of the unity of The Shepheardes Calender is represented by R. B. Botting and C. H. Herford. Botting and Herford emphasize the idea of the calendar and the Rosalind-Colin love theme as possible unifying elements, but both critics feel that these motifs are half-executed and not completely worked out. They argue that: (1) the seasonal references are very slight; (2) several eclogues are connected to their months only by vague or incidental allusions; (3) in several eclogues there is no trace of the Colin-Rosalind story. Botting's explanation for this incomplete integration is based on his theory about the composition of the Calender. He thinks that the twelve eclogues were composed separately, before Spenser conceived of a scheme for the
whole. When the eclogues were being prepared for publication, they were arranged and partially revised in an unsuccessful attempt at unification. 11

The first departure from traditional interpretations is Hallett Smith's discussion in his chapter on pastoral poetry in *Elizabethan Poetry*. 12 He believes that the unifying aspect is the "pastoral idea," the celebration of contentment, or otium, and the rejection of the aspiring mind. Smith's study was the first effort to reinterpret the *Calender* in terms of E.K.'s three categories and the philosophical implications of a single central idea presumed to exist throughout the poem. Smith's valuable reconsidereations, however, did not fully recognize the complexity of conflicting ideas in the sequence of eclogues.

A. C. Hamilton makes a more serious challenge to traditional evaluation in "The Argument of Spenser's *Shepheardes Calender*." 13 Hamilton's concept of unity involves both theme and design, a unity of meaning arising from a consistently developed argument to be found in "the poem's internal structure or developing pattern through which it may possess its own organic unity." 14 Hamilton first discusses the calendar scheme, emphasizing the following points: (1) The cycle of the seasons of the year determines the form of the poem—the contest of seasons suggests the sequence of winter-summer-winter that dominates the "January," "June" and "December" eclogues. The Colin of January is identified with the wounded Adonis; "the ritual quest for the God becomes the quest for himself, and the poem's major theme is the effort to find himself." 15
(2) The association of the calendar and the Nativity results in a life-death-life sequence which opposes the mutability and mortality of natural life.

(3) The calendar becomes the poet's "manifestation," his progressive realization of purpose and identity.

In identifying the argument of The Shepheardes Calender, Hamilton, like Hallett Smith, makes certain assumptions (different from Smith's) about the nature of pastoral that influence his interpretation: "The pastoral world which provides the poem's setting is traditionally identified with Arcadia, the state of innocence before the Fall. This 'unreal' world, seen in the poem's deliberate artifice with its conventions of the shepherd life, provides the subject of the Recreative eclogues [according to E.K.'s categorization]."16 Spenser imitates the pagan Arcadia of traditional pastoral poetry in "March," "Aprill" and "August." The pastoral world of innocence circumscribed by the "real" world of fallen nature is the subject of the Moral eclogues. The relation of the poet to the world of Arcadian innocence is the subject of the Plaintive eclogues. The entire argument, as Hamilton sees it, describes the process by which the poet must free himself from bondage to the pastoral life in order to begin a truly dedicated life in the real world.

Hamilton diagrams the eclogues on the basis of E.K.'s three categories, showing that there is a pattern of movement, plaintive-moral-recreative-moral-plaintive, that is repeated in each half of The Shepheardes Calender, with
the final plaintive eclogues resolving the arguments of the whole poem. The first part of the poem treats of the individual self and points forward to the truly dedicated life, while the second part of the poem probes how one may lead the dedicated life within the fallen world.

Within this structure Spenser explores the roles of the poet and pastor in society. The subject of the eclogues alternates from the poet to the pastor regularly (the pair of recreative eclogues "March" and "April" being taken as one), until "October," where the poet aspires to fill the pastor's role in society. Thus the eclogues form pairs. What is first treated in terms of the poet is then expanded in religious terms. The patterning of the eclogues . . . provides the developing argument of the poem. 17

Hamilton is determined to see Colin as Spenser. This a priori assumption compels him to force an evaluation of Colin in *The Shepheardes Calender* that will agree with the next phase of Spenser's career, the writing of heroic poetry. Colin begins and ends the calendar with the breaking or renunciation of his pipe, a symbol, according to Hamilton, of the rejection of pastoral life.

R. A. Durr's rejection of Hamilton's reading proposes that "the only meaningful division of the *Calender* must . . . be that between the flesh and the spirit, . . . between love of self and world and love of neighbor and God. This grand debate, this psychomachia, is the soul of the poem which informs its pastoral substance." 18 In this debate, Durr sees love, religion and poetry not as three separate themes, but as a "trinity of topics [which]
consubstantiate a single theme. For Spenser's is that most difficult Renaissance construction, three-part polyphonic harmony; and what we have accepted as changes of theme are in reality the successive emergences of its constituent melodies."\(^{19}\) The governing subject is the contrast between good and bad shepherds, "between the humble children of God and the proud partisans of Lucifer, between the life of the eternal spirit and the death of the transient flesh."\(^{20}\) Among various good and bad pastors Durr sees Colin as a kind of Everyman, in whom the tension and drama center. The source of this tension is the principle of love, which "functions as the poem's driving force and constitutes its core of continuity; for ultimately what Spenser would teach man is simply what Christianity has always taught him:

> Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof: but he that doeth the will of God abideth for ever.  

(1 John ii.15-17)

The priest, the poet, the governor reveals himself in this Christian allegory as either a good or a bad pastor according to whether he loves God or the world."\(^{21}\)

In Durr's interpretation, the calendar frame further serves the grand debate theme by illustrating the difference between the seasonal round and the Christian concept of time in which man is saved from the consequences of the
seasonal cycle through the redemptive sacrifice of Christ. Colin, who opens
and closes the calendar, is the Everyman who makes the wrong choices and
gains insight too late to put it to proper use.

The Problem of Genre

Durr's study of The Shepheardes Calender is to be valued for its balanced
view of the thematic interrelationships of the several eclogues. In order to
pursue his major interest, which is thematic, he subordinates the relationship
between theme and the pastoral mode and the relationship of theme and struc-
ture, discussing them only briefly and mostly by means of metaphor. Theme
is the "soul of the poem, which informs its pastoral substance:"
"The pastoral
genre with its shepherds and flocks constitutes the material of the poem; it is
the clay the artist molds."22 The relation of theme to aesthetic form is com-
pared to three-part polyphonic harmony; The Shepheardes Calender is like
"the typical Elizabethan tapestry which greets the eyes with a melange of
foliage, birds, and swains," in which Durr thinks Spenser has succeeded "in
weaving the devious strands into a unified design."23 Durr's conception of
unity is thematic; all other elements are to be evaluated according to their
relation to the theme.

The metaphors Durr employs are attractive, but they are not specific.
Durr's method, the correlation of passages from various sources with passages
from the Calendar, is too fragmented to permit a thorough analysis of the relations between structural and semantic factors in the poem. How, then, can we solve the puzzle of the enigmatic Calendar? We have not yet discovered the secret of the Calendar's historical significance, the new contribution which Spenser made to the pastoral tradition. Fractional perspectives have never successfully dealt with the wholeness of The Shepheardes Calender, and the later poems which imitated the cyclic pastoral form such as Drayton's Idea the Shepheards Garland.

Since we have settled for fractional instead of comprehensive approaches to The Shepheardes Calender, it can scarcely be surprising that "unity" is a problematic critical term in the many discussions of the poem. Always we are faced with the underlying questions: What, exactly, is meant by unity? Unity of what?—theme? impression? structural design? tone, mood, or style? or all or some of these at once? And then we must discover the critic's technical assumptions and ask: How can it be determined that a poem demonstrates unity? We shall be able to define unity only when we have a better understanding of the genre and the kind of wholeness that its possibilities allow.

We need a better theoretical foundation in order to thoroughly understand single works. When we deal only with a poem's metrical effects, or its images, or its philosophic basis we are mightily in danger of imitating the blind men who made their reports on the nature of the elephant; instead of a
balanced comprehension of the whole we set forth only the trunk, the tusk, or the tail. And if we are hampered because we lack a genre theory that will preserve comprehensive vision when interpreting a single poem, our problems as critics and scholars multiply rapidly when we want to compare two works that seem to belong to the same genre.

The Limitations of Source Study

Studies of earlier works in the pastoral tradition have provided valuable information for the student of literary history. The productive value of such studies is quite limited however. One of the most severely limited kinds of investigation is the comparative study which attempts to determine the influence of one work on another. Spenser's The Shepheardes Calender is frequently mentioned in scholarly essays as an influence on Milton's Lycidas. James Holly Hanford's comments, though written early in the century, are typical:

Yet Spenser too had his share in supplying the pastoral material of Lycidas. Three poems in The Shepheardes Calender, the May, July and September eclogues, contain ecclesiastical satire: and one passage in the first of these bears a marked resemblance to the invective in Lycidas. That Milton found in Spenser the best and nearest precedent for the introduction of such material can hardly be doubted.24

It seems probable also that the flower passage in Lycidas owes something to the April eclogue, . . . For Milton, like Spenser, adds to the conventional enumeration a considerable amount of fanciful description . . . The above-
mentioned parallels, together with a few detailed reminiscences, are, I believe, sufficient to place Spenser among Milton's direct sources for the pastoral tradition, second only to Virgil. 25

Hanford's study is an inventory of the conventions of the pastoral tradition. He thinks of one poem "supplying the pastoral material" and serving as a justification and precedent for the other. Hanford aims to discover similarities between poems, but once he has enumerated all the similarities between Lycidas and other pastoral elegies he is able to make only the narrowest application of his findings. He is really limited to making two kinds of judgments. He can suggest (i) that Milton did or did not use an earlier poem as a source, and (ii) he can offer his opinion on whether or not Milton succeeds in writing poetry that is sincere, original and full of high seriousness. Unfortunately, these two kinds of judgments are not interdependent. Hanford bases judgments of the first type on (1) the probability of Milton's having read the earlier poem, (2) the degree of exact duplication in the poems, (3) the relationship between details of the earlier work and the motivating situation of the composition of Lycidas. The second type of judgment, concerning seriousness, originality, and sincerity, depends on Hanford's personal reaction rather than particular evidence.

In answer to his own question, "What, then, shall we say of Lycidas as a work of art?" 26 Hanford can finally only reply that "If we know Lycidas well and read it in a fitting mood, we find ourselves forgetting that its pas-
toral imagery is inherently absurd." Hanford has gone to immense pains to identify and document the genealogy of the pastoral conventions, but the effort is only an exercise in developing an anesthetizing familiarity necessary for a "full appreciation" of the poem:

The conventions which at first seem so incongruous with the subject, gradually become a matter of course. And when we have ceased to regard these conventions as anything more than symbols, we find them no longer detracting from the beauty of the poem... 28

Erudition serves simply as a palliative that makes pure beauty bearable in spite of our sensibilities.

Writing over forty years later, F. T. Prince says that it is dissimilarity that is interesting. He believes "The chief interest of a comparison between Spenser's pastoral elegies and Milton's would consist in their divergences: Spenser's regularly woven patterns and leisurely embroidery make an instructive contrast to Milton's more compressed and more passionate variety of movement." 29

Prince's impressionism is suggestive but offers no tools for making an "instructive comparison." Prince notes the divergences between Spenser's and Milton's metrical practices only to dismiss them as insignificant. Prince's method is really the same as Hanford's. He is looking for a source for Milton's techniques of rhyme and meter and he identifies sources only to conclude that Milton's energy, mental equipment, and intellectual resources were unique. 28 Neither Hanford nor Prince has a theoretical approach that would justify or facilitate a significant comparison.
The essays of Hanford and Prince exemplify the crucial need for an adequate theory of genre that will facilitate meaningful comparisons between works. If a comparison of structure in Renaissance pastoral poetry is to be valid and significant it will be necessary to develop a coherent theoretical framework for the study. Although there is no single theory of genre that enjoys widespread acceptance, there is reason to hope that this is a propitious time for new endeavors in the area of genre theory.

In the next chapter I will discuss the problems of genre studies and propose a theoretical framework and a methodology for describing the subgenre of cyclic-structured pastoral poetry. Chapters three through six will apply this methodology in an interpretation of Spenser's *The Shepheardes Calender*. Chapters seven and eight contain analyses of the world view and the structure of Drayton's *Idea the Shepheards Garland*. The same methods used in interpreting *The Shepheardes Calender* and *Idea the Shepheards Garland* are applied to Milton's *Lycidas* in chapter nine in order to reveal the way the aesthetic principles of the poem operate to create significant patterns of repetition and variation. The similarities between the three works revealed by the study and my conclusions about cyclic structure in Renaissance pastoral poetry are summarized in the last chapter of the dissertation.
INTRODUCTION - FOOTNOTES


2. ibid., p. 9.

3. ibid., p. 10.


15. Ibid., 174.

16. Ibid., 175.

17. Ibid., 177.


19. Ibid., 270.

20. Ibid.


22. Ibid., 271.

23. Ibid., 270.


25. Ibid., p. 53.

26. Ibid., p. 55.


28. Ibid., p. 166.
CHAPTER I

THE PROBLEM OF GENRE

Interest in genre study and genre theory has intensified. E. D. Hirsch, Jr.'s book, *Validity in Interpretation* stimulated much of the recent enthusiasm. ¹ Hirsch's book re-evaluated basic assumptions about the study of literature and challenged the theoretical positions of popular and prestigious critics, including René Wellek, Austin Warren, Northrop Frye, Monroe Beardsley, and W. K. Wimsatt. Hirsch's theory, based on hermeneutic tradition, provoked enthusiastic approval as well as rebuttal. The confrontation of opposing ideas proved to be a productive and creative influence. Hitherto unnoticed functions of language in literature have been revealed. There are new demands for intellectual rigor and consistency in genre theory. If a single satisfactory theory of genre does not yet exist, at least we know some of the questions that must be asked and some of the criteria that any new theories must fulfill.

Criteria for evaluating genre theories are necessary, because given several competing theories of genre, there must be some way of choosing among them. The criteria are really evaluation measures for judging theories, not specifications that indicate what the theory should contain. Genre theories should be complete, they should describe all the important aspects of a work. A genre theory must be productive; the theory that yields the greatest amount
of useful information to the reader will be the most productive. Prescriptive
genre theory has a very low productivity, because it only allows the reader
to judge whether a work contains evidence of the prescribed standards. The
third criterion is **efficiency**. The theory which can account for all the data
with fewer concepts and techniques will be more desirable, so long as simpli-
fication in one part of the theory does not introduce greater and more tedious
complications in some other part of the theory. The three require-
ments, completeness, productivity and efficiency, are essential for evaluating the theoretical
proposals that appear frequently and invite our approval.

"The Meaning Is Not What He Meant"

An example of inefficient simplification of terminology can be found
in Hirsch's definitions of "meaning" and "verbal meaning."

(a) Meaning is that which is represented by a text; it is what the
author meant by his use of a particular sign sequence; it is
what the signs represent. (p. 8)

(b) Any author knows that written verbal utterances can convey
only verbal meanings—that is to say, meanings which can be
conveyed to others by the words he uses. The interpretation
of texts is concerned exclusively with sharable meanings, and
not everything I am thinking of when I write can be shared
with others by means of my words. (p. 18)

(c) Verbal meaning is whatever someone has willed to convey by
a particular sequence of linguistic signs and which can be
conveyed (shared) by means of those linguistic signs. (p. 31)
(d) Now verbal meaning can be defined more particularly as a willed type which an author expresses by linguistic symbols and which can be understood by another through those symbols. (p. 49)

The first inadequacy of these definitions arises because Hirsch never specifies the exact relation he understands to exist between "whatever someone willed to convey" and the nature of the signs' capacity to convey. This capacity is presumed to exist ("which can be conveyed by means of those linguistic signs"), but no explanation is given. It might be thought that he offers his conception of "willing" for such a purpose, but the relation between the act of "willing a type" and the communicative power of signs is still undefined. We might consider the sample sentence "I saw a shepherd pipe." It is not possible to make "I saw a shepherd pipe" mean that I saw a particular kind of musical instrument simply by uttering the phrase, or by uttering the phrase and willing the "instrument interpretation." An act of will cannot insure that the listener will share a "man playing a flute"2 interpretation either. If the sentence occurs in isolation, the ordinary speaker of English would be aware of both of these possible semantic interpretations.

Ambiguities of this sort can usually be resolved. The semantic interpretation desired by the author can be determined if certain conditions are met. The first two conditions, proposed by George Dickie, are not particularly surprising, but essential: (1) a discourse condition (other words and sentences
clarify the meaning; completeness or incompleteness of the text or utterance); (2) a specified language community condition (the reader or hearer knows the dialect of the speaker or writer). Dickie also proposes a third condition that he believes is important in conversation but is of little importance for written texts, the non-linguistic conditions under which the discourse was uttered—physical gestures, setting, etc.

So far we have been concerned with the semantic interpretation of the sentence the author hoped the reader would decode from his utterance—with the "verbal meaning" of the sentence. Although there are relatively few alternative semantic interpretations possible for any single utterance, there are many things which the author or speaker may have meant by his use of a particular utterance. Even if an unambiguous semantic interpretation is clearly required in a certain text, for example, the "man playing a flute" interpretation of "I saw a shepherd pipe," there may be doubt about what the speaker "meant by" the statement. The speaker may have intended to refute a charge that the lad was utterly without musical skill, or he may have meant that the playing did not go unobserved, or the speaker may simply be demonstrating that he knows a few words of English. The term "meaning" or "verbal meaning" is an inefficient simplification because it tries to include two very different functions of language without specifying how the "signs" function in both ways.
We can solve the "means/meant by" problem by narrowing and reformulating two of Hirsch's concepts, "verbal meaning" and "significance," on a linguistic basis. Let us assume that ideal authors and readers satisfy Dickie's "knowledge of a language" condition; they both possess a grammar adequate for competent use of the language of the writing-reading community involved in this act of communication. Let us also assume that the reader is in possession of the complete and unaltered text of the discourse. Then we may restrict verbal meaning to the semantic interpretation that results from the application of an internalized system of rules (the grammar just mentioned) which relate phonetic signals (orthographically represented by the letters of a text) to semantic conceptual complexes. Words do not have univocal meanings; they have one or more meanings, each of which is made up of many conceptual components or semantic units. We know, for example, that many conceptual elements are involved in any of the several meanings of the word "shepherd" (considered here as a noun)—such as "non-abstract," "physical object," "animate," "human," to name only a few—and each sense or meaning for a word can therefore be considered to be a conceptual complex of these component elements. The system of rules (the internalized grammar) combines the conceptual complexes of individual words according to the syntactic relations they have in particular sentences in the complete discourse. In a specified text, there should be adequate evidence available in the complete discourse to determine whether "shepherd pipe," in
"I saw a shepherd pipe," is a noun phrase or an embedded sentence functioning as the object of the verb "saw." With this information about the syntactic properties of the utterance and other semantic information derived from the complete text, the correct semantic interpretation of the phrase can be determined. But verbal meaning in this case would not include any understanding of the author's intention in uttering the sentence. Instead we shall call "that which the author meant by his use of the utterance" or "his intention in uttering" the significance of the utterance. Hirsch's definition of significance is concerned with judgments about the relations between the text and things external to the text:

Significance, on the other hand, names a relationship between that meaning ["that which is represented by the text"] and a person, or a conception, or a situation, or indeed anything imaginable. (p. 8)

Significance, as I am using the term, is to be understood as the purpose a particular word or words, or sentence or sentences serve within the text. An author may conceive of many different purposes and use language for these purposes. As suggested earlier, a speaker may intend to communicate his attitude, offer praise, demonstrate that he knows a few words of English by uttering the sentence, or accomplish any of a large number of purposes, and thus, the significance of an utterance and its verbal meaning are two separate things.
Meaning and Context: The Process of "Building-In"

The reader or hearer seems to understand verbal meaning and significance as a result of two different processes. Verbal meaning depends on the linguistic rules of the grammar that pertain to single sentences. Significance is dependent on the initial act of decoding verbal meaning, but involves a different kind of interpretive action, one that involves the context of situation in which the utterance occurs. The initial data on which our judgment of significance is based is the same group of phonetic signals used in determining verbal meaning, but we use the data in different ways. In ordinary discourse the speakers and hearers may use information for judging significance that is available because of the third condition mentioned by Dickie, the non-linguistic condition. Readers, unlike hearers, do not have this advantage, Dickie thinks: "My point is that the nature of literary works is such that they do not typically have non-linguistic contexts as ordinary discourse frequently does." In an ordinary discourse these conditions would include physical gestures, the presence of other speakers, the fact that the hearer can see who the speaker is. "A reader," Dickie says, "can be told what a dramatic speaker looks like, even though a dramatic speaker can never be seen, but this is a linguistic matter and not a question of nonlinguistic conditions. . . . There is a reference context established by the utterances which make up the literary work, but
this kind of context does not exist independently of the discourse and is very
different from the context of ordinary situations." If the reader does not have
access to "non-linguistic" information about context, how can he make judgments
about significance?

Like Dickie, A. L. Binns notes that in ordinary discourse "the relation-
ship between language and context of situation whilst subtle and flexible is
unambiguous enough. . . . The language is dependent on the situation as well
as the speakers, and the situation is apparent to both parties concerned." Binns
carries his observations further, however.

In literature on the other hand we know nothing of the
imagined situation until the author has told us; our knowledge
of the situation is derived from the language. . . . Instead
of choosing our register to be appropriate to the situation,
we choose (mentally, by imagining the "scene") a situation
appropriate to the register the author is using. . . . It
becomes apparent that because of the nature of the relation-
ship between language and context of situation in literature,
the language of literature has to be highly contextually de-
termined in a special sense. It must fit one situation only,
and fit it with such a high degree of specificity that it will
call forth that situation or something very like it, in the
imagination of a normally competent reader.

Language in literature has a very large degree of "building-
in" to the language of elements which in non-literary language
would remain outside the grammar and lexis, and be appre-
hended from the context of situation. (Italics mine; "building-in" is simply
a non-technical metaphor for "including," "specifying" or "incorporating")
Apparently because Dickie sets up his third condition as "non-linguistic" (a problem of definition again), he does not see that literature does incorporate the essentials of the situation and details about "dramatic" speakers involved in the discourse situation largely for the purpose of making it possible for the reader to distinguish what was "meant by" the speaker as well as the verbal meaning of the utterance. The "built-in" data enables the reader to judge significance just as knowledge of context of situation does in ordinary discourse.

Consider the beginning of "Maye" in The Shepheardes Calender:

    Palinode  Is not thilke the mery moneth of May,
          When love lads masken in fresh aray?
        How falles it then, we no merrier bene,
          Ylike as others, girt in gawdy greene?
    Our bloncket liueryes bene all to sadde
For thilke same season, when all is ycladd
   With plaisaunce: the grownd with grasse,
       the wods
    With greene leaues, the bushes with
          bloosming buds.
    Yougthes folke now flocken in every where,
To gather may buskets and smelling breere:
And home they hasten the postes to night,
And all the Kirke pillours eare day light,
With Hawthorne buds, and swete Eglantine,
And girlaunds of roses and Soppes in wine.

("Maye" 1-14)

In the first two lines we are supplied information about the season and about local customs. Without this knowledge we could not understand why the speaker should be asking about the colors of his own and his fellow's costumes. The following lines make us aware of the physical setting, whose
verdure and beauty lend powerful support to Palinode's argument—information
that would be available to us if we were actually with the speaker on a May
morning. By his selection of descriptive elements, Spenser builds— in to Palinode's
speech details that are important for judging the speaker's character. Viewing
the same scene, Palinode's companion Piers will say

    Perdie so farre am I from enui,
    That their fondnesse inly I pitie.

    Thilke same bene shepeheards for the
devils stede.

"(Maye" 37-8, 43)

By the attitudes they express the speakers reveal themselves to us. Thus, a
large majority of the words in these fourteen lines seem necessary not for the
imagined characters, but would seem to have been "built-in" or included in
the utterance primarily for the purpose of supplying context of situation that
would be "non-linguistic" in ordinary discourse, "non-linguistic" if the fictional
situation were actually true.

What Binns does not specify is that literature actually builds in two
situational contexts. One is the "external fiction," the fictional situation
involving the author and the reader. The other situational context is the
"internal fiction," the dramatic or imagined situation in which the characters
of the plot are involved. Northrop Frye organizes his system of genre classi-
fication around different "radicals of presentation," different audience-author
relationships inherent in different external fictions. In the first lines of "Maye," the words "Is not thilke...May, ...How falles it then, we no merrier bene, / Ylike as others ...?" would be the minimal utterance necessary for the participants of the internal fiction, while the external fiction, the author-audience relationship requires the rest of the first sentence, so that the internal fiction can be understood by the reader who "observes" but is not part of the internal fictional situation. The degree and kind of building-in of elements concerning the internal fiction seems to be determined by aspects of the external fiction. For the present let us simply specify that the author-audience relationship requires that enough details of the internal fiction be supplied so that the reader can grasp both verbal meaning and significance of discourse concerning the internal fiction, and this requirement will be called the "dual-fiction demand." Verbal meaning is available, recoverable, sharable through a decoding of the phonetic signals of the language. Significance depends on our being able to use built-in data that supply us with contextual information about the internal and external fiction.

Frye points out that while every work has both mythos (plot) and dianoia (theme), usually one or the other, the fictional or the thematic aspect, will dominate. I would like to suggest that when the internal fictional aspect is repressed, the "building-in" of elements with regard to the context of situation of the internal fiction will be minimal, but at the same time,
elements that are part of the author-audience external fiction will be abundant. This may seem like an improbable conclusion, since lyric poetry is most often written without any acknowledgment of the reader and lyric poetry is more often explicitly thematic than other kinds of poetry. In spite of the unacknowledged state of our presence, the author must give us the means for judging significance—patterns of images, information about the speaking character whose role he adopts. Otherwise, if this information is not built in, the result will be much like that of Hirsch's unsuccessful poet who, wishing to convey a "sense of despair," succeeded only in enabling his readers to understand that the sun had come up.13 In predominately thematic poetry the external fiction often subsumes the internal fiction, and things that were necessary for the reader to know about the internal fiction become essential requirements of the external fiction. In the case of the unsuccessful poet, Hirsch implicitly distinguishes between the semantic interpretation and what the author "meant by" his use of a sequence of signs. It is obvious that willing a "despair interpretation type" did not do much good.

The wisest course seems to be to require that no "willed implications" can be said to be valid interpretations unless linguistic manifestations can be shown that will justify claims for the existence of such implications. I am accepting, then, the idea that verbal meaning is "determinate" and that it is the author who "determines" verbal meaning; I am also requiring that the
author's verbal meaning must be "sharable" if it is to be said to exist—no
distinction of meaning is sharable if not manifested linguistically and recorded
orthographically. Significance, although less absolutely recoverable than
verbal meaning, requires demonstrable evidence, part of which is provided
by the "building in" of the internal and external fictions.

The Possibilities of Genre Theory

What genre theory could be required to do is to specify the kinds of
linguistic conditions that justify interpretations of various kinds of significance.
That is the goal of the present study: to show the linguistic conditions that
permit a particular kind of interpretation of significance. The special organi-
zation of these conditions distinguishes the sub-genre "cyclic-structured pastoral"
from other kinds of poetry. The genre concepts I shall propose are not pre-
scriptive, but descriptive, and must have a high explanatory value if they are
to deserve a preferred status. This type of genre concept would serve a
functional purpose in that it would provide a guide to readers. Readers who
know these genre concepts would have, in a sense, a recognition procedure
for discovering linguistic conditions that support certain types of interpretive
conclusions.
Hirsch is almost certainly wrong when he concludes that

No possible set of rules or rites of preparation can
generate or compel an insight into what an author means.
The act of understanding is at first a genial (or a mis-
taken) guess, and there are no methods for making
guesses, no rules for generating insights.\textsuperscript{14}

We can be more optimistic if we realize that many of Hirsch's difficulties
come from applying an approach to literature that is not appropriate to the
nature of the object under study. We need not reach back to Schleiermacher's
"divinatory function," the "productive guess or hypothesis for which no rules
can be formulated but without which the process of interpretation cannot even
begin."\textsuperscript{15} Language is systematic and its usage is governed by a set of internalized
rules that allows for the expression and interpretation of an infinite number of
new sentences. Ordinary rules of language provide a semantic interpretation
for a grammatical sentence, or will indicate the range of semantic interpre-
tations possible for a particular structure in a given context. "Verbal meaning,"
the semantic interpretation of syntactically related conceptual complexes, is
recoverable and sharable if the conditions already mentioned are met. What is
needed is a descriptive theory with a high explanatory power to account for
special characteristics of literature that contribute not just to our understanding
of verbal meaning, but that determine our understanding of significance. To
provide this, genre theory should account for the way in which contextually
specific elements are built into the language and how aspects of the systems of language are manipulated in different genres.

Ideas of Generic Norms

Hirsch tries to avoid any genre concept that describes a standard example of a given genre and that is intended as a measure or an extrinsic determiner of a given work's meaning. He is, of course, correct in fearing that an arbitrary standard of measure may be utterly inappropriate to the aims and scope of a particular work. Hirsch resorts to formulating something he calls an "intrinsic genre:" "It is that sense of the whole by means of which an interpreter can correctly understand any part in its determinancy." According to Hirsch, the intrinsic genre "is always construed, that is, guessed, and is never in any important sense given." This idea of "intrinsic genre" certainly avoids the taint of imposing meanings belonging to a "standard" on a particular poem, but in terms of Hirsch's own evaluation measure, "shareability," it is not very valuable, since it is arrived at only by "guess" and cannot be empirically determined, since it is "never in any important sense given."

It seems to me that one important change must be introduced in genre theory if genre concepts are going to be functional and useful. Although Wellek and Warren were never very specific about what a "norm" actually was, they implied that norms were characteristic fulfillments of various literary
dimensions. "The norms we have in mind are implicit norms which have to be extracted from every individual experience of a work of art and together make up the genuine work of art as a whole. It is true that if we compare works of art among themselves, similarities or differences between these norms will be ascertained, and from the similarities themselves it ought to be possible to proceed to a classification of works of art according to the type of norms they embody." Wellek and Warren are concentrating on describing the norm, the fulfillment of the dimension—say the landscape of the world of the poem—so that other "landscapes" can be compared with it and more abstract or typical categories of norms can be grouped together. The problem with this approach, as Hirsch recognized, is that the only use one can make of a genre concept of this type is to ask the following kind of question: "Does the same thing occur in X?" or "Is there a descent from heaven by a messenger in this poem?" If we focused on the kinds of linguistic relationships that exist in a work, we could describe the means of fulfillment, not the fulfillment itself. In this way, we could identify fundamental similarities between works and explain them without imposing standards of comparison that are finally inappropriate and irrelevant to individual works.
Resolution: A New Methodology

The approach I am presenting is based on a small number of theoretical objectives and methodological principles. The primary objective, as stated before, is to describe literary characteristics that contribute not only to our understanding of verbal meaning, but that determine our understanding of significance. To achieve this objective there are two sets of methodological principles. I. The method must frankly recognize the linguistic medium of literary art and employ descriptive concepts that reveal how the medium is exploited. The descriptive concepts should be compatible with a comprehensive theory of language; they should function to show what lexical, semantic and syntactic demands and constraints are imposed upon the language of the work. II. The approach must recognize that each work is a whole, and develop relational concepts between the aspects that contribute to the unity of a particular work. We need concepts that (1) relate lexical and semantic demands and constraints, (2) analyze the function of syntactic and phonological patterns, and (3) show how syntactic patterns are related to semantic requirements.

Conclusions

This type of genre concept would be flexible, functional, explanatory, useful in making interpretive judgments about significance, and would also contribute to our understanding of what "unity" means in a literary work. A
critical approach formulated in accordance with the objectives and principles
I have outlined incorporates the ideas of many scholars. I have believed that
there was a new possibility of synthesizing and reformulating previous insights
and combining certain developments in linguistic theory in order to provide
a foundation for more useful and functional comparative literary studies.

This is both a propitious and crucial time for new work in genre
theory that will facilitate meaningful comparative studies. It is propitious
because of the revival of enthusiasm and concern; it is crucial because the
mosaic mountain of scholarship preoccupied with sterile source-hunting should
not sustain another shard. Genre theory is essential for this study, which
will attempt to create new insights about the structure of pastoral poems and
sequences by Spenser, Milton, and Drayton, whose pastorals have so far
received little attention, and show how each of the poems can be better
understood through the discovery of hitherto unrecognized relationships between
them.
CHAPTER I - FOOTNOTES


2. My example is a pastoral version of the example used by George Dickie, "Meaning and Intention," *Genre* 1 (1968), 183-88.

3. Ibid., 183-87.

4. Ibid., 182.


7. Ibid., 187.

8. Ibid.


12. Ibid., pp. 52-53.


15. Ibid., pp. 204-05.

16. Ibid., pp. 68-89.
17. Ibid., p. 86.

18. Ibid., p. 88.

CHAPTER II

THE "WORLD VIEW" OF THE SHEPHEARDES CALENDER

Unifying Conceptions and Semantic "Marking"

One of the conditions for determining verbal meaning is our knowledge of the dialect the author employs. But even within a dialect words have more than one sense, or meaning. And because the meaning, or semantic reading, of a term is a conceptual complex, there are various constituent concepts whose elements can receive prominence, according to the other words associated with it in a sentence. Verbal meaning depends on our recognition of the special semantic emphasis exhibited in a text, and our interest in semantics is important for another reason also.

Significance, as well as verbal meaning, is partly determined by the manipulations of language that reveal special semantic implications. The semantic biases or emphases must be coherent and interrelated in a discernable way if we are to be able to make judgments about aspects of the internal fiction—the significance of actions, speeches, and personalities of the characters, to name only a few. The requirement of semantic coherence thus made upon the language of the poem is part of what we earlier called the "dual fiction demand." Semantic coherence is necessary if the internal fiction is to be accessible and understandable to the reader, who is part of
the external fiction. The genre concept that describes this characteristic requirement is one of the unifying conceptions. In this study this genre concept will be called The Unifying Conception of World View, or Unifying Conception I.

"World View" implies an organized perspective that provides definitions and states relationships and value judgments concerning the many facets of the environment in which man finds himself. Therefore, the unifying conception that controls the expression of this world view involves a large number of conceptual elements in a large conceptual structure with a strict formulation of the relationships between elements. The operation of the unifying conception results in particular semantic readings or definitions for important terms in the world of the poem—such as occupations, natural objects, setting, kinds of actions and experiences. When a semantic reading for a term used in the poem differs from that which it would have in ordinary discourse in that dialect, the prominence of the newly stressed semantic elements will gradually become apparent to the reader because of the terms which are employed with it, such as verbs, adjectives, etc., as the term is reused in the poem. This process of making the prominence of certain semantic elements clear will be called "marking." This technique allows the meanings for important words to be expanded, extended and qualified in the course of the poem. Therefore, the procedure for this section of the chapter will be to trace the development
of meanings for important groups of terms in approximately the order of their progression in the poem. It is important to emphasize here that the following discussions do not represent full analyses of the eclogues, but only deal with one aspect of the poems, that which relates to the semantic component. The structural analysis will follow in a later chapter.

**Evil and Order**

In *The Shepheardes Calender* the idea of cosmic order is not presented in a set piece of direct exposition, as it is in the "Hymn of Love."¹ Neither is the concept introduced as what Wellek and Warren call "mere information." The nature of the cosmic system in which man is placed is not immediately perceived, either by the characters or the readers. It is presented gradually, as the product of a growing consciousness stimulated to inquiry by the sense of alienation and confusion due to the experience of evil. As the characters struggle to understand their own experiences, they attempt to explain the order from which evil has separated them as they search for the cause of their situation. The experience of evil intensifies the awareness of man's dependence on the sacred as ordering force; evil may be said to be man's crucial experience of the sacred, for evil threatens to dissolve the bond between man and the power that originates his life and his universe. In the perception of order, language is of primary and not secondary importance, for through language man's experience of both
evil and the sacred, disorder and order, can become objective. Experience and emotion remains blind, mute, internal and equivocal with a multiplicity of meanings until expressed. Language has a double function: it expresses what is felt, and it provides the means by which experience may be evaluated and explicated, elucidating consciousness. Because evil makes man incomprehensible to himself, the experience most often surfaces in language in the mode of interrogation, a searching for causes and explication. An understanding of "how that came to be" is sought in order that the evil may be annulled. Implicit in the interrogation is a demand for order and justice.

The "language of confession" from the most ancient records to the present reveals the development of man's conceptions of evil and order. The most archaic experience of evil is defilement. The symbols used to express defilement become transformed into symbols for sin and guilt as the consciousness of evil becomes differentiated and elaborated.² Spenser recreates this progression of consciousness in The Shepheardes Calender, so that the discovery of the nature of evil and order is an organic part of the poem's development. Thus, the first subgroup of terms related to the cosmic system are terms dealing with evil.
Defilement

In The Symbolism of Evil, Paul Ricoeur identifies the symbols of defilement as blot or stain, disease, and captivity or bondage. The experience is identified as a loss of order, a separation from the sacred, an alienation of the self; it is a state rather than an act. Defilement is something which seems to infect from without. In this least differentiated consciousness of evil, all misfortunes of life may be interpreted as defilement. Defilement is an evil that "happens to one," requiring no act by the one defiled. The evidence of defilement reveals itself in external circumstances which correspond to the externality of the evil itself.

While Spenser is definitely a Christian poet, he uses versions of these ancient symbols to portray the initial experience of evil in his first eclogue. These symbols are not alien to the corpus of Christian thought, because defilement is part of the earliest Hebrew conceptions of evil and the significance of these symbols was transformed as the doctrines of the Judeo-Christian tradition developed. As The Shepheardes Calender opens in "Januarye," we see the beginning of the movement from experience to interrogation as Colin leads his flock "that had bene long ypent" into the sunshine on the hill. Colin and his flock have endured a change of state which may justly be called an experience of evil. It is evil in the sense that it threatens the stability and
well-being of shepherd and flock with inimical forces. The condition of the shepherd and his flock is described in the first twelve lines of the eclogue.

The phrases specifying the condition of the shepherd and flock are: "long ypent," "so faynt they woxe," "feeble in the folde," "vnnenethes their feete could them vphold," "pale and wanne," "faynting flocke." The phrases "long ypent" and "in the fold" would have readings reflecting semantic markers for confinement. "So faynt," "feeble," and "faynting flocke" all indicate weakness, instability, and poor health. "Woxe" is a "process" verb; the phrase suggests a change of state and loss of stability; "vnnenethes . . . could . . . vphold" also suggests loss of stability, a loss of power to act. "Pale and wanne" is a deprivation of expected color. Thus, in the semantic readings associated with this group of terms, there are semantic elements of confinement, instability, change of state, weakness, deprivation, poor health, loss of vital color.

While not identical to the symbols of defilement, these initial meanings can be correlated fairly closely with the symbols of bondage and captivity, and, more indirectly, with symbols of disease. The emotion displayed in this two stanza introduction to Colin's complaint is dominantly scandal and regret, the emotions characteristic of the response to defilement: "(alas the while!)." The narrator's response to the scene described is personalized by this parenthetical interjection, which reinforces the negative implications of the phrases
just cited. The indefiniteness of the nature of the problem "May seeme he lovd, or els some care he took") prepares for the interrogative mode of the complaint.

The complaint begins with an address to the "Gods of love" that introduces a major issue of the Calendar. Colin is uncertain about the relationship of man and deity; he assumes that the gods "in joyes remain," but expresses his consciousness of separation from them. His experience has made him unsure of the gods' concern for him "(If any Gods the paine of louers pitie)." He makes a special appeal to Pan. After the invocation, Colin begins his interrogative monologue, exploring the nature of the affliction he suffers. Colin attempts to express his experience by an elaborate analogy between himself and surrounding nature. The "barrein ground" is the first analogue to his own altered awareness of self. Mutability in the external world is identified with a kind of vengeance, the winter's "wrath," which the narrator of the first two stanzas had called "wastful spight." This defilement of nature Colin calls a "state," whose sign is the marred mantle. Thus, the affliction of nature is demonstrated by external change. The mutability within the self, an alienation of the self from its former identity, is expressed as unnatural and premature aging. Aging is a process which is both internal and external. The evidence of the process appears as a change in physical features and emotional and intellectual attitudes. Colin's continuing comparison is intensified by describing the trees in terms usually associated with human subjects: "naked," "clothd," "teares."
The evil Colin experiences is of the order of "that which happens to one," an enslavement or bondage: "Such rage as winters, reigneth in my heart." He complains that his mind is "overcome with care." (Italics mine) The unnatural aging is a violation of the normal progression of time, threatening his existence, hastening him on to death.

The state of defilement is traditionally associated with pain and mutability; it is a threat to life, and especially to maturation and fulfillment. This idea dominates as the analogy continues, for all the leaves and blossoms of the tree are destroyed; Colin's "timely buds" are wasted. The grief of the "wayling" shepherd and the "teares" of the trees express the victim's anguish.

The seventh stanza matches terms associated with non-human nature with Colin, the human subject; he is natural creature enslaved and threatened by weakness, impotence and death. The experience of evil hinders the fulfillment of roles, rupturing the dynamics of interdependency in nature. The stripped trees can no longer shelter the birds which formerly made their home in the shady boughs.

The terms of the complaint through the first seven stanzas are simple and concrete. In the eighth stanza, however, the sense of shattered order is introduced in abstract terms: "Witnesse well by thy ill governement"—terms used for expression of legal and political concepts. This is an example of one of the major techniques of the poem that create a view of the universe
as a system of parallel stratified hierarchies. Throughout, terms clearly appropriate to one level of the system are used to describe functions on another level. It is the same technique used in the development of the analogy between Colin and his surroundings in "Januarye," but in the case of Colin and the trees it serves an additional purpose. In the first eight stanzas the abolition of restrictions on usage serves to create a perspective whose focus glides from a distant scene to the inner reaches of Colin's mind. First we see Colin at a distance leading the sheep; gradually the distance diminishes as we follow his complaint. The semantic readings for the sentences progressively abolish the differentiation between man and nature so that the meanings for all the important terms express Colin's experience. The terms used describe his condition as a state, distinguished by external evidence of mutability (aging, pale stain, bareness), as bondage brought about by vengeance, as loss of order, as impotence, weakness and threatened death. The similarities to the symbols of defilement are apparent.

Having expressed the conditions of the experience, Colin turns to an interrogation of causes. Spenser uses an image traditionally associated with sin, a turning aside: "A thousand sithes I curse that carefull how'er, / Wherein I longed the neighbour towne to see." But Colin does not see his action as guilt; he alternately curses and blesses the occasion which began his pain. Further, Colin perpetuates the disruption of the cycle of giving and receiving
that Rosalind first broke by refusing Colin's gifts, poetry and attentions. His behavior is qualified by two parallels: (1) Colin, like Rosalind, disdains Hobbinol's "dayly suit," "clownish gifts and curtsies"; (2) Colin, like Hobbinol, courts approval in vain. In repeating Rosalind's behavior, Colin is doing exactly what he finds deplorable in his lady. Though he can describe the situation, he cannot understand or interpret it. Colin's interrogation continues:

"I love thilke lasse, (alas why doe I love?) / And am forlorn, (alas why am I lorne?)," but he has not found any answers to his questions.

The breaking of the pipe concludes his address to the Gods of love.

Wherefore my pype, albee rude Pan thou please
Yet for thou pleasest not, where most I would:
And thou unlucky Muse, that wontst to ease
My musing mynd, yet canst not, when thou should:
Both pype and Muse, shall sore the while abye.
So broke his oaten pype, and downe dyd lye.

("Jan." 67-72)

Recalling pagan Pan, who was singled out in the address, "please" in the first line recalls the sublimation of Pan's frustration through the fashioning of a pipe from the transformed Syrinx, on which Pan makes consoling music. The meaning for "please," then, should include the semantic unit "to effect consolation." In the second line, "pleasest not" refers to the disdain and laughing scorn of Rosalind, who rejects Colin's poetry; at least, the meaning for "where most I would" has no other previous referent that I can find in the poem which could qualify the reading of this phrase. Therefore the semantic reading for "pleasest" should include the idea "to win acceptance."
The semantic reading for "Muse" is a more difficult problem. Is the "unlucky Muse" the pastoral mode in poetry or all poetry, or the source of all poetry "that Colin Clout doth make"? The unluckiness of the Muse seems to be the failure "to ease / My musing mind." Since the first two lines of the stanza contain a repetition of similar terms "please" and "pleasest" which have very different readings, the parallel construction here would lend support to the choice of a semantic reading marked (questioning), (seeking), for "musing" rather than a reading marked perhaps as "poetry-producing" even though Colin's interrogation appears in the form of a "dolefull dittie." Colin seems to be saying: "Since my Muse cannot ease my mind in my making of songs, and although Pan could be pleased and consoled by making songs on the pipe, I will break the pipe whose songs do not please Rosalind and I will no longer continue to imitate Pan's use of the pipe."

Colin is in pain, but not in despair. The use of the phrase "halfe in despight" indicates that Colin's attitude is partly scornful and petulant and should not be interpreted as despair. Colin's breaking of the pipe suggests that Muse and pipe shall pay the price of not gaining for him what he desires ("shall sore the while abye"). Colin's exploration of his state brings little self-knowledge. He will not value the pipe as a compensation for frustration of his desire. Colin places satisfaction above his obligations as poet and shepherd. He prefers to blame the pipe and the goddess of poetry rather than seek deeper understanding
of his experience. Not really despairing, he is still blessing and cursing. The limited scope of his understanding will later cause Piers to query: "And hath he skill to make so excellent, / Yet hath so little skill to brydle love?" Colin's half petulant breaking of his pipe is an act which further binds him to his state instead of freeing him from it.

In "Januarye" we can see some of the semantic conceptual units associated with "shepherd" emerging. The shepherd is (Physical Object), (Human), (Male), (responsible for the condition of his flock), (Obliged to feed and care for his flock), (Poet and songmaker). (Human) includes the ideas (subject to mutability), (part of natural world), (capable of pain and anguish), (capable of language), (has sexual desires as maturation occurs), (desires change and variety), (wants desires satisfied), etc. Colin, as shepherd, does not have a firm sense of his relation to the gods, nor does he understand the reasons for certain resulting conditions. These matters await explanation in later sections of the poem.

Order, Defilement and Sin

The evil which Colin is unable to understand in "Januarye" is partially explicated in the February eclogue by means of a debate between Cuddie, who has not yet experienced the woes of unrequited desire, and Thenot, whose advanced age and greater experience allows him to explain the system of order which governs inimical and propitious forces.
The terms which demonstrated Colin's view of what love ought to be, what his anticipations had led him to expect, are repeated and expanded by Cuddie. Colin's terms were drawn from plant life—budding, leafing, flowering, blossoming—understood as maturation and sexual fulfillment, associated with spring, summer and the fullness of youth verging on adulthood. Cuddie describes his state as "my flowring youth," "yeares greene, as now bene myne," and "my budding braunch." He expands his references to include animal nature: the lust of bullocks and sheep, the stance of a courting peacock. These examples are not analogues to human love; Cuddie makes an undifferentiating equation: "Seest, how brag yond Bullocke beares, / . . . Weenest of love is not his mynd?" Cuddie has not yet had Colin's experience, he has met with more success. " . . . Phyllis is myne for many dayes: / I wonne her with a gyrdle of gelt, / Embost with buegle about the belt." Although Cuddie's loss is yielding, he is threatened by other forces, the forces of nature hostile to man and the objects of his labors:

    The kene cold blowes through my beaten hyde,
    All as I were through the body gryde.
    My ragged rontes all shiver and shake,
    As doen high towers in an earthquake:
    ("Feb." 3-6)

Cuddie also feels threatened by the remonstrances of Thenot, whose age and nature he compares in detail to the hostile winter.
Thenot separates misfortune from the evil man brings upon himself, and he proposes an explanation for destructive and threatening forces. He systematizes misfortune and explicates other evils man initiates. The assaults of external forces belong to the province of fortune, and follow their own cyclic pattern. "Must not the world wend his common course / From good to badd, and from badde to worse, / From worse unto that is worst of all, / And then returne to his former fall?"

The failure to recognize this systematic order of circumstance and its power betrays men. Overvaluing and misunderstanding circumstance gives man a false sense of his own power; he can be enslaved by his blindness. "And when the shining sunne laugheth once, / You deem, the Spring is come attonce. / Tho gynne you, fond flyes, the cold to scorne, / And crowing in pypes made of greene corne, / You thinke to be Lords of the yeare. / . . . ye count you freed from feare." In Thenot's speech, "greene" implies "immature," Cuddie's judgment ("deemen") is foolish ("fond"). To think oneself Lord of the year is to place too much trust in circumstances, actually to make oneself subject to circumstance. For if one's freedom from fear depends on external situation, one is bereft of the power to overcome those events which will surely eventually afflict him, for they follow the world's "commun course." Thus a new terrifying cycle is begun: "I wote thou kenst little good, / So vainely taduaunce thy headlesse hood. / For Younth is a bubble blown up with
breath, / Whose wit is weaknesse, whose wage is death, / Whose way is wildernesse, / whose yyne Penaunce. / And stoopegallaunt age the hoste of Greeuaunce." In this life cycle of proud and ignorant man Thenot includes the major symbols for the second stage of man's experience of evil, sin. According to Ricoeur, these are the symbols which represent transgression: a journey in which one strays from the path into wilderness or forest; vanity portrayed as breath, air, a kind of "nothingness;" incurring a price or penalty. Thenot employs terms marked with these concepts: "way is wildernesse," "a bubble blown up with breath," "wage is death."

The cycles of sin and fortune are drawn together in the tale of the oak and the briar. The briar overvalues circumstances and thus thinks himself needlessly threatened by the aging oak. The briar mistakenly believes that he is independent of opposing nature's power. He sets himself up like a "Lord alone," but is brought to "greeteaunce," "penaunce" and destruction. The tale is important in our consideration of the dynamics of order because it develops another of Thenot's concepts about man's relationship to fortune and circumstance. In the stanza describing the cycle of events, Thenot claims that man succeeds in overcoming the effects of circumstance only by acknowledging the system, valuing circumstance neither too much nor too little, and by unceasing attention to his duty. "Ne ever was to Fortune foeman, / But gently took that ungently came. / And ever my flocke was my chief care, / Winter
or Sommer they mought well fare." In the fable, the lord of the manor is the husbandman of his estate. The husbandman is deceived by the briar's flattery into taking a short view of time and a myopic view of purpose and duty. He bases his decision not on what will preserve his estate, but on what seemingly will produce the effects most flattering to himself. When the briar addresses him as "O my liege Lord, the God of my life, / . . . Ah my soueraigne, Lord of creatures all," the husbandman is flattered into believing himself powerful beyond any considerations of natural events; his thinking is based on self-glorification. He is not concerned that "Winter or Sommer they mought well fare." The comparison between Thenot and the lord of the manor is well prepared before the tale begins, when Cuddie describes Thenot metaphorically both as a tree and a tree trimmer: "Now thy selfe has lost both lopp and topp, / Als my budding braunch thou wouldest cropp." Thus, the fable, with Spenser's typical economy, cuts two ways: it contrasts Thenot as animal husbandman with the lord of the manor; and it explicates Thenot's relationship to Cuddie. Far from being a mere spoilsport oak as Cuddie supposes, Thenot is trying to care for Cuddie so that "Winter or Sommer [he] mought well fare." By teaching him to rely on the wisdom of his elders so that he will not fall victim to circumstance, Thenot hopes Cuddie may learn to survive fortune and "live tyll the lusy prime," and far beyond as he himself has done.
Thenot introduces an important concept of dynamics in the cycle of human experience: the performance of duty, the faithful attention to the well being of those creatures dependent on one's care and protection, is the means by which one overcomes the threatening forces of the world. Any course but this becomes an enslavement to circumstance which (because man is responsible for it) belongs to the cycle of sin. In the first two eclogues, Spenser has gone far in revealing the kind of order which exists in the world, and man's relationship to this order.

A similarity in description links the opposing forces man encounters. The attack of nature is described by Thenot as an assault by a dart-bearing figure: "Comes the breme winter with chamfret browes, / Full of wrinckles and frostie furrowes: / Drerily shooting his stormy dart, / Which cruddles the blood, and pricks the hearte." In "March" there is an explication and elaboration of Colin's awareness that "such rage as winters, reigheth in my heart." Love, an antagonist like winter, is also an evil that "happens to one," a dart-bearing figure. The wounding of the shepherd causes a sore which "ranckleth more and more, / And inwardly it festreth sore." Thomalin, like Colin, knows not how this evil may be overcome. In this way, the semantic reading equating love and lust is maintained in "March." At the call of Flora ("a famous harlot," E.K. glosses), Willye expects to "sporten in delight, / And learne with Lettice to wexe light." It is not a Platonic love that Willye anticipates.
The relation between bondage to love and performance of duty is restated; Thomalin fell asleep with sorrow and work to find one of his flock injured. Thomalin, bound by love, is once more a slave to the cycle of fortune. Thomalin's love wound is a mark of the god's revenge:

"But he that earst seemd but to playe, / A shaft in earnest snatched . . ." This Cupid is not a benevolent god; the emblem for "March" shows Cupid with claws rather than feet. The taloned Cupid was primarily considered to be a personification of profane love, and is used by such by Boccaccio. This relation is interesting although Spenser may have had nothing to do with the selection of the illustrative emblems. The vengeful nature of the god is further demonstrated by Willye's anecdote about his father's encounter with Cupid. Cupid was once entangled in the father's fouling nets which hung in the pear tree, a situation "(Whereof he wilbe wroken)." "Wroken" is marked for revenge. For Thomalin and Willye's father the love experience is a kind of punishment, and one not altogether undeserved. Both characters have given offense to the god; and in some ways, the "March" eclogue is an exploration of the degree of human responsibility to be associated with the wounding by Cupid. Colin longed to see the neighboring town, but we are not told that it was his intention to make the trip in order to find a lass. His mishap seems to be more misfortune than a punishment, whereas Thomalin and Willye's father bear the pain of Cupid's revenge.
Cuddie, Thomalin and Willye all seek the experience from which they shall suffer. Their anticipations and preconceptions are a kind of blindness that precedes and conditions their judgment. There is heavy emphasis on "seeing" in "March." What one is able to see is a measure of what one can know: "Seest not thilke same Hawthorne studde . . . ;" "the previe marks I would bewray, / Whereby a chaunce I him knew;" "Perdie with love thou diddest fight: I know him by a token." Thomalin's troubles begin when he decides to give attack without clear sight or knowledge of his target; his rash ambush renders him subject to punishment.

The story contains a rudimentary conception of order. The nameless power which caused both joy and pain for Colin in "Januarye" has been incorporated into a system of order complete with a code of retribution. This system makes two demands upon the individual: clear vision and knowledge. Yet in spite of intended watchfulness, one cannot foresee all that will happen. "Willye. My selfe will have a double eye, / ylike to my flocke and thine/." "Thomalin. Nay, but thy seeing will not serue. / My sheepe for that may chaunce to swerue / And fall into some mischief."

Although in this eclogue the wounds of lustfull love suggest a kind of penalty for transgression, the untutored swains are not able to know or see enough to avert the situation which occasions their fault. The peccability of men is reflected in the emblem: "To be wise and eke to loue, / Is granted
scarce to God above." Fallen man is bound to sin. The consciousness of fault that defines the experience of evil as sin discriminates between misfortune and evil which man initiates. Man unintentionally sins through his own actions, by his failure in perception and judgment.

The concept of sin posits other conditions as well. There must be a limit, an Other, a god, a figure of stern authority against which he transgresses. In "March" the taloned cupid and the "stepdame eke as whott as fyre" represent the limits or Other of the groom's existence. The stepdame functions as the figure which makes demands, formalizing the requirements of conduct. The cupid demonstrates the vengeance which transforms the character of the evil suffered. The experience of evil as sin is defined in terms of vengeance.

In this way the symbols associated with defilement, wound, dart, stain, and the ill governed sheep are transformed into symbols of sin. The dart is one which wounds intentionally, rather than by chance; the wound is a mark of vengeance. Further, sin is not limited to the individual. The punishing evil is borne by the individual but its effects extend beyond to the sheep in the shepherd's care, to relationships between the individual and the group. Like Thomalin, Colin is in bondage to carnal love. This results in an "ill governed" flock, but Colin's rejection of the Muse and the breaking of the pipe also results in a broken relationship with the community of shepherds.
No longer will his songs contribute to the joy and emotional health of the community. This aspect is emphasized in the opening stanzas of "Aprill," when Hobbinol speaks of his grief caused by Colin's actions: "Hys pleasaut Pipe, which made us meriment, / He wylfully hath broke, and doth forbeare / His wonted songs, wherein he all outwent." Thenot, who earlier had proposed attention to duty as a remedy for the onsluffs of Fortune, is shocked: "And hath he skill to make so excellent, / Yet hath so little skill to brydle love?"

The encomium of Eliza in "Aprill" is a demonstration of Colin's former powers and a measure of the communal loss about which we have been speaking. The system of order which Colin violates by breaking his pipe is explicated by the encomium, and throughout the encomium the symbols for sin are once more transformed within the system of order. The focal point of the system is Eliza, "Queene of shepheardes all." Unlike those who have transgressed and thus incurred the stain of sin, her relationship to higher powers is unbroken. She is "blessed," "without spotte," No mortal blemish may her blotte." Eliza is the figure who can reestablish the broken covenant and recreate order.

In the preceding eclogues, budding and flowering were marked as part of the representation of profane and physical love, as we have seen. Through the power of Eliza's unblemished virtues, budding and flowering takes on a new meaning, the active power of virtue: "The flowre of Virgins, may shee flourish long." The red rose and the white, once the emblems of divisive
strife in the kingdom reappear as physical beauties which represent Eliza's active virtue, her productive principle of peace, discord resolved. "The Redde rose medled with the White yfere, / In either cheeke depeincten lively chere." Just as the rupture of right relationships in the kingdom is a communal malaise, the resolution of discord through the active virtue of peace is a sign of health and joy that is also communal—the state of "lively chere." All flowering takes on a new and positive meaning. The arts of war and peace, good learning and virtue, concord between prince and subjects are celebrated in the multitude of flowers which deck Eliza at the poem's conclusion.

The symbols of sin in this poem are associated with profane love and animal lust. As redeeming figure, Eliza is best suited to accomplish the fulfillment of order through her virgin state, which bears none of the implications of fault associated with the body. The description of Eliza's body in the encomium is translated into a description of her virtues; Eliza's power as the active principle of order depends on the pristine character of these virtues. She is the "floure of Virgins," "the mayden Queene," whose face is "angelic" because of the virtues it displays in human form.

Spenser's description of Eliza as monarch bears all the constituent concepts of the redeeming king who procures redemption and grace for the people. Just as the oracles concerning the permanence of David's line in the Old Testament show the evolution of the king figure from "the kingship founded
in those times" to "the Kingdom which is to come," Eliza, the "blessed" and "angelic" anointed one is charged with earthly, cultural and political hopes which are transcended by the idea of an order initiated by her that is more than temporal or local.

The one who brings the "Kingdom to come," in Isaiah is foretold:"
"The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined" (Isaiah 9:2). Eliza's outstanding quality is her "brightness." No other light can compare with it. Neither Phoebus nor Cynthia can boast the "brightness" of Eliza, for hers is a more than physical light. Eliza's brightness is the manifestation of redeeming virtue, the power which dispels the despair of those who share the discordant effects of communal sin, for "So sprong her grace / Of heavenly race, / No mortall blemish may her blotte."

In handling the topic of genus in the encomium as he does, Spenser is able to associate with the figure of Eliza semantic concepts bearing religious connotations about the source of order. As ordering and redeeming force, Eliza gathers about her many of the characteristic conceptual elements associated with Christ; however as Virgin Queen, Eliza is also represented by terms associated with Mary, who is more a passive than an active symbol of divine power. Eliza is both active redemptive ordering force and the passive humble servant of God with "angelick face" and "modest eye." Thus the poet's vision of Eliza
can be aptly described by Professor Cain as "a world turning around Eliza's still center" even though as center she contributes the force which maintains this order.

The hierarchical nature of Eliza's world has its own dynamics. As monarch, the performance of her role results in peace, prosperity and cultural growth. She is the genius of the grove, attended by the Nymphs; the peace keeper crowned with bays by the "Ladies of the Lake;" the inspiration of the fine arts, crowned by the Muses; as ruler of her people's hearts she is attended by the "shepheards daughters." In return for the blessings her proper administration makes possible, Eliza receives tribute from beings on many levels. Their offerings are her proper due, but as the "fourth grace" Eliza returns their thanks, bestowing new benevolence, beginning the cycle once more. The offerings of the Shepherds are an expiatory sacrifice. By performing their "bounden duty" to the queen they reaffirm their commitment to order and renew their proper place in the community. Communal sin is absolved by Eliza and the act of sacrifice restores communal concord.

Spenser's treatment of genus in the encomium has further semantic importance and this is significantly related to the discussion of the poet's powers which begins the eclogue. In the subdivision parens of the topic genus, we find "For shee is Syrinx daughter without spotte, / Which Pan the shepheards God of her begot." In the myth, the metamorphosis of Syrinx foils Pan's
attempt to rape her. As Professor Cain points out: "By this development of genus Spenser seems to be saying that Eliza is a poet because she is the inspiration and subject of poetry, an idea corroborated when the Muses crown her with bays. . . . as a child of the shepherd's pipes, Eliza is very much the creation of the poet. Insofar as she is the object of the encomium it is the poet who makes her that. Only as he creates her by his pipes can she see the image or mirror of her idea, possess the immortality of fame that only the poet can give, and become the object of celebration in a panegyris extending beyond time and space." Henry VIII and Anne Boleyn are not involved. "Instead he is recreating and rebegetting the queen by making her origin identical with her symbology and accommodating that symbology in a world that only he controls." 9

In a sense, then, the vision of order restored is created by the charm or spell of the prophet poet. In the ritual coronations of the poet's panegyric the evils are exorcised, the symbols of sin and defilement transformed. On separate but parallel levels in the cosmic hierarchy both poet and Christian prince create order by the performance of their duty, just as the proper government of the flock by the shepherd (first noted in "Januarye") brings order on his level in the hierarchy. Poet, prince and shepherd redeem nature and fulfill the cosmic plan through the faithful performance of their offices.
The next level of the hierarchical system of order treated by *The Shepheardes Calender* is the religious level. In "May," the tension between the readings for budding and profane love actively conflict with the flourishing and fulfillment of virtue. Palinode envies the celebrating shepherds and their lasses who crown a May king and his consort Flora. The coronation is a profane imitation of the coronations of Eliza in Colin's encomium. While engaged in "lustihede and wanton meryment," Piers says, "those faytours little regarden their charge, / . . . letting their sheepe runne at large / . . . thilke same bene shepeheards for the Devils stedde. / That playen, while their flockes be unfedde." If they care only for themselves, Piers speculates "what account both these will make, / . . . When great Pan account of shepeherdes shall aske." Great Pan, the pattern of the good shepherd who lays down his life for the sheep, is the symbol of protection and nurture whose sacrifice of himself makes possible final redemption of the universal order. It is the Christ image that makes possible Eliza's role on the earthly level.

The pursuit of wealth and profane love by the priest, the pastor of the parish, results only in "Heaping up waves of welth and woe, / the floddes whereof shall them overflowe." Seeking the wrong reward, the false pastors view their occupation as an opportunity to enrich themselves rather than their flocks; they protect themselves by heaping up material comforts, and leave the sheep as prey for predators. As the fable of the Kidde and the Fox shows, the
protection of the flock is a matter of continuous vigilance; the good shepherd's reward is the proper fulfillment of his duty. In this way the shepherd will have "Pan himself" for his inheritance.

Guilt and Order

In "Maye" and the eclogues thereafter in The Shepheardes Calender, a new dimension of the consciousness of evil is explored. This dimension is "guilt." The conception posits certain conditions, and the primary condition is freedom. To incur guilt, man must be free to make a wrong choice, to bring about evil by an act of will.

The first direction the exploration of guilt takes in "Maye" is the relation of penalty to responsibility. Piers and Palinode disagree first upon the degree of responsibility required of the shepherd priest. Palinode argues that there must be a reconciliation between man's natural appetites and the demands placed upon him; in his assigned role no penalty should be assessed for behavior that is accounted for by the "accommodated" demand. Piers sees no accommodation to be possible between the peculiarity of fallen man and the explicit and rigid demands of the shepherd's duty, neither can there be a reconciliation between those who tolerate evil and those who choose the difficult obligations of duty:
"Shepheard, I list none accordaunce make
With shepheard, that does the right way forsake.
And of the twaine, if choice were to me,
Had lever my foe, than my freend he be.
For what concord han light and darke sam?
Or what peace has the Lione with the Lambe?
("Maye" 164-169)

Evil is not a mere absence of order; it has an active and infective power, the
power of moral and spiritual darkness; like the stain of defilement, it is some-
thing to be taken away. The community cannot tolerate it; the good man
cannot compromise with it except at the peril of his soul. Poet, shepherd,
monarch and priest must actively oppose evil.

Defilement and sin were punishments engendered by vengeance. Guilt
depens the demand that is addressed to man, introducing a subjective sense of
responsibility. In the concept of guilt man is not merely one who must bear
the weight of punishment for a sanction or interdiction originating outside
himself, as in "March." Man is responsible as a center of decision, an
author of acts. Man both sanctions the law or demand which measures, and
orginates the behavior which is measured. The new sense of responsibility
creates a new depth in the demand, it becomes an unlimited demand for per-
fection which goes far beyond any code of duties or virtues. In Ricoeur's
terms: "This call to 'perfection' reveals, behind acts, the depths of possible
existence. In fact, just as man is called to a unique perfection that surpasses
the multiplicity of his obligations, he is revealed to himself as the author not
only of his many acts, but of the motives of his acts and, beyond the motives, of the most radical possibilities which are suddenly reduced to the pure and simple alternative: God or Nothing. . . . the 'Deuteronomic choice': 'I have placed before you life and death; choose the good and you shall live.' This call to a radical choice raises up, over against itself, a subjective pole, a respondent, no longer in the sense of the bearer of punishment, but in the sense of an existent capable of embracing his whole life and considering it as one undivided destiny, hanging upon a simple alternative."\textsuperscript{10}

Here we might return to the "Oratio" of Pico della Mirandola, cited in the introduction. Pico is proposing exactly this expanded sense of the possible dimensions of man's existence. He confirms man's assent to the new demand and exults in the new responsibility. He is aware of the extent to which man may sink, the bestiality which he may bring upon himself, but it is the upper limit which fascinates him. He is discovering the new horizon—and loving it.

The sense of possible attainment also excites Spenser; the new conception of man as co-author of the order of existence immediately multiplies the importance of what man chooses to do. Shepherd, priest, monarch and poet are not restricted to mortal standards; divine exemplars become the limit by which human goals and actions are measured. No compromise with fallibility
need be made. The poet is no longer bound to the whims of fashion or to an imitation of human achievement, social, heroic or otherwise.

"O pierlesse Poesye, where is then thy place?
If nor in Princes pallece thou doe sitt:
(And yet in Princes pallece the most fit)
Ne breast of baser birth doth thee embrace.
Then make thee winges of thine aspyring wit,
And whence thou camst, flye backe to heaven apace."
("Oct." 79-84)

Pico is confident that no man in his right mind would long be satisfied with less than the supreme felicity of heavenly glory: "Who would not long to be admitted to such mysteries [the immediate vision of divine things by the light of theology]? Who would not desire . . . ? Who would not wish . . . ?"  

If Pico sees only the glory of his new opportunity, Spenser is much more concerned with the prospect that in the face of great opportunity and vast responsibility man will abdicate that responsibility, evade his duty and wallow in lust, luxury and idleness. For Pico, the emblem of Hercules at the crossroads would only signify the point at which Hercules chooses Pallas gladly and unhesitatingly once he knew what she offered. Spenser, however, keeps us at the crossroads, debating, exploring, elaborating the significance and dangers of the choice.

The urgent sense of what man ought to be doing pervades the calender. It intensifies the failures on every level, for they are interdependent. For Spenser, as for Pico, to embrace evil is to become less than human, a brute, a wolf, a fox, a predator—it is to choose death, to submit to the natural
cycle and forego deliverance from the bondage of time and mortality. The will which submits to evil brings evil about, as Diggon tells us in "September," and yet evil is already there, enticing. In his individual beginning of evil, man continues the evil which already existed; in the act of binding himself, evil is transformed from act into state. Diggon says, "I wote ne Hobbin how I was bewitcht / With vayne desyre and hope to be enricht." Diggon is self tempted, but once committed to greed he finds that he is only continuing what existed. The counterweight to radical evil is the performance of duty. In The Shepheardes Calender this is not mere legalism, but a channel through which man may achieve the distant reaches of fuller existence. The demand on every level is unlimited; the ewe has not fulfilled her duty by merely warning the lamb about the fox—the shepherd, Diggon says, must watch continuously. To the extent that one succeeds, order is reestablished and guilt redeemed. The poet's duty is not to be measured by rewards of riches: "Cuddie, the prayse is better, then the price, / The glory eke much greater than the gayne: / O what honor is it, to restraine / The lust of lawlesse youth with good advise: / Or prick them forth with pleasaunce of they vaine, / Wherest thou list their trayned wills entice." ("Oct." 19-24) A comparison with Orpheus follows; order is the redeeming from death for which the performance of duty strives. To fulfill one's duty is to avail oneself of the redemption made possible by the sacrifice of the Great Shepherd, to repossess the alienated soul, that which "great Pan bought with dear borrow, / Toquite it from the black bowre of sorowe."
The Unifying Conception of World View

"World view" taken as a unifying conception is a conceptual structure which assigns definitions to the terms which project and explicate experience. Do not mistake this conception for an approximation of the poet's thinking in general; we are not trying to reconstruct the mind of the poet or to perform a psychological analysis of the author. The aim is to describe the conceptual elements which determine the semantic readings for the poem, the one poem, The Shepheardes Calender.

In this unifying conception, three experiences of evil are defined: defilement, sin and guilt. The unifying conception determines semantic readings for the terms which describe and explicate these experiences and relate them to each other. From the conceptual elements of the language of pardon, redemption and justification a conception of cosmic order is defined. Order represents the pole of experience opposite to evil; whereas evil is the alienation of self from itself, order is the integration and indivisible oneness of self bound to the source of its being. Thus order exists before the experience of evil and is also the goal of redemption.

In moving from order in the psyche to order in the cosmos, poetic imagination is not expressing two different things. Poetic imagination is another modality of the same symbols which Freud, Jung and other psychologists study in their oneiric dimension. "Cosmos and psyche are the two poles
of the same 'expressivity';" the poet expresses the consciousness of man in expressing the world, and explores the meaning of individual experience in deciphering that of the world.

The ordered universe of The Shepheardes Calender has a hierarchical structure. In a sense, this particular conception of an ordered universe is only a variation of many nearly equivalent conceptions of order held by Elizabethans. In the writings of Shakespeare, Hooker, Elyot, and in Spenser's Hymn of Love, and The Faerie Queene there are expositions of order which parallel the one we find in The Shepheardes Calender. The purpose of this chapter is not to compare it with other versions, but to show how it, as a philosophical idea, enters into the poem through symbols and definitions whose meaning we interpreted and described as semantic readings of special prominence. The important levels of the hierarchical system treated in The Shepheardes Cal-

der are: (1) the levels below human nature: inanimate nature, vegetative and animal nature; (2) cosmic level: forces of weather, stars, planets, sun and moon; (3) in regard to man, the levels of rural husbandry, poetry, church and state. The dynamic principle for all human levels is that of reciprocity. Order is preserved in a cycle of care and benevolence that flows downward and an upward flow of praise and growth which rewards the source of benevo-

lence, whose function is "good governance."
Part of the definition of all the nouns that represent persons is a definition of role, and all of the nouns seem to have the same definition for role, which is "to care for, nurture, guide and protect all individuals of the group in his charge." Although they may occupy different positions at different levels in the hierarchy, this aspect of role seems constant throughout. All of these characters seem to be subject to evaluation in terms of his or her function, duty and purpose. All the individuals also share the same obligations of duty, which can be summarized as a duty to keep continuous watch against danger to those in his care, to value the responsibilities of office above all pleasures and personal possessions.

While the marker for "role" will be the same for "monarch," "pastor," "queen," "shepherd," "poet," "priest," "goatherd," and "groome," "sheep," "flock," "congregation," "citizenry," "company," "troop," etc. all are marked as "dependent on guidance, protection, instruction, nurture, feeding by the authority figure." Terms for aspects of nature, including some animals, flowers, forces of weather, receive markings from the matrix of definitions assigned by misfortune, profane love, sin, as well as readings from order. Redeeming order uses the same symbols as the experience of evil, but gives new readings. For example, examine the terms associated with "price": evil is an accumulation of debt, that which must be paid, a "pawning," "lending to love" what must be lost; redemption is a "paying off," a "buying back" at "dear cost" or "great
borrowe." Evil is a seeking of the wrong riches, the wrong reward, wealth which hinders the acquisition of true wealth and inheritance. Right reward is honor, glory, spiritual riches, having Christ for one's heritage. The definition of riches and price is elaborated most fully in "September" and "Maye." The final occurrence of this group is in "December." The organizing of these definitions is the function of the first unifying conception.

When there is a new or unexpected reading for a term, it may not be apprehended by the reader at first. To establish the reading a number of techniques may be employed to make the proper reading evident. The first of these techniques is the use of the term in a context with particular words which have a specific value different from previous contexts: for example, "flower," having been previously marked as a token of sexuality and profane love, receives a new reading when it appears in "Aprill" in the description of Eliza as, "flowre of Virgins, may shee florish long, in princely plight." In the context of Eliza's encomium, "of Virgins" and "in princely plight" along with the other terms of the first two stanzas will not admit the semantic reading for "flower" which served in the context of "my lustfull leafe." A second technique for establishing readings is repetition in similar context which provides a further elaboration of the defining reading. An example is the qualification and further definitions of misfortune and the "rage like Winter's" which reigns in Colin's heart in "Januarye" through the discussion between
Cuddie and Thenot in "Februarie." A third technique is the use of metaphor, simile and allusion to classical mythology, Biblical figures or events, other literary works or literary traditions.
CHAPTER II - FOOTNOTES


4. Ibid., pp. 70-99.

5. Boccaccio, Genealogia Deorum, IX, 4: "Franciscus de Barbarino non postponendus homo in quibusdam suis poematibus vulgaribus huic oculos fasceae velat et griphis pedes attribuit, atque cingulo cordium pleno circundat." This important passage is cited by Erwin Panofsky, Studies in Iconology, p. 120, and also by A. Thomas, Francesco da Barberino et la littérature provençale en Italie au moyen âge (Paris, 1883), p. 35.

6. "Marked" means that a certain semantic value has been established for these terms by using them in conjunction with words that create particular semantic readings for the sentences in which the terms occur.


9. Ibid., 51.

10. Ricoeur, p. 103.


13. Examples of literary expositions of order can be found in the first chapter of Elyot's Governor, the first book of Hooker's Laws of Ecclesiastical Polity and Ulysses' speech on "degree" in Shakespeare's Troilus and Cressida.
CHAPTER III
THE PASTORAL MODE

The advantage of using a linguistically sensitive approach is that it enables us to describe more precisely the way in which the pastoral mode operates. By studying pastoral in *The Shepheardes Calender* we may be able to see how pastoral can produce so many different types of poem—elegy, blazon, satire, idyll, with so many varied perspectives—moral, libertine, idealized—and yet demonstrate certain characteristics which justify a generalization which describes them all as "pastoral poetry."

Those Problematic Shepherds

In past criticism, discussions of unity often identified the Rosalind- Colin story and the "moral eclogues" as two separate elements in the *Calender*. Beyond the conceptual distinction between religion, poetry, love, and politics, this division was based on the assumption that shepherd poet-lovers and shepherd priests and shepherd queens were separate entities who all happened to be wearing shepherds' vestments for the occasion. Like guests at a costume ball, these individuals had separate identities (an idea reinforced by constant scholarly annotation concerning allegory) and separate occupations—their similarity consisted of nothing more than the cut of their clothes, which were a thin veil spread over their differences in order to cram them all in the same poem.
Viewed in this way, occupational specialization so overwhelmed considerations of mere costuming that there seemed every reason to complain that there could be no unity in the poem when neither priests nor poet-lovers were present in all of the eclogues. If one wanted to call the poem "unified" in spite of this, one could choose either the Rosalind-Colin eclogues (like Greg) or the "moral eclogues" (like Greenlaw) as the basis of unity and structural organization in the poem. If neither of these exclusive choices seemed desirable, one could fall back on the idea of the calendar, which seemed "incompletely worked out" (like Botting and Herford) and pronounce the poem partially unified.

A. C. Hamilton continued this practice, but with a variation, by defining some of the shepherds as pagan Arcadians, some as poets, and some as priests. In "October," according to Hamilton, the poet assumes the functions of the priest in society (and perhaps his vestments too?) before stripping off his shepherd costume as he rejected the pastoral world to reveal himself in the garb of court poet about to write heroic poetry. In this scheme the queen of shepherds becomes an Arcadian whom the poet is about to reject in order to serve her better in Faerie Queene land.

R. A. Durr phrases his scheme differently: "There are no pagans in The Shepheardes Calender: protagonist and antagonist are both types of the Christian governor, whether robed as prince, poet or priest."² "The pastoral
genre with its shepherds and flocks constitutes the material of the poem, . . . it is the clay the artist molds. . . . Our poem is another mirror for magistrates."

By pointing to many texts, especially Biblical passages, in which magistrates and deity are described as shepherds, Durr is then able in a brief metaphor to dispense with the whole problem of shepherds and talk about magistrates in priests' or poets' garb. Such a summary is unfair to Durr's work, because he is on the right track when he says that each aspect of Colin's identity implies the others. But it does seem time to explain why the Calendar employs shepherds as characters without dragging in Mantuan and Petrarch as historical precedents. After all, no one has explained why they do it either. Mantuan and Petrarch and Paschasius Radbertus are beyond the boundaries of the present study, but it is our responsibility to account for those problematic shepherds in the Calendar.

The identity of poet, priest and magistrate as shepherd is grounded firmly in the world view of The Shepheardes Calendar. In the hierarchical structure of the cosmic system, the monarch, poet, priest and shepherd have identical roles though they perform their roles on different levels. It is not a matter of costuming at all, for the true identity and "identicalness" of all these figures derives from the unified world view of the poem. In assigning the single lexical term "shepherd," or any of the equivalent terms from its category (pastor, groom, goatherd, shepherdess) Unifying Conception I describes a semantic identity of
role that holds for all the characters, regardless of the occupational category which determines their level in the cosmic plan. As we noted in the previous chapter, the meaning of the shepherd role at every level is to care for, nurture, guide and protect all individuals of the group in one's charge. This is the central aspect of priesthood, monarchy, and the poet's vocation with which the poem is concerned. It is deviation from this role that is censured and satirized and it is fulfillment of this role that is praised. It is the stated purpose of the Calender: "To teach the ruder shepheard How to feede his sheepe, / And from the falsers fraud his folded flocke to keepe."

The first unifying conception, "world view," describes semantic coherence achieved through techniques of definition which establish kinds of semantic prominence that make up a conceptual structure, or organized "world view." The second unifying conception, "pastoral mode," consists of genre concepts about lexical selection. In the "world view" of The Shepheardes Calender, "poet," "priest," "monarch," and "shepherd" have the same role, and all can be evaluated in terms of function, duty and purpose. Poet, priest and monarch occupy positions on different levels of the hierarchical system. Some terms—shepherd, groom, lad, boy, swain—are not restricted to a particular level, and in this way, priest will not replace poet, but shepherd will replace poet or priest. The method is the same for "congregation," "citizenry," and "flock." Through the operation of Unifying Conceptions I and II, the
lexical and semantic properties of the poem meet the requirement of coherence and tend toward unification of the poem.

**Characterization and Pastoral Perspective**

The pastoral mode allows for characterization that is based on the definition of the shepherd role and evaluations of duty, function and purpose. Shepherds, at whatever level they exist in the system, have the same role and can be evaluated according to their function (as a component of a system of cosmic order), according to their purpose (to maintain the dynamic operation of that system), according to their observance of their duty (to perform their role and refrain from profane love and the selfish pursuit of pleasure and material wealth), and according to the self-knowledge possessed by the shepherd. For any particular shepherd, the evaluations in each category may either be positive or negative. The positive or negative readings, taken as a group for each character constitute a profile that represents the principles underlying his outlook or pastoral perspective. For example, Piers projects a rigorous moral pastoral view or attitude; Palinode projects a libertine pastoral view. Indications of perspective can be seen especially in the constituent phrases of constructions involving different syncategorematic terms such as "good," "bad," "high," "low," etc. as they are used by different characters.
In characterizing individual shepherds by the projection of particular pastoral perspectives, the pastoral mode can be used with extreme subtlety. It is a great misfortune that many critics appear to think that because Spenser was a writer of allegories his characters must be of the univocal "black" or "white" stock moral types which often appeared in the morality plays. Spenser is not simplistic in his portrayal of man and it is a great mistake to expect all his characters to be emblematic "types" like the figures of "Envie" and "Destruction" in The Faerie Queene. While Spenser does employ this emblematic technique sometimes, his major characters seldom can be stripped of their vestments to reveal simple abstractions labeled "Justice," "Faith" or "Chastity." Such wooden and static figures would not make so many mistakes or require so much education in the nature of the various virtues if they were really perfect abstractions of the virtue all along. We should never find Argegall spinning before Radigund as slavish vassal if he had been an abstraction of justice. The shepherds of the Calender are also drawn with more complexity and depth than they are usually imagined to possess by critics.

One of the most interesting examples of Spenser's expertise in characterization which develops thematic concerns can be seen in "Iulye." In this "hill and valley" debate whose generic ancestor is probably Petrarch's eighth eclogue in The Bucolicum Carmen we find two characters, Thomalin and Morrell. Most critics bestow the white hat on Thomalin and the black on Morrell, includ-
ing R. A. Durr: "After what has already been said, 'Ivlye' need not delay us long. It serves clearly to manifest the central issue in terms of superbia and worldly ambition versus humilitas and the contentment of the tried estate. We see that Morrel's goats have strayed from the paths of righteousness, since their guardian has himself so strayed; while [the sheep of] our staid friend Thomalin 'bene hale enough'." "... Thomalin, in support of his position, cites Abel (a prototype of Christ), the saints, and the twelve apostles—who are described, appropriately, as from Canaan, the Lowland—as examples of good shepherds." It will be worth the time if we are detained longer than Durr thinks is necessary, for the characterization of Thomalin and Morrell is not as unambiguous as his interpretation suggests.

Thomalin in "March" is the youth who takes to his heels when his rash attack on Cupid begins to go badly. In his flight, Thomalin receives a festering wound in the heel. In the July eclogue, Thomalin appears as the champion of the ideal of simplicity for pastors. Morrell invites Thomalin to "come vp the hyll to me: / Better is, then the lowly playne, / als for thy flocke and thee" ("Iulye" 6-8). Thomalin replies: "Ah God shield, man, that I should clime, / and learne to looke alofte" ("Iulye" 9-10). This is a clear statement of Thomalin's ideal. These two lines affirm a positive conception of duty as it was defined in the preceding chapter.
Thomalin uses a familiar English construction for expressing his evaluation of Morrell's offer and his own ideal: "X is good (or bad) for, because, in that, as, etc. Y." In such constructions, "good" or "bad" is a syncategorematic term because its definition depends on a synthetic relation of X and Y. Here Morrell's proposal, "climbing," and Thomalin's own ideal are X terms. The lines following this statement fulfill the description of the construction just described, supplying the Y terms, because the rest of the speech presents Thomalin's explanation of why humility is safe and climbing is bad: "This reede is ryfe, that oftentime / great clymers fall vnsoft. / In humble dales is footing fast, / the trode is not so tickle: / And though one fall through heedlesse hast, / yet is his misse not mickle. / . . . The wastefull hylls vnto his threate [the sun's] is a playne ouverture" ("lulye" 11-16, 27-28). Thomalin evaluates life in the dale as good and life on the hill as bad on the basis of safety and risk. Upon the hill there is less "couverture," no place to hide when the going gets rough. Thomalin knows what happened to Algrind, "a shepheard great in gree" ("lulye" 215), who sat atop a hill and was hit upon the head by a shellfish dropped by a soaring eagle. Algrind now "lyes in linging payne" and Thomalin says: "( . . . But I am taught by Algrins ill, / to loue the lowe degree.)" Thomalin's espousal of humilitas is a rationalization of his desire to "live secure."
Morrell rebukes Thomalin: "Syker, thoust but a laesie lord, / and rekes much of thy swink, / That with fond ternes, and weetlesse words / to blere myne eyes doest thinke" ("Iulye" 33-36). Milton Miller paraphrases this speech as "You, who think to take me in with your foolish phrases, are but a lazy lout and too much consider your own pains." Morrell attacks Thomalin on the grounds of piety, for hills stand "sacred unto saints" and Christ himself stood "Upon Mount Oliuet." Using the same "X is good because Y" construction, Morrell argues that the hills are good in themselves, and concludes: "... the hille bene nigher heuen, / and thence the passage ethe" ("Iulye" 89-90). Morrell contends that reaching heaven is a matter of physical position and not spiritual condition. Thomalin denies the charge of impiety and says that hills were not made good by the saints, the saints alone were good, and once dead, the good of the saints consists only in the example of piety they afford. As Miller indicates, at this point (line 121) Thomalin makes a specious shift to save his own argument. Thomalin moves Morrell's hill top saints without explanation to the dales:

"Shepheards they weren of the best, / and liued in lowlye leas" ("Iulye" 121-122). Thomalin focuses his attack on Morrell's suggestion that the hills are good in themselves. "Without at all demolishing Morrell's argument that the hills cannot be bad in themselves because they have sometimes been chosen by saints Thomalin without warrant sets the saints down in the
dales and then shifts the argument to show that the true primitive shepherds dwelt in the dales. His examples are extremely interesting and for the most part unconsciously work against rather than for his argument.\textsuperscript{9}

Thomalin's first example is Abel, a shepherd that "whilome was the first shepheard, and lived with little gayne." Humble, meek, and the maker of sacrifices pleasing to God, Abel did not find life in the dales to be at all secure. Thomalin gives his next example "And such I weene the brethren were, / that came from Canaan: / The brethren twelve, that kept yfere / the flockes of mighty Pan" ("Iulye" 141-144). E.K. glosses these brothers as "the twelve sonnes of Iacob, whych were shepemaisters, and lyued one lye thereupon."\textsuperscript{10} Durr disagrees with E.K., calling the brethren the twelve apostles. If E.K. is correct, the example of the twelve brothers embarrassingly reflects upon Thomalin's statement that "Whilome all these were lowe, and lief, / and loued their flocks to feede, / They neuer strouen to be chiefe, / and simple was theyr weede" ("Iulye" 165-168). The brothers sell Joseph into slavery precisely because he presumes to think himself chief of them all, and wears the famous rainbow-hued coat. The example of Moses as a dale-dwelling shepherd is the most unfortunate of all: "Moses . . . sawe hys makers face, / His face more cleare, then Christall glasse, / and spake to him in place" ("Iulye" 157-160), for the "place" was on a hill. In approaching Mount Sinai Moses was, in fact, breaking the taboo which forbade climbing the mountain when the God
was thought to be present there. Aaron, as Thomalin admits, is not such a
good example. Morrell makes this same sort of blunder in his examples, for
when he argues for the value of the hills as being closest to heaven, he
"proves" his point by the following empirical example: "As well can prowe
the piercing leuin, / that seeldome falls bynethe" ("Iulye" 91-92). His "proof"
tends to support Thomalin's argument that hills are dangerous places, as they
certainly would be if the lightning strikes there rather than in the valley.

Thomalin does protest against many genuine abuses, and the debate does
at first appear, as the Argument states, "to the shame and dispraye of proude
and ambitious Pastours. Such as Morrell is here imagined to bee." Whether
the argument was written by Spenser or E.K. is not resolved. In either case,
proud and ambitious pastors are dispraised and even scathingly satirized for
enriching themselves while their flocks starve. Yet Spenser is doing much
more than satirizing abuses. "Iulye" investigates and probes deeply the ways
men use and misuse their knowledge according to their motivations. It is not
enough to parrot ideals if one does not understand their meaning. Morrell
and Thomalin, like the shepherds Thenot condemns in "Februarie," mistake the
circumstances of physical environment for the condition of the man. Morrell
says "When folke bene fat, and riches ranke, / it is a signe of helth" ("Iulye"
211-212). He also confuses physical height and spiritual elevation. Thomalin
desires security and mistakes the physical lowness of the dales for the humility
of the great shepherds. In doing so, he fails to see that shepherds with great responsibility are sometimes obliged to attempt the heights and endure the risks in order to achieve great blessings for their flocks, as did Christ, Moses, and Algrind (if he represents Grindal as Professor Miller and many others suggest). Morrell "high" is really Morrell debased; Thomalin "low" is not exalted but prudential, in the non-classical sense of the term. Neither character is unambiguously "good" or "bad." Each is depicted in a way that reveals their strengths and their flaws, their ideals and their human shortsightedness. The character of each is projected through his use of language; pastoral mode allows for a subtle modulation of perspective chiefly through the use of terms that belong to semantically compressed or reduced categories and syncategoromatic terms.

In the other eclogues Spenser carefully creates a character for each of the shepherds. There is Cuddie, who interprets everything in terms of the pleasure or pain it produces; he considers experience in terms of reward and punishment. Hobbinol values what he thinks is attainable; it is foolishness to pursue what one cannot hope to achieve. Hobbinol makes generous use of what he has, and advocates a kind of otium. Although the faithful and generous friendship of Hobbinol is to be admired as an example of Christian charity, Spenser does not let the classical ideal of the mean, the tried estate, pass unqualified any more than Thomalin's advocacy of humilitas. Hobbinol, in
his criticism of Colin, implies that one ought to seek what can be gained:
"Sikker I hold him, for a greater fon, / That loues the thing, he cannot
purchase" ("Aprill" 158-159). Hobbinol values comfort a great deal; he advises
Colin to take the path which offers least resistance: "Then if by me thou list
advised be, / Forsake the soyle, that so doth thee bewitch: / Leave me those
hilles, where harbrough nis to see, / Nor holybush, nor brere, nor winding
witche: / And to the dales resort, where shepheards ritch, / And fructfull
flockes bene every where to see" ("Iune" 17-21). To Colin this state seems
"That Paradise . . . whych Adam lost" ("Iune" 10). But Hobbinol, we dis-
cover in "September," purchases peace at a rather high rate, for he can
imagine his world ideal only by closing his eyes to much of reality. After
pointing out the abuses by which shepherds become rich and the kind of moral
accommodation to human greed and passion that must accompany the shepherd's
acquisition of wealth in "lulye" we are able to view the discussion of Hobbinol
and Diggon in a broader perspective. Diggon recounts the evils of powerful
political and ecclesiastical shepherds from the biased view of one who turned
from what he had to seek greater riches only to be defrauded. His account
may therefore be somewhat exaggerated. Yet Hobbinol does not protest Diggon's
speech on the grounds that the evils do not exist, but rather that the better
course is to ignore and endure evil.
"Nowe Diggon, I see thou speakest to plaine:  
Better it were, a little to fayne,  
And cleanly couer, that cannot be cured.  
Such il, as is forced, mought nedes be endured."

("September" 136-139)

Thenot earlier advised Cuddie that one must gently take what ungently comes, but to apply this philosophy absolutely amounts to sanctioning evil. Although Hobbinol urges Diggon to advise him of the marks by which threats to the flock may be recognized, he attacks the minor details of Diggon's tale whenever he can without refuting the major arguments, and finally concludes that the continuous watch Diggon proposes is simply too much trouble to attempt. He attacks Diggon's statements by taking Diggon's terms in their literal and concrete sense. There are no wolves in England; one cannot be awake all the time; men need sleep. Diggon has proposed the following course:

"How, but with heede and watchfulnesse,  
Forstallen hem of their wilinesse?  
For thy with shepheard sittes not playe,  
Or sleepe, as some doen, all the long day:  
But ever liggen in watch and ward,  
From soddein force theyr flocks for to gard."

("September" 230-235)

Hobbinol replies that "thilke same rule were too straight, / All the cold season to wach and waite" ("September" 236-237). If the good shepherd is one who lays down his life for the sheep, then to value one's pleasures and comforts so much is to reject the strict rule and the famous straight and narrow way for a broad, comfortable path to destruction. Hobbinol's choice tends to maintain a system that perverts rather than fulfills God's plan of order.
Characterization in *The Shepheardes Calender* functions as a projection of the complex organization of human perspective. Spenser does not create the kind of fictional character we have come to call "realistic." His characters reveal themselves more by what they have to say about their world and themselves than by their actions. Those acts which we observe, or about which we are told, are chosen by Spenser for their symbolic significance rather than for their imitation of lifelike actions. The distance between an attack upon cupid and an adolescent's first encounter with his emerging sexual desires should not blind us to the fact that Spenser's characterization does not fail to reflect the complexity of human personality, its inner blindnesses, its partial and struggling consciousness of itself and the world of its experiences. Superficially, Thenot and Cuddie, Thomalin and Morrell are pastoral "types" of youth and age, highland and lowland shepherds. But we will miss the artistry of *The Shepheardes Calender* if we do not perceive how the unifying conception of the pastoral mode allows characterization to create complex and varied aspects of meaning in the poem.
CHAPTER III - FOOTNOTES

1. See discussion in Introduction, Theories of Unity and Structure, p. 6ff.

2. Durr, 270.

3. Ibid., 271.

4. There have, of course, been many "explanations" for Mantuan and Petrarch's choice of the pastoral mode. Most of these remarks are critical commonplace: (1) Literary Imitation—Mantuan was imitating Petrarch, Petrarch was imitating Virgil, Virgil was imitating Theocritus, and Theocritus was escaping from the city to enjoy and celebrate rustic life; (2) Allegorical Intention—the poet dresses up real characters in rural garb in order to discuss historical matters covertly; (3) Pastoral is adopted in order to talk about what is "high" in terms of what is "low," thus using an implied comparison—or for judging what is "complex" by what is "simple;" (4) Pastoral is adopted to imagine an ideal world free from the problems of the real world. All of these "explanations" have a partial validity. What happens, I suggest, is that in each pastoral poem, pastoral is chosen because of its relation to the world view of the poem and the moral perspectives of the characters. As I said, Mantuan and Petrarch, et al are temporarily beyond the limits of this chapter.


6. For a discussion of the relation between "Iulye" and Petrarch's eclogue, see the unpubl. doctoral diss. (U. of Texas, 1941) by Mary Louise Breedlove, "The Bucolicum Carmen of Petrarch and Its Relation to The Shepheardes Calender of Spenser," pp. 38-40 and her notes to eclogue eight.

7. Durr, 284.


9. Ibid., p. 96.

CHAPTER IV
"FINELY FRAMED": THE DESCRIPTION OF STRUCTURE

In this study I have called a poem a work of art produced in the medium of language. Such a statement reflects a contemporary version of an ancient attitude toward the language of poetry. In primitive societies the poet was the one who could speak the god's name, the one empowered to wield the magic of words. We still feel that poetry employs the systems of language in a special and uncommon way. Yet, the way in which language is used in different poems is diverse, producing works whose variety demands explanations. Some of this variety can be explained by differences in semantic coherence and lexical choice, aspects described by the unifying conceptions of world view and mode. Important as these unifying conceptions are, they do not satisfactorily describe the principle of organization and order that can be found in a poem. I would like to call the principles of organization and order the poem's "structure." Unfortunately, this term has been pressed into service to stand for anything and everything—plot development, rhyme schemes, chapter divisions—a kind of critical catch-all. If "structure" is to be a useful concept, it must be adequately defined.

Defining Structure

The poet has a complex medium to manipulate. Literature is like architecture, where the nature of the building materials determines the architectural
possibilities of the edifice. The properties of language that can be manipulated according to principles of organization and order are the linguistic materials relevant to a discussion of structure. I shall list these properties before discussing each in detail.

First, language has a linear order; each phonetic segment must occur sequentially in time. When written, language has visual qualities, horizontal and vertical qualities.

Language has syntactic properties, and language occurs in units of discourse larger than the sentence, such as paragraphs, stanzas and cantos. There are large semantic patterns in these units and in the poem as a whole that constitute a conceptual organization of ideas or topics. Each of these properties will be investigated as aspects of literary structure.

The term "structure" will be used in other senses as well: (1) to signify the syntactic description of a sentence, a "syntactic structure;" (2) to indicate the relationship between syntactically described units of language; (3) to signify groups of sentences in a discourse, calling the stanza, for example, a structure, or the poem a linguistic structure, of which the stanza is a structural unit.

Techniques for Description

The Relation of Descriptive Techniques to Structural Units. A search for new descriptive methods has resulted in many experimental applications of linguistic
techniques in literary studies. These experiments were received with extreme optimism, extreme skepticism, and practical indifference of the "this too shall pass" variety. In many ways, the skepticism was justified, because although the descriptive techniques of linguistic analysis could be used to describe syntactic structure very precisely, their explanatory value was linguistic, not literary. The descriptive techniques helped to document the kinds of rules a grammar would have to contain in order for the sentence to be produced, and they made clear how certain kinds of ambiguity and complexity are produced by deviations from the usual operation of the standard grammar.¹ Like prescriptive genre definition and source study, the early experiments in the application of linguistic methods to literature (my own included) were not satisfactory because they did not have an adequate theoretical foundation. Such a foundation would have shown how linguistic techniques could be used to solve important literary rather than purely linguistic problems.²

The experiments lacked direction at first, but eventually the need for a theoretical foundation was appraised. Richard Ohmann sketched the areas of future theoretical development in "Literature as Sentences:"

...the elusive intuition we have of form and content may turn out to be anchored in a distinction between the surface structures and the deep structures of sentences. If so, syntactic theory will also feed into the theory of style. ...Matters of rhetoric such as emphasis and order, also promise to come clearer as we better understand internal relations in sentences. More generally, we may be able
to enlarge and deepen our concept of literary structure as we are increasingly able to make it subsume linguistic structure.3

Ohmann's initial proposal was to call the sentence the basic unit of literature and to analyze works sentence by sentence, especially by applying techniques of syntactic description to single sentences. The most immediately obvious complaint to make about this proposal is that often it is not the meaning of single sentences but the relationship between sentences that is crucial in interpreting literature. As stated earlier, the description of the verbal meaning of a single sentence will not necessarily reveal the significance of that sentence—what was meant by its use, the purpose it serves in the total work.

Probably, Ohmann's designation of the sentence as the key unit for analysis was unavoidable. The theory of generative grammar sought to formulate the rules that would explain the competence of ideal speaker-hearers of a language to understand and produce an infinite number of grammatical sentences. This theory was especially valued for its capacity to explain and describe the ability to embed within a sentence certain strings of words that otherwise might be expressed as separate sentences.4 While linguists tried to formulate a generative grammar that would account for the ability to produce any grammatical sentence, however complicated, no provision was made in the grammar to account for the production of sequences of more than one sentence. As a result, the notion developed that the boundaries of the single sentence were the boundaries beyond which linguistic theory could not go.5
The supposed boundary is apparent rather than real, a linguist's "four-minute mile." In fact generative grammar has been dealing with more than one sentence and the relations between sentences all along. When generative grammar began accounting for the possibilities for embedding, conditions of relationship were being specified. For example, generative grammar specifies a requirement in order for "the hill was verdant" to be embedded as a relative clause in a matrix sentence, "I saw the hill," to produce "I saw the hill that was verdant." The requirement is that the categorical features appropriate to the lexical item "hill" (noun, +count, -animate) in the sentence to be embedded should not be distinct from the categorical features of "hill" in the matrix sentence. A speaker may choose to use either a complex sentence, "I saw the hill that was verdant," or two sentences, "I saw the hill. The hill was verdant." If the speaker chooses to use the two sentences in sequence, a normal user of the language will understand that the relation between "hill" in the first sentence and "hill" in the second sentence exists between the instance of "hill" (in the matrix sentence) and its pronoun in the relative clause construction.

If there were differences between the "hill" of the first sentence and the "hill" of the second sentence we would not expect them to occur in immediate succession; we might expect the sentences to occur in separate sections of the discourse, or if the sentences are written, in different paragraphs. Indeed, it seems quite possible that we might be able to formalize our commonsense
notion of what belongs in a paragraph. It would be necessary to require that there be relationships between the sentences of the paragraph which could be defined as qualified statements of the requirements for embedding. It seems quite obvious that most speakers are able to conceptualize a plan to utter more than one sentence; our experience in using language suggests that we are quite able to conceive of a sequence of utterances, some of which we may choose to embed by various means, such as conjunction, subordination and apposition. Thus the possibility of dealing with sequences of sentences composing distinctive structural units seems feasible as an extension of generative theory, and this possibility coincides with our language experience.

Semantic Structure. A familiar way of describing the organization of ideas and topics can be found in the rhetoric handbooks. The rhetoric handbooks and school texts of the Renaissance are important to us because the poems we are considering were written during this period when rhetoric was taught to all schoolboys and the art was considered essential to every man of stature and distinction. The principles of organization prescribed by rhetoric texts were shared by the authors and their anticipated audience, and can be thought of as constituting the expectations of the reader as well as resources of the writer. There is copious evidence that principles of organization taught in the rhetoric handbooks strongly influenced the poetry of the time. As Thomas Cain has
shown, the rhetorical patterns of the laus and the panegyris are manifested in the April eclogue of The Shepheardes Calender. The only problem for the critic, Richard Bailey notes, is that "the vocabulary of labels fails to give a comprehensive overview. . . ." the unfamiliar labels of the rhetorical texts are not always meaningful to the modern reader, or systematic in their description. There were some rhetoric handbooks, like Richard Sherry's A Treatise of the Figures of Grammar and Rhetoric (1555) or Abraham Fraunce's The Arcadian Rhetoric (1588), which were merely collections of figures. The more traditional "full scale" rhetoric treated the figures of words as only a part of the scholarly discipline. The "full scale" rhetoric, exemplified by Thomas Wilson's Arte of Rhetorique, discussed invention (finding and developing the topic), disposition (organization), elocution (style, the figures), memory and delivery.

Whether dealing with the development of a topic, the organization of the presentation, or the place of words, rhetoric deals with the relationships between ideas and the organization of them in a discourse. In addition, and this makes it particularly attractive for genre theory, rhetoric takes into account the speaker-audience relationship which I have called the external fiction. Furthermore, rhetoric also provides ways of handling kinds of internal fictions for thematic purposes, and thereby provides clues to the ways in which a dominant thematic interest will reshape the mythic pattern or plot in order to express that concern.
To enjoy the best of both worlds, the rhetoric of the Renaissance and the linguistic theory of the present, it seems appropriate to adopt the following principles in formulating concepts about semantic structure: (1) we should be guided by Renaissance ideas of rhetoric, especially as they apply to speaker-audience relationships (external fiction), to the organization of ideas for a particular purpose (as in the encomium), and to the ways they suggest for employing fictions to express thematic concerns (anecdotes, fables, imaginary debates); (2) we should employ concepts derived from transformational generative grammar for the purpose of descriptive accuracy. Descriptive accuracy is more important for analysis and discovering relationships than for discussing the kinds of resulting significance. Therefore the linguistic procedures, discussions and diagrams will be compiled in Appendix A and frequent references will be made to the appropriate materials in the appendix for those whose interest extends to that material. As often as possible, familiar terms for language description will be used in the body of the text.

Complex Linear Order. In the perception of language, human beings, as might be expected, tend to notice repetition and contrast. Perception of repetition and contrast, those primitive distinctions made in all kinds of aesthetic experience, are part of the response we make to poetry. The perception of repetition and contrast are essential aspects of the recognition of a phenomenon called "coupling," a
structure, in sense (2) given above that is imposed upon language in a poem, but not generally found in casual discourse. As Louis Heller points out, these structures are also found in prose that we consider "poetic." Being able to find instances of these structures in prose that differs from casual discourse and even from other kinds of formal prose strengthens Samuel Levin's argument that such structures are responsible for the unusual qualities of poetry: a special kind of unity; the memorableness of poetry; and the tendency toward exact reproduction by the reader or hearer of the poem. Quote a conversation from this morning's breakfast table chatter and you will paraphrase. On the other hand, if you quote a few lines from a poem, your duplication of the passage will be exact or you will know immediately that the quotation is wrong. The analysis of the effects of the poem upon the reader is beyond the scope of this study, which is concerned with features that contribute to the first of the qualities Levin mentions, the special kind of unification.

The "coupling structure" revealed by Levin's study can be described as a structure which is imposed to produce certain relationships between various equivalence classes. Before demonstrating the coupling structure, it is necessary to define the various kinds of equivalence classes that affect linear order in language. My formulation of equivalence classes differs from Levin's in that he does not employ a generative grammar in defining his classes. Levin was writing in 1961, when the theory of language in transformational grammar had
not been extended much beyond the syntactic component. His work is a kind of transitional study that mixes the stylistic approach (in discourse analysis) of Zellig Harris with the early work of Chomsky. It is a tribute to Levin's keen perception that many of the ideas which he could offer only without theoretical substantiation have now been verified by the theoretical developments in linguistics. My approach differs in the way definitions are stated and in theoretical substantiation, but otherwise there is fundamental concord between his work and my own.

Equivalence classes are groups whose members have identical features in common. There are three types of equivalence classes, syntactic, semantic, and phonological. Type I equivalence classes are syntactic. The members of these classes are conceptual entities in the sense that each is a syntactic conceptual unit contained in a speaker's set of internalized rules for producing sentences. The members of the class can never, of course, appear as conceptual units; we experience language as sequences of sounds, or as a printed series of letters. The conceptual unit is not the same as its phonetic representation, and should not be confused with it. If a reader should encounter line 114 from "June," "Thy ______ would make the hardest flint to flowe," in this altered form, he would know that a noun was missing, and furthermore, the normal speaker would know that the missing noun was part of a noun phrase, "Thy ______," whose syntactic function was to be the subject of the whole sentence. The missing word from the line in this example is "teares."
There are different levels of syntactic organization, and Type I equivalence classes may be formed on any of these levels. In the following lines from "Aprill" there are several kinds of Type I equivalence that may be discerned.

Binde your fillets faste
And gird in your waste  (11. 133-34)

The syntactic categories to which individual words belong are:

Verb + Possessive Pronoun + Noun + Adverb

Conjunction + Verb + Particle + Possessive Pronoun + Noun

At the highest syntactic level we would say that each line is a predicate phrase and that the second line has been embedded by conjunction into the first, which serves as a matrix for the embedding. This process is justified on the grounds that each has as its understood subject "Ye shepheards daughters," expressed earlier in the stanza (deletion is frequently permissible in an imperative sentence). The next syntactic level is dominated by the conceptual structures "sentence" and "predicate phrase." This lower level is the verb phrase, which in turn dominates the verb plus its auxiliary and particle, adverb and direct object noun phrase. The verbs in each line would be members of an equivalence class, as would the nouns, which serve as direct objects. The predicate phrases are equivalent syntactically, and at the highest level the imperative sentence forms are also equivalent.

Type II equivalence classes are semantic. In this study I have accepted the idea that semantic meanings of words are composed of conceptual elements
in particular relations to one another. There are many conceptual elements which comprise a meaning or sense of a word; any of these major constituent concepts could be the basis of semantic equivalence. Type II equivalence classes may be graded as negative (day/night), nearly identical (stream/brook), strong (light/bright), and dominant but not identical (horse/steed). "Bind" and "gird in" show strong semantic equivalence.

Type III equivalence classes are phonological and equivalence is based on phonetic features, stress patterns (the basis of meter), and rhyme. Equivalent initial sounds link "faste" and "fillets;" "your" is identical in both lines.

As I suggested, one can define equivalence classes of units larger than single words. One could make equivalence classes of all sentences that have the same surface structure, such as those sentences cast in the passive form, or sentences with an embedded relative clause. Further, it will be useful to define equivalence classes for units of discourse greater than single sentences. The members of a class of this kind will be called Structural Units of Discourse, or SUD's. The possibility of describing such a unit has already been discussed. The SUD marker indicates the significant structure of each of the sentences within the unit and expresses abstract structural relationships between them. For example, one might have a unit of three sentences whose structure displayed an abstract symmetrical arrangement through the placement of relative clauses. The SUD
marker would be:
where the SUD superscript indicates
the number of major sentences in the
unit; \( NPs \) indicates the embedding occurs
in the Noun Phrase of the subject; \( NPv \)
indicates the embedding occurs in the Noun Phrase of the predicate; rel indicates
the sentence has been embedded as a relative clause; and [ ] encloses the em-
bedded sentences. Each matrix sentence is given an Arabic superscript; each
embedded sentence is given a small Roman superscript.

**Coupling**

Coupling exists when two or more members of one type of equivalence
class co-occur with two or more members of one or more other equivalence classes.
In "August," line ninety-three is "The glauce into my heart did glide," which
rhymes with line ninety-five, "Therewith my soule was sharply gryde." In both
lines the linear order has been altered so that the verbs occur at the end of the
lines. These two lines offer an example of coupling between phonological classes
and syntactic classes (Type I and Type III); "glide" and "gryde" belong to the
same syntactic category, their last syllables rhyme and their initial sounds are
identical (alliterative). Pastoral often adopts peculiar inversions and other forms
of paraphrasis that were considered appropriate to rustic speakers. Such slack
phrasing can easily become very awkward. Coupling is used effectively as a reinforcement and corrective for the less concentrated expression that results from paraphrase. In addition to the coupling that joins the two lines, there is coupling that internally tightens each individual line. In each line alliteration is used in two of the four stressed syllables: "glaunce" and "glide" occur in the first and final stressed syllables (line 93); "soule" and "sharply" brace the two central stressed syllables (line 95).

The use of coupling in poetry obviously affects the linear order of the language, creating patterns of intensity that link parts of a single verse and create relationships between verses. The various types of structuring that have been discussed so far can be demonstrated by a careful analysis of the November eclogue.

The "November" Elegy

The first analysis of the November elegy will be a structural analysis to determine the syntactic pattern in structural units of discourse (SUD). The stanza is the basic structural unit within the elegy; therefore, the discussion will deal with one stanza at a time. Complete structural descriptions and a discussion of them are available in Appendix A, pages 317 to 338, should the reader wish to follow the description and linguistic account in detail. I will try to note the important structural relationships here without elaborate proof, since the full des-
criptions are to be found in the appendix. My aim is to show what kind of order is imposed upon the language, and what kind of significance can be attributed to structural features.

Section 1: Stanza One

Up, then, Melpomene, thou mournfulst Muse of nyne,
Such cause of mourning never hast afore:
Up, grieslie gostes and up my ruffull ryme,
Matter of myrth now shalt thou have no more:
For dead shee is, that myrth thee made of yore.
   Dido my deare alas is dead,
   Dead and lyeth wrapt in lead:
   O heauie herse;
Let streaming teares be poured out in store:
   O carefull verse.
   ("Nov." 53-62)

The syntactic description for the stanza is on the folded sheet labelled (4.1), Appendix A, page 334a.

If one examines the structure of the first four lines of the stanza as a structural unit of discourse, it can be seen that there are six primary sentences involved. There is a structural equivalence relation between SUD(a), the first four lines (53-56), and SUD(b), which consists of lines 57, 58, 59 and 61. The second primary sentence of SUD(a), $S^2$, "Up, grieslie gostes" has an embedded sentence, $S^2'$, joined through conjunction, "and up my ruffull ryme." Sentence two has an equivalence relation with the second sentence of SUD(b), $S^4$, which also has a compound structure: "Dido, my deare, alas is dead, / Dead and
lyeth wrapt in lead." The first sentence, $S^1$, of SUD(a), "Up, Melpomene, thou mournfulst Muse of nyne," has as its adverb of reason the embedded sentence "then . . . / Such cause of mourning neuer hadst afore." The adverb of reason construction has two basic forms: 

(some preposition) + the reason that + (embedded sentence), "Since (or other preposition) (embedded sentence)."

The underlying structure is the same in either case; the use of the noun phrase seems to be optional. The linking proposition may be "since," "because," "for," "then," inasmuch as," or "in." The transformational model would require this kind of description:

Sentence three, $S^3$, "she is dead," has an embedded sentence that functions as an embedded adverb of result (Adv Res) clause, while sentence three also functions as an embedded adverb of reason for $S^1$ and compound $S^2+S^2'$. 
To summarize, there is a structural equivalence relation between SUD(a) and SUD(b): $S^1$ and $S^3$ have an embedded sentence; $S^2$ and $S^4$ have compound structure. The SUD diagram shows that what is traditionally called "form," rhyme and meter, account only for part of the unity of the stanza. The complex inter-
relationships of the syntactic structure within the stanza provides the integral unifying coherence which is intensified through phonological patterns of meter and rhyme plus semantic equivalences. The final unifying feature is provided by the repetition of syntactic equivalence classes, thus welding together the linguistic elements into an aesthetically ordered unity.

Section I: Stanza Two

Shepheards, that by your flocks on Kentish downes abyde,
Waile ye this wofull waste of natures warke:
Waile we the wight whose presence was our pryde:
Waile we the wight whose absence is our carke.
The sonne of all the world is dimme and darke:
The earth now lacks her wonted light,
And all we dwell in deadly night,
O heauie herse.
Breake we our pypes, that shrild as lowde as larke,
O carefull verse.

("Nov." 63-72)

The structure of the second stanza is represented in the diagram on the foldout sheet marked (4.4), Appendix A, page 334b.

We can write the SUD description for the stanza:
On the basis of sentence types, we can see structural equivalences in stanzas one and two, where $S^1$, $S^2$, $S^2'$, and $S^5$ in both stanzas are imperative:

- $S^1$ represents "Up, Melpomene, Heare ye this woffull waste of natures worke, Up, grestlie ghastes, Walle we the wight..."

$S^2$ and $S^2'$ represent similar structures.
$S^2$ .... Up my rufull ryme
   Waile we the wight

$S^5$ ... Let streaming teares be poured out in store
   Breake we our pypes

$S^3, S^4$ and $S^{4'}$ in both stanzas are declarative, and the embedded sentences $S^1, S^{II}, S^{III}$, and $S^{IV}$ are all declarative. A visual comparison of the two SUD descriptions for the first two stanzas will make the similarity, the near identity, of the structure obvious.

Section I: Stanza Three

   Why doe we longer liue, (ah, why liue we so long)
   Whose better dayes death hath shut vp in woe?
   The fayrest floure our gyrlond all emong,
   Is faded quite, and into dust ygoe.
   Sing now, ye shepheards daughters, sing no moe
      The songs that Colin made in her prayse,
      But into weeping turne your wanton layes,
         O heaufie herse,
   Now is time to dye. Nay time was long ygoe,
      O carefull verse.
         ("Nov." 73-82)

The structure of the third stanza is given in the diagram (4.6) on the foldout sheet, Appendix A, page 334c. From that description, we can give the following SUD descriptions:
The relationship between $S^1$, $S^{1'}$, and $S^5$, $S^{5'}$ is an interesting one. If the question "Why doe we longer liue? (ah, why liue we so long)" is semantically equivalent to the paraphrase: "For what reason are we still living? Shouldn't our lives have ended before this?", then $S^5$ and $S^{5'}$, "Now is time to dye. Nay time was long ygoe," can be considered answers. The first two lines are difficult to paraphrase, and there is no assurance that the paraphrase offered is truly semantically equivalent. Even without semantic considerations, we can argue for this
conclusion on structural grounds. In a unit of discourse an initial interrogative demands an answer, especially when there are two questions with a repetitive structure that emphasizes the urgency of the question. Sentences 2 and 2’, "the fayrest floure our gyrlond all emong, is faded quite, and into dust ygoe." are embedded as Adverbials of Reason in the imperatives $S^3$ and $S^4$, and thus do not constitute answers. Even if $S^2$ and $S^{2'}$ are judged to belong to the Adv R of $S^1$ and $S^{1'}$, they could still not constitute answers to the questions. The imperative sentences in SUD(b) demand actions and likewise would not provide an answer for the repeated questions. $S^5$ and $S^{5'}$ reflect the structure of the repeated questions, and being exclamations, they are responses appropriate to the urgency shown in the structure of the questions. Thus the relationship between $S^1$, $S^{1'}$ and $S^5$, $S^{5'}$ is an abstract Question-Response structural relationship. It is indicated by a broken line in the diagram (4.7) and marked Q+R.

In the first and second stanzas there was a clear structural equivalence class relation between $S^1$, $S^2$, $S^{2'}$ and $S^5$. In the third stanza there is a special relationship between $S^1$, $S^{1'}$, $S^5$ and $S^{5'}$, but $S^2$ and $S^{2'}$ are not involved in the same way. Stanza three is, in fact, the conclusion to a structural unit of three stanzas. It concludes the group of initial imperative statements which join muse, verse, poet, spirits, shepherds and lasses into a community of mourners. $S^3$ and $S^4$ conclude the imperative structural motif of this unit. At the same time, the
question form of \( S^1 \) and \( S^{1'} \) prepare for the interrogative unit which follows and thus it acts as a transitional link. \( \textit{Ex} S_5 \) and \( \textit{Ex} S_{5'} \) are at once answers to the initial questions as well as full expressions of the lamenting commanded in this section.

\textbf{Structural Relations within Stanzas}

In stanzas one and two, SUD(b) can be called the controlling center of the stanza. The lines of SUD(b) are the reasons for, or the cause of the resulting imperatives in SUD(a) and SUD(d). In stanza three the relationship is more complex. \( S^2 \) and \( S^{2'} \) of SUD(b) of stanza three are the cause of the imperatives to turn to weeping in \( S^3 \) and \( S^4 \). \( S^1 \) and \( S^{1'} \) are also the result of \( S^2 \) and \( S^{2'} \) as well as a demonstration of the lamenting commanded in \( S^3 \) and \( S^4 \). The lamenting is completed and demonstrated by the response in \( S^5 \) and \( S_{5'} \) to the questions \( S^1 \) and \( S^{1'} \).

This pattern of stanza construction, where the initial and final sections are the logical result of the middle section is maintained throughout the elegy. This organization places the important aspect of the stanzas, the lamenting that results, in the stanzas' most prominent positions.

\textbf{Section II: Stanza Four}

Stanza four begins the second structural section of the elegy.
Whence is it, that the floureth of the field doth fade,
And lyeth buryed long in Winters bale:
Yet soone as spring his mantle hath displayd,
It floureth ifresh, as it should never bayle?
But thing on earth that is of most availe,
As vertues braunch and beauties budde,
Reliuern not for any good.
O heauie herse,
The braunch once dead, the budde eke needes must quaile,
O carefull verse.
("Nov." 83-92)

A diagram of the syntactic structure of the stanza can be found on the folded sheet marked (4.8), Appendix A, page 334d. The SUD description is on page 336, Appendix A.

Although the total number of primary constituent sentences in the fourth stanza is the same as in each of the first three stanzas, the syntactic relationships in this stanza are different from the previous pattern and they are quite complex. The first seven lines state a single but intricate question. The simplest paraphrase of the structure is "For what reason is it that 'X' but not 'Y'?" The embedding of the various clauses depends on ideas of successive periods of time they express, so that a fuller and more accurate paraphrase would be "For what reason is it that a happens and then when b occurs, c happeneth, but d does not happen?"

It is especially appropriate that Colin be the one to ask this question. Colin has equated blossoming and budding with virtue in "Aprill," but time seems to disprove his analogy. In "Januarie" Colin has expressed as a unity his psychic
state and his physical surroundings; the metaphoric identity is complete. The only inappropriate aspect of the equation is that Colin has become as old as his seasonal surroundings, in his opinion, and his youth is marred by his unnatural aging. This often discussed phenomenon in pastoral, the landscape of the mind, images the relation between the self and its environment. In "June" we find Hobbinol pleading with Colin to "Forsake the soyle that so doth the bewitch," and Cuddie recites Colin's lament in "August," in which Colin embraces the "gastfull grove" and the "wastefull woodes" as his fit abode. Colin is able to see many parallels between nature and man, and he tends to state them as direct metaphors. What Colin fully realizes only in "December" is that man and nature are not the only terms involved in the relationship; the relationship he must come to understand involves his own life, nature and an order in time and beyond time. This stanza is essential, as a first articulation, to the process of discovering the way that nature, time, virtue, eternity, and beauty are bound together. The ninth line, "The braunch once dead, the budde eke needes must quaille," is the only answer Colin can give to the question posed in the rest of the stanza (excluding the refrain). So long as Colin is unable to perceive the temporal relationships, his metaphoric reply is the only one possible; there can be no consolation because he has not yet discovered why human virtue and the flower of the field do not follow equivalent cycles on earth.
The structures of stanzas five and six expand the comparison of successive time begun in stanza four. Stanza five is a long connected unit which has one adverbial of time, "while she was." Stanza six deals with time present, "But nowe sike happy cheere if turnd to heavie chaunce." The wheel of fortune described by Thenot in "Februarie" seems to have overcome Dido as well. Stanzas five and six, except for the embedded exclamation in line one of stanza five, proceed with a structure of declarative sentences until $S^5$ of stanza six, which reveals its structural equivalence to $S^5$ of stanzas one and two by being an imperative. Stanza seven, which concludes this second section, duplicates the questioning of the relation of time past to time present that was initiated by stanza four, the first stanza of the section.

Section III

The third section, consisting of stanzas eight through eleven, begins with an exclamation which is followed by declarative sentences throughout until the concluding imperative sentence of stanza ten, which repeats the command to the muse that began the elegy. This analysis of course excludes the exclamatory phrases of the refrains that punctuate each of these stanzas in which one level of creation mourns. The lament of vegetative nature is described in stanza eight; all beasts mourn in stanza nine except the wolf, who chases the sheep now that the shepherdess is dead. Supernatural creatures, water nymphs and
muses, who once decked Dido with olive branches and bays (like Eliza in "Aprill"), now offer cypress and elder branches. Even the "Fatale Sisters" repent the finitude of her life. It is as though the third section describes the enactment of the imperatives of the first section. Death, the final threatening dart-bearer of the Calender, has launched his wound. Because of the similarities between Eliza and Dido, the death of Dido brings the human hope for order to its most dismal ebb. The concluding stanza of the third section (stanza eleven of the elegy) has the following SUD description:

The questioning and commanding of the lament is over. This final stanza is an exclamatory summary, tortured and tragic, of the empirical limits of mortal perspective.
The motif of budding and branching which early in the Calender represented sexual maturation and fulfillment, the thrust of new life, was transformed in "Aprill" by the ordering force of virtue in the redemptive queen. All the flowers became symbols of Eliza's virtues. In "November" Spenser once more rings the changes on the images to show that even "vertues braunch and beautyes budde" must pay the price of mortality. Dido, decked once with bays and olives, now has garlands on her grave, "the faded flowres her corse embraue."

The paradox and mystery of death for the Christian, however, is that while death is the final seal and badge of finitude, the supreme sign of the limitations of life, death is also the end of finitude, the freeing from limits and the mortality of the body. At the end of stanza eleven, Colin is seeing the corpse as the emblem of finitude, the symbolic victim of Death's dart. He has learned, he says, that there is no assurance on earth, "for what might be in earthlie mould, that did her buried body hould . . . Yet saw I on the beare when it was brought."

The greatest powers man has for doing good, all the virtues, graces, intellectual and spiritual capacities of man are bound in this earthly mould, this form which exiles the soul from the realm of the infinite and divine. As in stanza four, when his question "Whence is it that . . . " was answered by "The braunch once dead, the budde eke needes must quaile," here Colin sees the death of the body as the death of virtue and human lveliness.
Section IV

Suddenly the image of the buried body takes on a new dimension for Colin, and it becomes the symbol of the end of finitude for the self. The bondage of evil and "eternall night" is overcome through the death of the body. Through death "Her soule [is] vnbodied of the burdenous corpse." This new insight causes Colin to issue a new imperative to the Muse; sorrow must cease.

The questioning begins once more, deliberation follows and new commands are given to the shepherds culminating in the vision of Dido as the honor of the highest gods, whereupon Colin bids his song to cease. The last three stanzas are filled with semantic and syntactic echoes of earlier parts of the elegy:

"And ioyes enjoyes that mortall men doe misse .." "of mortal men that .. shooting wide, doe misse the marked scope:"

(196) (154-155)

"That whilome was poore shepheards pryde .." "Waile we the wight whose presence was our pryde .."

(198) (65)

"Nectar with Ambrosia mixt" "cakes and cracknells and such country chere"

(195) (96)
"Why wayle we then? Why ---- "Why doe we longer liue, (ah why weary we the Gods with liue we so long)"

(73) playnts, . . ." (173)

These are only a few of the many echoes. Yet in spite of the many reflections of earlier phrases and partial structures, the structure of each of the last three stanzas has its own internal abstract coherence. The SUD description for the last stanza is as follows:

(4.10)
Summary

The four sections of the elegy might be described in this way: Section 1 (st. 1-3) dominated by imperative sentences; Section 2 (st. 4-7) dominated by interrogative structures questioning the relationship of successive periods of time in declarative structures; Section 3 (st. 8-11) dominated by declarative and exclamatory structures that describe lamenting commanded by Section 1; Section 4 (st. 12-15) revaluation through questioning and declarative structures with one exclamation and three new imperatives as concluding lines of the successive stanzas. The refrain of the last section is structurally identical with the refrain of preceding stanzas, but the adjective position is filled with antonymous class members. "O haueie herse!" and "O carefull verse!" are changed to "O happy herse!" and "O joyfull verse!". The movement of the stanzas of the elegy is from an imperative to mourn, to a questioning, then an enactment of grief, followed by a revaluation which results in new imperatives in joyfull song and the retirement of the mournful muse Melpomene.

The Significance of the Refrain

One of the purposes of analyzing the structure of the "November" eclogue is to see what innovations Spenser is making. The poems in the "elegaic" tradition dealt with any grave or serious subject including love, and were grouped together more because of their meter than their subject matter. If we select a
subclass from this larger category and restrict it to pastoral poems dealing with death, we will be better able to see what Spenser is doing that is very new.

The first pastoral elegy is "Idyll I" of Theocritus. This idyll begins with a frame in which Thyrsis proposes a singing match to a goatherd. The goatherd declines, saying that Thyrsis is more skilled in pastoral song. A deep and ornately carved bowl is offered to Thyrsis by the goatherd as a reward for singing. Thyrsis agrees and begins with a refrain: "Begin the song, dear Muses. / Begin the pastoral song." 21 This refrain is used seven times, at the beginning of stanzas in the first section of the elegy. The refrain changes to "Begin the song again, Muses. / Begin the pastoral song." in the second section where it is used as the opening of seven more stanzas. At the beginning of the third section the refrain changes to "Come finish the song, Muses. / Finish the pastoral song." It introduces three stanzas and is repeated after the third and final stanza of the concluding section of the elegy. In the elegy the animals mourn for Daphnis. He is visited before his death by three puzzled visitors who taunt and query rather than console him. Daphnis makes a death-bed speech renouncing love and expires in the final stanza. The cause of Daphnis' condition and death itself remains an enigma in "Idyll I."

There are obvious significant correspondences between "Idyll I" and "November" but critical opinion is divided on the interpretation of these correspondences. One group of Spenserians asserts that Spenser knows the Greek works
and is making active use of this idyll as a model; the other group denies Spenser's acquaintance with the Greek models and insist that he knew the Greek pastoral poets only by name and not through their poems, saying that the conventions are all filtered through Virgil.

Virgil imitates Idylls I and II of Theocritus in his eighth eclogue. But there are differences in the imitation. "Eclogue VIII" has a lover's despairing complaint that ends with a resolve to commit suicide, but does not describe his death as does "Idyll I." The first part of "Eclogue VIII" uses a refrain: "incipe Maenalios mecum, mea tibia, versus." The refrain appears at the end of each stanza rather than at the beginning. In Virgil's "Eclogue V" there are two elegies for Daphnis, neither of which employ a refrain. The first is a lament for Daphnis, the second is a vision of Daphnis at the foot of heaven that is followed by a simple ceremony of offerings, hymns and vows to the departed.

Marot's elegy for Loys of Savoy is cited by E.K. as the model imitated in "November." Marot uses no refrain. The similarities between these two poems are documented in the Variorum; it is the dissimilarities that concern us in speaking of the refrain in "November."

The refrain in the first three sections of the "November" elegy is: "O heauie herse, . . . O carefull verse," changing to "O happy herse, . . . O joyfull verse" in the last section. E.K.'s gloss reads: "Herse) is the solemne obsequie in funeralles." Spenser's use of "herse," according to the N.E.D., is
very rare, and "obsequy" came into the language through the medieval Latin term obsequiae, a term which confused the meaning of the classical Latin obsequium 'compliance or submission' and exsequiae 'a funeral procession'. The term obsequy today means a funeral, or any funeral rite, and this tends to obscure the significance of E.K.'s comment as well as the meaning and function of the refrain.

Spenser, a Christian poet, is writing in a poetic mode whose earliest forms and vocabulary have pagan overtones. But his handling of the elegy no less than the plan of his calendar is Christian. In the spirit of the age, Spenser's treatment is syncretic, merging the medieval, the modern, the Christian, the classical and the pagan. E.K.'s gloss will, I believe, help us to understand the function of the refrain.

Consider the problems Spenser faces in Christianizing the pastoral elegy, the requirements of his purpose and the resources available to him. He has certain models that he wishes to imitate, such as Marot's dirge for Loys, and other examples, such as those noted in Virgil's eclogues, and perhaps Theocritus. As in Marot's poem and "Eclogue V" of Virgil, the person to be commemorated is already dead. Like Marot, he will be writing about a lady, and not another poet.

How can he render the pastoral form and yet preserve the Christian aspect of his elegy? First, he can draw upon Christian sources, and use ideas,
words or phrases from Holy Scripture or give Christian meanings to the old terms, as in the use of "Great Pan." Second, he could incorporate aspects of Christian rites for the dead into the pastoral model, rites available in missals, prayer books and primers. Some of these rites would serve his purpose better than others. The service for the burial of the dead in the Books of Common Prayer issued in 1552 and thereafter omit prayers for the dead and are not commenorative services, but services involving the interment of the corpse. However, in the Prayer Book of 1549, the first authorized by Edward VI, prayers for the departed were allowed, and the communion service (omitted after 1552) might be included, but the service is ordered for interment and not for commemorative use. In the Primer authorized by Edward VI there is no section dealing with funerals, but in the Primers which were printed during Henry VIII's reign, a large section of these volumes is devoted to the "Dirge," and the services into which the Dirge and the Requiem Mass might be incorporated.

The interesting feature of these offices for the dead prior to the 1549 revision is the use of antiphons which frame and connect the parts of the service. Part of these antiphons are retained in the revisions of 1549 and thereafter, but the desire to omit all prayers and petitions for the dead in the 1552 Prayer Book and Elizabeth's 1559 revised edition caused most of these to be omitted and the unifying and organizing function of the antiphons in the older service was greatly diminished.
The antiphons in the older offices for the dead were much like a refrain, part of which remained constant, and part of which changed as the service progressed. As the procession began (with or without the corpse, depending on whether the service was used for interment or commemoration) and entered the church, the introit was sung. This introit began with the antiphon "Requiem eterna ... " ("Lord gyue them eternall reste / And lette contynual lyghte shyne unto them."). Following this were two antiphons, versus and responsorium, or "versycle" and "answere." These three antiphons preceded Psalm CXIX, which was chanted by the priest as the procession moved forward.

The Requiem Antiphon and the Response were spoken by all present; the Verse and the Psalms were spoken by the priest. As many psalms were sung as were required for the procession to reach the front of the church. After the psalms and their framing antiphons (every psalm ended with the requiem antiphon followed by verse and response) came the lessons. There are nine lessons from scripture in the 1543 Primer, preceded and closed by antiphons. The concluding section of the dirge before the matyns or vespers is ordered as follows: Antiphon, Magnificat, Kyrie, another psalm, requiem antiphon, verse and response, and a prayer. After the proper service of the canonical hours the dirge continued: verse and response, Requiem Antiphon, final antiphon, psalm of praise, confident prayer and the Lord's Prayer. The Requiem Antiphon was used after every lesson and Psalm during Matyns (or other service).
The initial versicle and response of the service, following the Requiem Antiphon of the Introit, petition deliverance for the departed. After the first Psalm, Requiem Antiphon and Verse, the Response is "Wo is me." After the second Psalm and Requiem Antiphon, the Verse is "Wo is me for that my banysshement is prolonged." Thus, the dirge begins on a mournful note implying grief and need. The solemn mood of the antiphons continues until the final section preceding the Matyns, in which the first antiphon is "I herde a voyce." The Magnificat follows, and then the Requiem once again. In this context the Requiem Antiphon seems to undergo a change in tone. The Psalms and lessons review God's promises to man in the Old Testament, man's failures and God's promise to be merciful though just at the Last Judgment. The final antiphon is from John XI.25, "I am the resurrection and the life . . . " Thus, the antiphons, requiem + versus and responsorium, participate in a movement from sorrow to comfort and joy.

The "Dirge" in the 1538 Primer contains certain broad parallels to the movement of the pastoral elegy, especially to Marot's. Further, the antiphons are very much like a refrain. In this liturgy there was available to Spenser a fixed Christian form that could be incorporated without strain into the pastoral tradition of an elegy divided in sections and punctuated by a refrain.

This is in no sense to be construed as an argument concerning Spenser's religious affiliation or sympathies. The antiphons of the dirge provide an aesthetic
structure that fits his purposes. My only assertion is that Spenser is a Christian poet, and one who wishes to incorporate a Christian cosmic view in his poem. The mutual demands of Christian expression and pastoral tradition produce the form of Spenser's refrain, which is strictly non-denominational.

Inasmuch as the requiem antiphon is very important as the beginning and as the close of each section (psalm) of the introit or procession as well as the recessional toward the grave, it fits very closely the description in E.K.'s gloss, "the solemne obsequie [procession] in funerailles." If the Requiem Antiphon and Psalms are viewed as an approximation of the "herse," "the solemne obsequie in funerals," and the versus-responsorium antiphons as the "verse," one can see that Spenser's use of the refrains in the dirge for Dido parallels the movement of these antiphons in the Christian commemorative service that developed during the Middle Ages, and that had been in recent use in England. Spenser can thereby Christianize his pastoral model while remaining true to the conventions of the traditional forms. The sentence which is interposed between the two lines of the refrain performs, in each stanza, the function of commenting upon the lines that precede the refrain, just as the antiphons comment upon the psalm or lesson in one way or another, as the office for the dead is performed.26

Within the pastoral tradition, Spenser is creating a commemoration service attended by the shepherds, nymphs and other congregated figures gathered together
in the first section of the dirge. The movement of the liturgy of the Christian office from "Wo is me" to the triumph of the resurrection is recreated within the "November" dirge.

Inasmuch as "herse" and "verse" are a communal expression, the refrains alone seem to be lines which are joined to the stanzas' syntactic structure in a different fashion from the other constituent sentences. They are not artificially or purposelessly included, but mark the structure with its own Christian stamp. 27

The use of lines from the worship service in older English religious and meditative poetry was not new. William Dunbar had used a sentence from the Responsorium to the seventh lesson in the Office for the Dead, "Timor mortis conturbat me," as a refrain in "Lament for the Makaris." 27 This same line was also used as a refrain by Lydgate in his poem that begins "So I lay the other night." 29 Lines from other services found their way into poetry too. The opening line and the refrain to Dunbar's "Of Manis Mortalitie" are adaptations in Latin of the words spoken by the priests on Ash Wednesday during the distribution of ashes. In the late medieval period it had become fashionable to write humorous satires based on church services and occasionally on scripture. Dunbar wrote a comic dirge, "The Dregy of Dunbar," in which the readings (one long stanza each), responses and verses are introduced by their Latin subtitles. 28 In his choice of refrains, then, Spenser is making innovations in the pastoral tradition which are also modifications on conventions well established in the native traditions of meditative and humorous verse.
Relation to the Frame

Like the elegy, the frame moves from certain imperatives (to sing "songs of some iouisaunce") to questioning, deliberation concerning time and circumstance, and finally to new imperatives: "To sadder times thou mayst attune thy quill, / And sing of sorrowe and deathes dreeriment. . . . Then up, I say, . . . Let not my small demaund be so contemp." ("Nov." 35-36, 47-48) The elegy reverses the movement of the frame (from songs to pleasure to songs of sorrow) by working from lament to a transcendence of grief in joyfull song. It is particularly important that Thenot should be Colin's companion in this eclogue, for it was Thenot who first described the cycle of fortune. In "November," "happie chere is turnd to heavie chaunce" as Thenot had predicted, and the inescapable evils suffered by finite man have taken the life of a lass who seems to represent all the virtue and beneficent powers associated with Eliza. If Eliza signified redemption and restoration of order, then Dido's death presumably calls in question the efficacy and purpose of all human goodness. Despite faithfulness to duty, death threatens the individual with meaninglessness. Yet, as Colin fulfills Thenot's request, he transcends the cycle of Fortune by discovering a new and greater fulfillment through death for one who in life "was the saynt of shepheards light." Death is transformed from penalty to goal in the presence of Fortune's advocate.
CHAPTER IV - FOOTNOTES


5. William O. Hendricks, "On the Notion 'Beyond the Sentence'," Linguistics, XXVII (Dec. 1967),

7. With the exception that unusual phonological properties of stress and pitch for each sentence might possibly influence the final semantic interpretations of the two sentences, as discussed in Noam Chomsky, "Deep Structure, Surface Structure, and Semantic Interpretation," reproduced by the Indiana University Linguistics Club (January, 1969), pp. 18-38.


10. See Ch. II, n. 8.

11. Bailey, see note 2 above.


17. See Ch. I., n. 5.

19. See above, pp. 97-98.

20. See Appendix, p. 323 for a table of abbreviations and symbols.


24. The form of the "Dirge" in most of the primers from 1539 to 1548 is essentially the same. The quotations given here are from Thys prymer in Englyshe and in Laten is newly translated after the Laten texte, Brit. Mus. C. 35 c13(1), STC No. 16005.

25. Since memorial services were recommended three times within the month after the date of death and again on the 366th day after death, the dirge was probably more often used for commemoration than for interment.


CHAPTER V

"STRONGLY TRUSSED VP TOGETHER": CYCLIC STRUCTURE

Structural Description of Discourse

In the discussion of genre theory we observed that each literary work has an internal fiction and an external fiction. The external fiction is the author-audience situation. The author intends to convey to the reader the action of the plot or internal fiction, and thus he acts as intermediary between the internal fiction and the reader. He must do this in such a way that his interpretation of these events, his conceptualization, can be understood by the reader, who must make judgments about the significance as well as the verbal meaning of what he reads. The concept of the external fiction, then, is a way of formalizing this author-reader relationship, which must achieve certain things, if the poet is, after all, going to convey a sense of despair instead of the information that the sun came up. The external fiction is a way of assuring the encoding of thematic values; the internal fiction is the imaginary situation whose dramatic characters do and say those things that can demonstrate these thematic values.

Although much has been made of the "disappearing narrator" in the modern novel, convincing arguments have been made that a totally impartial view of experience cannot be presented. In the very act of selecting details,
the act of judgment and interpretive conceptualization on the part of the author occurs. Spenser, Sidney, Milton and their contemporaries would have ridiculed any such notion of the author's purpose. The Renaissance poets we are discussing, like Sidney, were convinced that the true function and glory of poetry was to teach and delight. Thus we shall be justified, I think, in saying that an adequate description of structure should reveal the organization of language properties that manifest the internal fiction and the external fiction, the plot or action and thematic considerations.

To accomplish this aim, I propose a two-part structural description of each eclogue. The first part of the structural description will record the way language is organized to accommodate the dramatic situation of the internal fiction. This description will utilize rhetorical terms where they are appropriate, as well as terms that generalize the properties of the language of the eclogue. The first part of the structural description of "November" would describe the eclogue in terms of its distinguishing syntactic features and fictional situation: "Two sections: frame + elegy; a twice repeated pattern of imperatives, interrogatives, description, revaluation (Q+D), and new imperatives; once in the frame and once in the elegy."

The second part of the structural description is a hypothesis concerning the thematic considerations of the eclogue; it is intended to represent those factors which seem to account for the syntactic organization and semantic
organization better than any others. The purpose hypothesis will not entirely explain syntactic structure because syntactic organization has to accommodate the dramatic situation of the internal fiction. The syntactic organization will probably be different if there are four speakers debating instead of one speaker meditating, although the same thematic considerations might be involved. The second part of the description for "November," the purpose hypothesis, would be: "Order of fortune's cycle transcended by divine order; poetry as a revelatory medium overcoming woe." This part of the description is not intended as a statement of "content" or "subject" in the sense of the old "form and content" dichotomy. Granted, it is frankly interpretive, but it is not meant to be impressionistic.

For each of the eclogues, a similar description will be given. These descriptions combine rhetorical and linguistic description, as was done in the description of the November eclogue. For example: "Debate; thesis-antithesis, alternating opposing demonstrative explications" is used as part of a description for an eclogue in which there is a debate that is organized into discourse units of declarative sentences with a high frequency of reason adverbials in which concrete examples are presented as reasons, or explications, of an attitude, judgment or hypothesis. The contrary to "demonstrative explication" is found when declarative sentences with many abstract terms are embedded as reason adverbials, and should be indicated as "theoretical explication." "Alternating
"Januarye"

Having discussed the semantic features of "Januarye" in Chapter I, let us consider the structure of the eclogue. The three framing stanzas briefly set the scene, prepare for the complaint and describe the entrance and departure of the shepherd. The complaint of Colin is one of the most elaborately rhetorical pieces of the Calender, as Dr. Rix has shown in Rhetoric in Spenser's Poetry. The rhetorical scheme of the first stanza of the complaint is an "apostrophe," a statement of direct address to the person being spoken of. In terms of syntactic structure, the first stanza is similar, though not fully equivalent, to the first stanza of the "November" elegy, and functions as an invocation. The next
five stanzas alternate between "apostrophe" and a kind of "similitude." These five stanzas develop an elaborate descriptive comparison between Colin and his environment, in order to measure change. Colin feels that mutability both in himself and in nature is "unnatural." The experience of change appears to him as a compression and distortion of the periods of temporal sequence. Having developed this long analogy, it might be expected that Colin would draw some conclusions from it. Instead, the three stanzas which precede the final "apostrophes" to Muse and pipe are spent in fruitless antithesis of alternating lines. He alternately blesses and curses the occasion which produced his condition. The complaint as a structural unit expresses the condition of the shepherd and describes it through contrasts of time past and time present, each period of time having its significant physical characteristics. But there are no declarative reason adverbials until the last stanza, only questioned reason adverbials: "I love thilke lasse, (alas! why doe I love?) / And am forlorne, (alas! why am I lorne?)" The final stanza of the complaint employs reason adverbials, the syntactic structure which one might expect at the end of a long deliberative comparison, but in fact, the stanza employs reason adverbials that show he does not understand his experience at all. Instead of reasons for his condition, reasons which would interrelate the time adverbials of the complaint, Colin gives only a restatement of his discontent and his rejection by Rosalind. These he gives as reasons for his banishment of the muse and the breaking of his pipe,
and so leaves the long analogy and stanzas of antithesis unexplained. The structure of the complaint describes, compares and complains, but does not provide understanding for Colin. Therefore, as a structural unit of the Calender, we will describe "Januarye" as: "Frame + Complaint; Complaint: Invocation, comparison (time and change), antithesis, conclusion; Evil + mutability unexplained." As the frame narrator advertises, "well couth he tune his pipe; and frame his stile," but for all its rhetorical elegance, his use of language does not give him insight.

"Februarie"

"Februarie," on the other hand, is characterized by explication. In Thenot and Cuddie's debate, temporal perspectives clash over the question: "Who sees things as they are? Who interprets correctly?" Having discussed the opposing views of Thenot and Cuddie at some length in the preceding chapters, the arguments offered in support of their respective positions are omitted here. In crude paraphrase, the debate proceeds in this fashion: "C. I complain of X. / I. You must not, AdvR / C. No wonder you don't complain of X, AdvR (you are like X). / I. You are deceived, and value Y too much, AdvR, AdvResult. / C. Age has ruined your ability to see things rightly; you are like Z; if you were young like me you would interpret Y as I do. / I. You know little because AdvR. Shall I tell you a tale?"
In the Argument E.K. comments: "To which purpose the old man tellleth a tale of the Oake and the Bryer, so lively and so feelingly, as, if the thing were set forth in some picture before our eyes, more plainly coulde not appeare." Many have commented on the classical tradition of comparing the poetic and graphic arts which E.K. follows. Yet in another sense, E.K. is really telling us why the tale is significant in the eclogue. For the central issue in Cuddie and Thenot's debate is the interpretation and value of appearances. Cuddie, whose youth prompts him to adopt a sense of time which focuses on the circumstances of the moment, the instant, makes direct equations between appearance and reality. Thenot, whose temporal perspective is cyclic, relates appearances to a larger pattern whose rigid laws necessitate another kind of interpretation. In terms of the structure of the arguments, Cuddie uses demonstrative explication, while Thenot employs a theoretical explication couched in metaphor. The purpose of Thenot's tale telling is to present the natural objects, which Cuddie likes to interpret as "reasons" or "explanations," in such a way that the objects themselves, arranged in an artistic configuration like a picture, will convey the meaning so clearly that Cuddie must make judgments similar to his own, but based on the lively natural objects in the tale. Cuddie interrupts before Thenot can conclude the tale, complaining of the length of time he has spent listening. The tale thus fails to serve Thenot's purpose.
Whereas in "Januarye" there was lengthy comparison without explication, "Februarye" is structured to present two kinds of explication by interpretation of circumstance and change according to two opposing temporal perspectives. One might summarize the structure of the second eclogue as: "Debate: Explication, demonstrative vs. theoretical, + Instructive fable; Equation of appearance and reality vs. cyclic patterns of ordered and irrevocable forces and behavior."

"March"

"March" continues the explicative mode; Willye begins with a question followed by a proposal for action that is met by Thomalin's refutation of one of Willye's assumptions. Like Thenot and Cuddie, Willye and Thomalin are concerned with the interpretation of appearances, circumstances and change. Willye equates appearances with justification for behavior, as Cuddie did in the second eclogue. Thomalin has found to his sorrow that appearances are deceptive and even a "double eye" will not necessarily serve to avert disaster, especially if one judges by appearances or neglects his duty. Willye confirms Thomalin's story by relating a comparable anecdote about his father. Thomalin has begun to learn by experience the lesson Thenot could not teach Cuddie. Culpability is the focal point of the eclogue; one is not exempted from punishment by poor judgment or inadequate perception. As a structural unit "March," like "Februarye," can be characterized as: "Debate: Explication and demonstration + accounts of
personal experience; Punishment as the result of action, culpability, difficulties of perception."

"Aprill"

"Aprill" begins by exploring the effects of Colin's plight and his renunciation of poetry. Hobbinol shows that one's actions have social implications. The frame prepares for the encomium of Eliza in which the poet asserts the ordering force of virtue in the sovereign. The human power to maintain harmonious order is described and demonstrated by the poet's act of composition. In the frame, explication is sought for the effects of Colin's rejection of his pipe and his friend. The power of the blazon is a measure of the shepherds' loss because of Colin's behavior. The eclogue may be characterized as: "Two sections: frame + blazon; frame: Questions with explication; Blazon: encomium + panegyric. Effects of renouncing duty and praise of human fulfillment of role which produces order and communal well-being."

"Maye"

In "Maye," Piers and Palinode debate the priorities of duty and gratification. Piers holds an absolutist position, judging all material comforts and sensual delights by the requirements of the shepherd role. His typological view of time is oriented to a future time which will retroactively give significance to
present actions. Palinode's temporal perspective is organized for concentration on the present moment. The future will become present reality soon enough, and may be dealt with then. Palinode's purpose is to resolve conflicting demands as quickly and as painlessly as possible; his program is accommodation. Although this is a debate which focuses on the reasons for a rigid or alternatively for an accommodating attitude towards the performance of duty, the argumentative procedure is principally the piling up of opposing examples which demonstrate one's position rather than the use of long theoretical passages. Therefore, the eclogue may be characterized as: "Debate: Thesis-antithesis; opposing alternating demonstrative explication + instructive fable. Duty vs. pleasure, dangers of tolerance."

"lune"

"lune" is an analysis of the relation between satisfaction and desire, with particular investigation of the nature of satisfaction. Hobbinol favors temperate desires and action which results in achievement. Colin, on the other hand, makes little effort to make his desires conform to his expectations. This may not seem to be true on a first reading of the eclogue, for Colin denies poetic ambition. However, his reasons reflect a desire to avoid rebuke rather than true humility. The simple pleasures Hobbinol recommends are rejected on the grounds that long grief has diminished the attraction of simple pleasures.
Colin sounds pious, but in fact he is neither pious nor humble. Rejecting all pleasure, Colin seems to have subscribed to Piers’s view of appearances. Actually, Colin’s rejection of pleasure is based on a temporal perspective that focuses on the past. The only reason he would wish for Chaucer’s powers would be to regain Rosalind. His moral severity is a disguise for emotional immoderation; he cloaks but does not control his predominant desire, the conquest of Rosalind. In this state, Colin cannot gain present satisfaction because his demands do not involve present reality so much as a particular period in the past. Immersed in self-pity, he indulges in a fantasy of some effective revenge and concludes his complaint with an appeal for pity. Colin’s condition is that which Ricoeur calls the state of the servile will. 4 Though Colin blames “cruell Fate,” he himself has submitted to his state.

The structure of the eclogue is, by stanzas: Three proposals, the first of one stanza, the next two of two stanzas each, alternating with rejections in proportionate numbers of stanzas, followed by a four stanza complaint and a concluding stanza by Hobbinol. The structural unit may be described: "Alternating proposals and rejections plus complaint; 'otium' vs. unease; Nature of desire and satisfaction."

"Iulye"

"Iulye" has the same structural organization as "Maye" except that the long instructive fable is replaced by the short anecdote concerning Algrind.
Morrell and Thomalin represent false aspiration and false humility, or perhaps more correctly, aspiration and humility wrongly motivated and substantiated by misinterpretation through literalism. Having discussed this eclogue in the previous chapter, no further comment need be made. The structural unit may be characterized as: "Proposal-rejection, thesis-antithesis demonstrative explanations. Aspiration vs. humility, ideals and motivations, literal misinterpretation equating higher reality with appearances."

"August"

"August" presents a singing match between Willye and Perigot that is judged by Cuddie. One of Colin's "complaints" concludes the eclogue. Perigot has been stricken by love while turning his attention from his pastoral duty. The singing match between the two grooms recalls Thenot's question about Colin: "And hath he skill to make so excellent, / Yet hath so little skill to brydle love?" Willye proposes: "Neuer knewe I louers sheepe in good plight. / But and if in rymes with me thou dare striue, / Such fond fantsties shall soone be put to flight" ("Aug." 20-22).

The effect of the match is to alter Perigot's view of his situation enough that he can overcome his melancholy and describe the roundel as a "mery thing." By comparison, Colin's complaint, sung by Cuddie, demonstrates poetry which supplies expression but no self-knowledge to its author. The structure of the
lament demonstrates the dissipation of Colin's skill and emotional equilibrium.

The first stanza has a balanced syntactic structure worthy of Colin's genuine capacity. From the Phrase-markers we can construct the following SUD description:

\[(5.1)\]

\[
\begin{align*}
\text{SUD}^9 & \left\{ \begin{array}{c}
D_{1m}^{S_1} \text{NP}_s[s^{i}_\text{appos} [s^{ii}_\text{rel}]] \\
D_{2}^{S_2} \text{NP}_s[s^{iii}_\text{appos}] \text{NP}_v [s^{iv}] \\
D_{3}^{S_3} \text{NP}_s[s^{v}_\text{appos} [s^{vi}_\text{rel}]]
\end{array} \right. 
\end{align*}
\]

\(S^1\) and \(S^3\) have appositive and relative strings embedded in NPs, while absolute parallelism is avoided through the structure of \(S^2\), where the appositive is embedded in NPs, but the relative in NPv. Each matrix sentence has two embedded strings, producing a symmetrical arrangement of three constituent strings in each of three major structures.

The stanza is rich in coupling structures:

"Ye wastefull woodes beare witnesse of my woe,

Wherein my plains did oftentimes resound:

Which in your sordes were wont to make a part."

(underlining mine)

("Aug." 151, 152, 154)
There is coupling of phonological and metrical equivalence classes: All the
major stresses in the first line have an initial "w"; "p" and "s" exchange
metrical positions in lines 152 and 154, with "Wherein" and "Which in" having
underlying syntactic coupling as well. There is also metrical and semantic coupling,
as in the lines: "Wherein my plaints" = "Which in your songs"; and "Ye carelesse
(byrds)" = "Thou pleasaut spring" = "Ye wastefull woodes." The last example
couples metrical position, semantic class, and syntactic derived Phrase-marker
class. Semantic and derived Phrase-marker couplings appear in the following:
"of my woe" = "to my cryes" "in your songs"; "which" and "whose" show derived
Phrase-marker equivalence coupled with phonological equivalence.

As the complaint proceeds, this tightly organized structure breaks down
until enjambment becomes the rule rather than the exception, and even the
stanza boundaries are broken by continuous run-on lines. The single exception
to the general breakdown of structure is the strategic use of the word "augment."
"Augment" appears as a repetend as the last word of the last line in the first
stanza, as the last word of the first line in the second stanza, as the last word
of the second line of the third stanza, as the last word of the third line of the
fourth stanza, as the last word of the fourth line in the fifth stanza, as the last
word of the fifth line in the sixth stanza, and as the last word of the last line
of the half stanza which ends the complaint. Thus each rambling series of lines
between the lines ending with "augment" resembles a kind of "addition" or "augmentation" of the complaint. Nevertheless, the lack of further coupling causes this device to be practically imperceptible, plus the fact that except for stanzas one, five and the concluding half-stanza, the word "augment" is placed at the end of a line which continues the sentence in the next line, so that the emphasis of syntax and the word repetition is lost for lack of coupling. Further, the enjambement prevents the intervening lines from genuinely forming an "augmentation" between the repeated words. "August" as a structural unit may be characterized as: "Two parts; (Frame + Match) + (complaint + frame); Contest through alternating lines, assertion + comment. Love vs. duty, reform vs. self exile, poetry which does/does not overcome woe."

"September"

Diggon, who went abroad "with vain desyre and hope to be enricht," comes home empty handed to relate his experience to Hobbinol in "September." Hobbinol, like Cuddie, wants to hear the story but is not interested in being reformed by Diggon's instruction. Like Palinode, his policy is accommodation to that which cannot be mended. Diggon's description of the conditions he has found presents a picture similar to "Aprill" in that it describes the relation of human character to order. But Diggon's story is really the reverse image of Colin's blazon, for Diggon tells of the results of human vices which destroy
order. The world he depicts verges on political and religious chaos. Diggon, more than any of the characters so far presented in the Calendar, possesses self-knowledge that makes his confession a statement of guilt. Perhaps he overcompensates for his own fault by exaggerating the conditions he has found, but even making allowances for rationalization, it is a dark view of the world demanding moral decisions to which Hobbinol deliberately closes his eyes. A true sense of guilt requires the adoption of the perspective of the one who judges in order to evaluate oneself. There are places where Diggon, like Piers, assumes a typological perspective oriented to future time in order to assess himself and his society. "September" as a unit may be described: "Discussion: explication through evaluative description + refutation + instructive tale (or fable). Desire of gain unfulfilled; vice and disorder, guilt as self-knowledge vs. self-imposed blindness."

"October"

"October" finds Piers consoling Cuddie, who complains of the lack of reward for his efforts as poet. Piers suggests that the court may provide a more generous and responsive audience. Cuddie asserts that there is neither inspiration nor reward to be found. Piers laments that this should be true, but with his eye fixed on a more substantial reality as always, he is confident that the court is not the poet's last resort, and urges Cuddie to find inspiration and matter for
poetry in the divine. This often-cited passage has been emphasized for its "theoretical" value, but in the Calender, its importance lies in the parallel between political, religious and poetic levels in the human realm. In each case, the human power for order and achievement is substantiated, authorized and validated on the divine level. Piers introduces the idea of love as the force which enables the poet to "make wings of . . . aspyring wit." Piers postulates this of Colin, and it seems a strange idea considering the nature of the "love" Colin has demonstrated.

Piers's comment is a mixture of courtly and theological Neoplatonism in which the higher and lower Eros are not specifically dissociated. Only Cuddey insists on the isolation of the lower Eros, and he does so by disavowing the higher Eros altogether. Like the earlier two of the "Four Hymnes," Piers's comment in "October" does not distinguish between the contemplation of beauty in woman and the contemplation of beauty in God. As Robert Ellrod points out, Spenser's Neoplatonism in The Shepheardes Calender is really an aesthetic Neoplatonism, a syncretic use of medieval and Neoplatonic commonplaces. Modern readers are puzzled by Piers's assertion chiefly because we expect to associate it with a complete system of thought; we tend to be analytic rather than syncretic. But Piers's aesthetic Neoplatonism is sufficient in the context of the poem; it lends significance to the idea of poetry as a discovery procedure that leads men to higher wisdom and it provides a suggestion of a systematic
relation between Christian contemplation and human experience in the active life. Piers is proved right in "Aprill" and "November," for whenever Colin is able to love in the sense Piers describes, his poetic powers soar to produce an elevated "vision" which he can glimpse in an "immortal mirror." Piers explains, "For lofty love doth loath a lowly eye," opposing "catiue corage" to "lowly eye." Colin has submitted to Cuddie's "lordly Love . . . a tyranne fell" too long. He must resume the "catiue corage to aspire" if his poetry is to transcend his blind wailing and produce illumination.

Structurally, the eclogue consists of five imperative proposals with supporting reasons given and five rejections with elaboration of reasons for the rejections and a closing couplet by Piers, who promises Cuddie a reward. The description for "October" is: "Imperative proposals and rejections. Poetry: duty and reward, two views of love and inspiration according to contrary temporal perspectives."

"November"

The description for this eclogue has already been given.

"December"

"December" has an introductory stanza followed by a long address which is best described as a "confession of sins." Whereas January's complaint offered
no explication and demonstrated no self-knowledge, "December" employs a
description of successive periods of time with full explications of each period.
In "Januarye" the invocation showed that Colin was unsure of his relationship
to the "Gods of love," but in "December" the first stanza of the confession
demonstrates assurance with an explicit definition of the kind of care "soveraigne
Pan" exercises towards his creatures. Cruel Cupid is not Love, but Hate, Colin
sees. Rude Pan's domination ("perdie, god was he none") was really the price
of Colin's own pride. It is enough to please one, Colin says, and since he
has requested "soveraigne Pan" to hear his confession it is presumed that Pan
is the "one" he seeks to please. With the seasons of his life drawing to a
close, Colin looks forward to approaching death. He expresses no joy at the
prospect, but the "November" elegy did not suggest that death would be sought
joyfully, but rather with haste and soberness, with a full knowledge that death
is the only means of fulfilling and transcending finitude. The structure of indi-
vidual stanzas in this eclogue is finely wrought and demonstrates coupling at a
high level of intensity. Enough has been said about coupling to warrant leaving
the delight of finding the many examples in "December" to the reader. The
structural description for "December" is: "Comparative description and explica-
tion of successive periods of time, plus conclusion; evil explained, order con-
firmed."
The "Calender's" Structure

By means of the brief structural descriptions prepared for each eclogue it is possible to construct a diagram of the Calender's structure, presented on the foldout page labelled (5.2).

Conclusions

In terms of the largest units of organization, we can distinguish structural equivalence classes of eclogues. The first class involves eclogues 4, 8, and 11. These eclogues each have two large units, with one of the units partially subdivided: eclogue 4: frame + blazon (encomium + vision or panegyric); eclogue 11: frame + elegy (lament + vision); eclogue 8: singing contest (introductory part of frame + roundelay) + (complaint and conclusion of frame). The second class includes eclogues 2 and 5, with 9 having almost full equivalence. Each of these eclogues consists of a debate plus an instructive fable. The third class consists of eclogues 1 and 12, a complaint and a confession, each occurring with a minimum frame. This third class is negatively equivalent, inasmuch as the complaint of the first eclogue is characterized by an absence of reason adverbials and the confession of eclogue 10 is distinguished from the complaint of the first eclogue because of the regular use of reason adverbials.

In addition to these three classes, there are groupings which have less than full equivalence, but significant similarity. The first of these "partial"
155a

(5-2)
The Shepheardes Calender

Evil and mutability
Explained

Minimum frame + Complaint.
(Comparison of past and present time through analogy of physical change)
No explication.

Love and the appeal to behaw.

Evil and Mutability
Unexplained

Minimum frame + Confession;
Description and explanations of successive periods of time + conclusion.

Frame + Elegy, lament+vision; repeated pattern:
questioning, revaluation,
resulting in new imperatives, once in frame and once in the elegy.

November
December
January
February
March
April
May
June
July
August
September
October

Questioning and explain Frame;
Encomium and Panegyric

FRAME + BLAZON
The Shepheardes Calender

Contest through alternate lines of complaint, imperatives, and description alternate.

(Proposals for action alternating with rejections + Instructive)

Aspiration vs. Humility, ideals and motivations; literal misinterpretation of appearances for higher reality.

"Otium" vs. "unease" the nature of desire and satisfaction
equivalence classes involves eclogues 3, 6, 7 and 10, which all have the equivalent proposal-rejection scheme, but six also finishes with a complaint. One, six and eight have features in common; six and eight have embedded complaints, while the complaint stands alone in eclogue one. Eclogue nine belongs with the group of 2 and 5 depending on whether or not the discussion between Hobbinol and Diggon is classed as a debate. The apportioning of lines between Diggon and Hobbinol is in a ratio similar to that in 2 and 5, and with some reservations nine will be accorded equivalent status with two and five in terms of large unit organization. A partial relation may be proposed between 9 and 7 but the instructive tale of 9 differs in function and length from the Algrind anecdote in eclogue 7. Another reason that 9 might be classed with 2 and 5 is that although Hobbinol's speeches are quite short, his objections, demands, denials and questions serve as an organizing principle for Diggon's replies, similar to the thesis-antithesis scheme of the other two eclogues. The tale of Roffy, like Thenot's "Oak and Briar" or Piers's "Fox and Kid" has an instructive function. On these grounds, nine will be classed with two and five.

When considered in terms of the syntactic features within the large units, twelve really stands alone in the Calender. The patterning of description, comparison and explanation is different from any other eclogue. It is a measure of the knowledge Colin has gained at considerable expense that the organization is so balanced. Twelve can belong to a grouping of one, six and eight only by a negative equivalence, unlike the other members of the group.
In diagram form, the relationships described by equivalence and partial equivalence appear like this:

Thus, as one proceeds through the cycle of the Calendar, every eclogue except twelve either initiates a structure which will be met again, or echoes the structure of a preceding eclogue. Speaking strictly of the arrangement of syntactic units, there are abstract relationships which underlie the eclogues in the Calendar, providing a kind of directional tension that creates the cyclic motion. There are lines of direct equivalence at eclogues 2, 4, 5, 8, 9 and 11; there are lines of partial equivalence at 1, 3, 6, 7, 10 and 12. One and twelve are joined only be negative equivalence. The fact that structural equivalence is directed
toward at least two other eclogues prevents the Calendar from having what
could be called linear motion. In a way, this analysis confirms what we
intuitively sense as we read the Calendar. As one reads "Maye," it occurs
to us, "Ah! Another fable!" "September" recalls both "Februarie" and
"Maye."

We have a sense of linear motion and change when a series produces
a sequence of reflections that could be positioned on a single line, much like
the feeling one has when riding in a car down a straight road where the equally
spaced telephone poles seem to measure off the motion. All the points of measure-
ment, the marker poles, are positioned as points on a line that parallels our own
line of motion. This would be the result if the eclogues were reordered in a
series like 2, 5, 9, 4, 8, 11, 1, 12:

(5.3)

| Debate + fable |
| Debate + fable |
| Debate + fable |

Frame + blazon [Structure much abbreviated for convenience]
Frame + elegy
(Frame-match) + (complaint-frame)
Minimum frame + complaint
Minimum frame + confession
The feeling of cyclic motion is distinguished by the sense of referent markers separated by non-similar markers, where the references or reflections exist between one marker point and two other points located in different directional angles so that the three reflective markers cannot be positioned as three points on a straight line, as they could in (5.3).

However, there are other equivalence classes which further qualify the notion of cyclic structure in The Shepheardes Calender. In describing the eclogues as structural units, it was proposed that there were certain ideas which could be described as the purpose hypothesis according to which units of discourse were organized in a particular manner. There are relationships between these items which might be called equivalence classes. Compare the relationship between the hypotheses of purpose for eclogues 4, 9, 11 and 2. Eclogue 4 ("Aprill"): "effects of renouncing duty, praise of the human power for fulfillment of role which produces order and communal well-being," has a correspondence with eclogue 9 ("September"): "desire of gain unfulfilled; vice and the disintegration of order; self-knowledge vs. self-imposed blindness." Whereas Eliza represented the supreme mortal achievement of order through virtue, the world Diggon describes approaches chaos through men's vices and inattention to duty.

In eclogue 2 ("Februarie"), Cuddie's equation of appearance and reality as justification for behavior was opposed by Thenot's assertion that appearances are only temporary signs of forces that occur in a regular pattern. All is subject
to the regular phases of fortune's cycle, and one must value apparent circumstance neither too much nor too little, but apply the foresight that knowledge of this pattern of change provides, constantly attending to one's duty in order to survive. In "November" the harmonious order which Dido's human virtue achieved within the community of shepherds is threatened by the greatest of fortune's dart-bearers, death. Human order and virtue seem to be crushed by the turn of the wheel. Yet in the elegy the victory of death and fortune is transcended by a divine order which allows virtue to triumph on a plane beyond the cycle of fortune, La mort ny mord. This knowledge is gained only by Colin's resumption of his duties as poet. There is a kind of full equivalence between eclogues 4 and 9, 2 and 11. There is partial equivalence between 4 and 11, 2 and 9.

In eclogue 5 ("Maye") humility and worldly ambition are the principles underlying the debate on duty vs. pleasure; the irreconcilable difference in the two views is posed as the dangers of tolerance. Thomalin and Morrell's debate in eclogue 7 ("Iulye") elaborates the complexity of the humility-aspiration opposition by relating it to motivation and literal misinterpretation of appearance for deeper reality. Eclogues 5 and 7, then, form a pair. Difficulties in perception characterized the March eclogue, causing misinterpretations of appearances which resulted in punishment and failure to perform duty. In eclogue 10 ("October") Piers and Cuddie discuss humility and aspiration in the poet role; Cuddie equates
wine, meat and a full purse with the inspiration and reason for making poetry, just as Palinode had accommodated his view of pastoral duty to accumulation of wealth and pleasure. Desire of riches and reward had caused Diggon's troubles in "September," (eclogue 9) and were the source of the disintegration of secular and ecclesiastical order. Thus there is an equivalence class consisting of eclogues 5, 7, 9, 10 with partial equivalence between 7 and 3. The modes of interpreting what one sees is the basis for another partial equivalence between 2 and 3.

Eclogues 6 and 8 are related because in each the benefits of simple pleasures, especially poetry, are contrasted with the malaise suffered by Colin because of uncontrolled and intemperate desire. In eclogue 8 poetry is shown overcoming woes, an achievement most fully accomplished in eclogue 11. In "March" (3) Willye proposed sporting lightly as the means to delight, but Thomalin's experience proved love painfull rather than joyous. On this basis we can propose an equivalence class of 6 and 8, with partial equivalence between 3 and 6, and also between 8 and 11. Twelve and one form a negative equivalence class in antonymous relation, for "Januarye" is organized by a principle of "evil and mutability unexplained" which is the contrary of "evil and mutability explained" in "December." This could be expanded on the basis of a partial equivalence between 9 and 12, since Diggon is conscious of his fault, and can explain his troubles in terms of his vain desire for additional wealth, while Colin interprets his woes as the price of pride and passion. Simi-
larly, "evil and mutability unexplained" might be partially equated with "human order explained" in the "April" eclogue.

The primary equivalences move nearly horizontally across the calendar: 1 and 12, 2 and 11, 4 and 9, 5 and 7, 6 and 8, plus 5, 7 and 10. By linking 5 and 7, 6 and 8, the circular motion of the work is assured, so that a level pairing of consecutive equivalents does not occur until the final eclogue. The negative equivalence of this pair further serves to emphasize the closure and rounding of the structure. In diagram form, the relationships have the following representation:

Purpose Hypotheses

Structural Units
Comparing the two types of equivalence classes (purpose hypothesis and syntactic features), it can be seen that coupling of equivalence classes occurs fully only between "Januarye" and "December." In both cases, it is a negative or antonymous equivalence. Elsewhere, full equivalence class pairs may match with partial equivalence class pairs of the other type, as in 2 and 9, 4 and 11, 7 and 10, 8 and 11. Partial equivalence class pairs are matched in 3 and 6. Actually, the purpose hypothesis is never exactly identical in any two eclogues; some element, temporal perspective, motivation, etc. will deviate between any two which we have called full equivalence pairs, and usually there is some element whose addition makes the equation inexact. For example, the "poetry which overcomes woe" is not identical, though related to the principle of duty in "Februarie."

Once again, it must be noted that the equivalence of formal syntactic properties is more exact and less prone to misinterpretation than the sets of purposive hypotheses.

"Strongly Trussed vp Together"

In general, the cyclic structure provides for the recurrence of discourse patterns which have multiple directional relationships with other eclogues. Thus the form of the Calender cannot be a static field or a linear construction; its lines of directional relationship are constantly shifting, working at angles, so to
speak, producing a cyclic form for the whole. The cyclic structure can therefore be called a structural unifying conception in The Shepheardes Calender.
CHAPTER V - FOOTNOTES

1. The most comprehensive treatment of narrative techniques and authorial presence is to be found in Wayne Booth's *The Rhetoric of Fiction* (Chicago, 1961). Booth analyzes the assumptions underlying theories of authorial "absence" and "neutrality" in Part I, sections II and III, pp. 23-83.

2. The Horatian "dulce et utile" was accepted by all but the stern Puritans like Gosson. This idea about the purpose of poetry was reinforced by the precepts of the rhetoric handbooks, which informed the reader that persuasion depended not on logic alone, but by delighting the audience through eloquence. Thomas Wilson tells the reader "Three things are required of an Orator. To teach. To Delight. And to persuade." ("Preface," *The Arte of Rhetorique*). See also Sidney's *Apologie*, IV.


4. Ricoeur, pp. 151-60.


6. Arabic numerals are used for the reader's convenience in perceiving and remembering the members of the various classes.
CHAPTER VI

"a Calender for every yeare": THE INNER CYCLES

In "applying an olde name to a new worke," Spenser alluded to a heterogeneous body of literary texts that included forms to please the taste of every level of reader, from the widely-read and learned to the barely literate and common: religious calendars, secular calendars, hexaemeral poems, literary calendars like Ovid's Fasti and Palingenius's Zodiac of Life, primers, almanacs and handbooks of popular astrology. For many Elizabethans, as Miss Parmenter observed, "the year and its parts formed a fundamental framework of thought, at once religious, scientific and poetic. There is good reason to look for similarities between The Shepheardes Calender and these older works. Yet, there is a relation between these compendiums of moral, theological and practical wisdom that has never been considered.

Given the general familiarity of his expected audience with other "calendar" forms, Spenser could count on his readers for certain expectations and associations regarding particular months. Modern readers come to The Shepheardes Calender equipped with a different set of expectations, lacking familiarity with the old tradition. For critics who anticipate a series of "This is what it is like in May," "This is what it's like in June" poems, The Shepheardes Calender appears nearly bare of natural description, evoking some harsh
criticism about "the imperfectly worked out scheme of the months." But because he can assume particular habits of his readers, Spenser could make effective use of both parallels and deviations from the traditional forms.

First, consider some of the parallels. There is a fundamental correspondence between Colin's first experience of evil and internal mutability and Christ's submission to the pains of mortality, which Miss Parmenter found to be the religious teaching for the Circumcision in January. In the calendar of occupations, February was the month for tree trimming, a task central to Thenot's tale of the oak and briar. The primer quoted previously illustrates March with a scene of youthful hunters in the woods, the activity in which Thomalin is engaged when he encounters Cupid in the ivy. The same primer shows boys being instructed in a classroom in February, and a man drinking toasts in wine in "October," just as Thenot tries to instruct young Cuddie in "Februarie," and wine is praised by Cuddie as the inspiration of poetry in "November." The old association of seasons and humoral medicine also finds expression in the Calender.5

Where the traditional seasonal references seem to be lacking, the lamenting scholars should perhaps remember that this is "a new worke" with an old name, and consider how the treatment differs in The Shepheardes Calender. Knowing that the reader would expect references to the full granary and increased herds in the fall, Spenser shows Diggon returning in "September,"
having lost all his flock. The evil and greedy practices castigated in Diggon's account are exactly those which prevent the circumstances the reader would associate with this season:

All for they casten too much of worlds care  
To deck her Dame, and enrich her heyre:  
For such encheason, If you goe nye,  
Fewe chymnese reeking you shall espye:  
The fatte Oxe, that wont ligge in the stal,  
Is nowe fast stalled in her crumenall.  
("Sept." 114-119)

Sometimes the pictorial emblems help to orient us to the traditional details. The "Iune" illustration shows Colin and Hobbinol talking in the foreground while in the background hay is being raked and stacked in the dales, a place, Hobbinol says, "where shepheards ritch, / and fruictfull flocks bene everywhere to see." ("Iune" 21-22). Colin views the scene only to reject it. The bad shepherds, Thomalin says in "Iulye," do not work as they should, but are content with idle luxury: "The corn is theyrs, let other thresh, / their hands they may not file / . . . sike mister men been all miscon" ("Iulye" 191-192). The threshers are busy in "Iulye's" emblem.

In devising the Calender, Spenser plays upon old associations both by direct repetition and by contrast as he develops the theme of moral choice. Like The Zodiake of Life . . . "Wherein are conteined twelve severall labours, painting out moste lively, the whole compass of the world, the reformation of manners, the miseries of mankinde, the pathway to vertue and vice, the eternite
of the Soule, the course of the Heavens, the mysteries of nature, and divers other circumstances of great learning, and no lesse judgement,“7 The Shepheardes Calender correlates aspects of the traditional cycles with the moral choices of the temporal phases of life. Spenser's methods of developing meaning show an innovative treatment in regard to the older tradition.

A Calendar that Time in Durance Shall Outwear

"Vivitur ingenio, caetera mortis erunt."

The meaning whereof is that all thinges perish and come to theyr last end, but workes of learned wits and monuments of Poetry abide for euer. And therefore Horace of his Odes a work though ful in dede of great wit and learning, yet of no so great weight and importaunce boldly sayth.

Exegi monimentum aere perennius,  
Quod nec imber nec aquilo vorax &c.

Therefore let not be enuied, that this Poete in his Epilogue sayth he hath made a Calendar, that shall endure as long as time &c. following the enample of Horace and Ouid in the like.

Grande opus exegi quod nec louis ira nec ignis,  
Nec ferrum poterit nec edax abolere vetustas &c.

"Loe I have made a Calender for every yeare,  
That steele in strength, and time in durance shall outweare:  
And if I marked well the starres resolution,  
It shall continewe till the worlds dissolution.  
To teach the ruder shepheard how to feede his sheepe  
And from the falsers shepheard his folded flocke to keepe."

E.K.'s explanation of the Emblem and his apology for the envoy do not help us much in reading the first lines of the envoy to The Shepheardes Calender.
E.K. unfortunately leads us away from the lines themselves to Horace and Ovid. I think these lines are very important, (1) for understanding what Spenser thought he was doing and (2), for discovering some significant interrelationships in the Calender.

The poet makes the following comments about The Shepheardes Calender: (1) it is a Calendar for every year; (2) it will outlast the hardest of natural substances; (3) it will outwear time in durance; (4) it is not, as E.K. would suggest, something that will last forever, but until the "worlds dissolution;" (5) this is true on the condition that the poet has "marked well the starres revolution;" (6) he has made the calendar for instructing the ruder shepherd how to feed his sheep and keep them safe from the "falsers fraud." How, we may ask, is the keeping of sheep (in the expanded sense of role used earlier) related to natural substances, and time? Why does the permanence of the calendar depend on marking the revolution of the stars, and why does Spenser (unlike E.K.) suggest its duration until the dissolution of the world rather than for eternity like the classical trope?

When one wishes to interpret the poet’s attitude and ideas in an envoy rather than the text of the poem, I think it is valid to look at comparable statements in other works of the author, especially since Spenser makes further comments on the same subject in other poems.
Spenser makes a clear distinction between the temporal aspect of this world and the timeless realm of the divine.

And ye fond men, on fortunes wheele that ride,
Or in ought vnder heavuen repose assurance,
Be it riches, beautie, or honours pride:
Be sure that they shall haue no long endurance,
But ere ye be aware will flit away;
For nought of them is yours, but th'onely vsance
Of a small time, which none ascertaine may.

... 
For all mens states alike vnstedfast be.

("Daphnæïda" 496-504, 518)

"An Hymne of Heavenly Beavtie" traces an ascent in "the frame of this wyde vniuerse," beginning with the earth and ending in the presence of God, whose "throne is built vpon Eternity, / More firme and durable then steele or brasse, / Or the hard diamond, which them both doth passe" (H.H.B. 152-154).

Man on earth is bound to the order of time. To experience time is to know change, to ride the wheel of mutability. Although change makes us conscious of time, neither change nor experience is an evaluative measure of time. The Shepheardes Calender expresses time and demonstrates change, dividing its time into months, but how does it express the evaluative measure, non-temporal in itself, that makes time and change meaningful?

"Durance" implies limits, a beginning and an end. The limited nature of time is set against the non-temporal divine; steel, brass and diamond contrast
with the firm foundation of eternity. If the Calendar is to be valid for every year, the poet must observe and note the stars revolution, the cycle that is beyond the revolving wheel of fortune in order to record the changeless standard that evaluates and measures all temporality. He must not mistake physical reality for higher reality if he would instruct the "ruder shepheard." But the idea of unlimited static time is almost unthinkable, so remote from the rapidly moving temporal sequence of human life that one must look closely to see how Spenser can use this as an evaluative measure by which to interpret human temporality. How, we ought to ask, does The Shepheardes Calender express the nature of the non-temporal evaluative standard that reconciles the experience of temporal man and the unchanging eternal realm?

**Time and Linguistic Structure**

One of the features of language which structural analysis of "November" brings out sharply is the high level of priority which syntax gives to expressing time. In "November" the temporal adverbs and reason or purpose adverbs dominate and link most of the structural units. In any discourse unit, whenever a reason is given by a statement, whether embedded or not, the sentence will carry its own tense marker if not additional adverbs of time, and there will be a resulting temporal relationship between the matrix sentence and the embedded sentence, and between sentences in the discourse unit. The reason for
or result of something either co-occurs, happens before or happens after something else. In addition to the adverbs of time and reason dominated by the predicate phrase, there are adverbs of time, frequency, duration, and manner dominated by the verb which provide for expressions of time. Every embedding except adjectives and some nominalizations appears to lend further opportunities for expressing time. There also is an important abstract relationship between our feelings about time and our perception of things and events. The way in which a particular unit of discourse employs its temporal expressions can be the basis of generalizations that define equivalence classes.

The speaker who uses a "privileged tense" or certain kinds of adverbs of time reveals the kind of perceptions he makes. "Privileged tense" means the consistent use of one tense to describe actions, events or states which ordinarily would require multiple tenses for expression. We have all met persons who, in speaking of actions, are always "about to begin" and those who are always "just finishing" to complement those who are always "just in the middle." The characters in The Shepheardes Calender are differentiated by the feelings about time their language expresses, which might be called their "temporal perspective." The contrasting temporal perspectives are part of Spenser's basic strategy in creating the structure of the Calender.

In the November eclogue, there is continual contrast between time past and time present. Until section four of the elegy, time is felt to be successive, a series of discrete units, each with its own qualitative nature:
"Thenot. Colin, my deare, when shall it please thee sing, 
Col. Thenot, now nis the time of merimake, 
Nor Pan to herye, nor with love to playe: 
Sike myrth in May is meetest for to make, 
Or summer shade, vnder the cocked haye. 
But nowe sadde Winter welked hath the day, 
... Thilke sollein season sadder plight doth aske; 
And loatheth sike delightes as thou doest prayse: 
The iorowefull Muse in myrth now list ne maske, 
As shee was wont in youngth and sommer dayes. 
("Nov." 1,9-20)

Time past when Dido lived had its particular character; she is "the wight whose presence was our pryde, ... whose absence is our carke." The event of Dido's death structures time, marking the boundaries of a qualitative temporal unit. Each prior unit of time is at once isolated and irrecoverable, and yet imposes constraints upon present and future units. To discover the relationship between successive units is one of the objects of the elegy. The original perspective persists through stanza eleven of the elegy: "The braunch once dead, the budde eke needes must quaile." Continuity and unity of identity seems destroyed by the fact of death. "The Fatall Sisters eke repent / Her vitall threde so soone was spent." The image of the buried body can provide no other significance so long as the successive, finite, segmental perspective holds. Only under the perspective of eternity can the discrete units be seen in a way that explains their relationships and gives new meanings to appearances by connecting appearance with a more stable reality.
In *The Shepheardes Calender* the standard of measure, like the world view of the poem, is developed progressively, by contrasting the interpretations of characters whose temporal perspectives differ. There are four major kinds of temporal perspectives. Cuddie and Palinode would seize the moment; present reward, pleasure, and satisfaction attract them. They interpret experience in terms of the moment. Time is short in Palinode's view: "What shoulden shepheards other things lend, / Then, sith their God his good does them send, / Reapen the fruit thereof, that is pleasure, / The while they here liven, at ease and leasure? / For when they bene dead, their good is ygoe..."

Young Willye of "March" and Perigot also belong to the group that have this temporal perspective.

Piers, Thenot, and Diggon have typological cyclic views of time. That is, their perspectives are oriented to a future event that alters the meaning of present circumstances and acts. In contrast, until "November" Colin has a temporal perspective oriented to a past event that alters his view of present time.

As these temporal perspectives confront each other repeatedly within the cyclic structure, certain situations and perspectives conflict and qualify each other: Cuddie and Thenot in "Februarie," Palinode and Piers in "Maye," Diggon and Hobbinol in "September," Cuddie and Piers in "October." The temporal views expressed are modified by reinforcement and contrast of equival-
ence classes of temporal views. The views of those whose temporal perspective is oriented to the present moment are opposed by the typological cyclic view. The typological view of time is oriented to future time, usually the Last Judgment. The future event is foreshadowed by classes of past events, and the event to come retroactively, yet before the fact of the future event, reevaluates present time. Thus, Spenser is able to integrate and encode an eternal standard in a view of present time.

Temporal perspectives determine the interpretation of appearances. In making "a Calender for every yeare," Spenser compares man's view of time to the cycle of eternal time, creation - fall - redemption, or recreation. He considers how temporal perspectives affect men's ability to make the right choices, the right decisions. Spenser would show men the way to choose durable values. "Unwise and wretched men," Colin says, "to weete what's good or ill." Without a temporal perspective which allows him to see beyond the moment, man is bound to his passions, committed to expediency rather than Prudentia, the highest of the humanists' classical virtues. The "Calender for every yeare" relates the temporal cycle to the eternal cycle, illuminating "all mortall actions here, / And euen the thoughts of men," in that immortal light that "from th'eternal truth ... doth proceed."

Joanne Field Holland, speaking of The Faerie Queene, comments:
[there is] a sense one gets on reading the poem that the most important relationships among its characters, actions and places are relations of parallelism and contrast, an association of types and antitypes with one another out of sequence, out of time. . . . The materials of the poem cohere instead as figures and fulfillments of one another, annihilating time and "story" in between.11

Making some reservations about characterization, this is also the sense one gets reading The Shepheardes Calender. In The Shepheardes Calender as well as The Faerie Queene there is a constant contrast in temporal perspectives that is finally dominated by the typological view of cyclic time which overcomes and reevaluates the temporal perspectives of those characters who perceive time as a linear sequence of discrete moments. It seems to me that the antagonistic characters of The Faerie Queene also demonstrate opposition to a cyclic view of time, an aspect that is somewhat less apparent because of the narrative voice in The Faerie Queene (a feature that is used very little in The Shepheardes Calender). Cyclic structure and cyclic temporal perspective show the universal and "timeless" significance of present actions as they are qualified retroactively by future events foreshadowed in past events. Future judgment shall abolish temporality, measuring and evaluating mortal actions and human attitudes toward time by a more substantial reality.

But that immortall light which there doth shine,
Is many thousand times more bright, more cleare,
More excellent, more glorius, more divine,
Through which to God all mortall actions here,
And even the thoughts of men, do plaine appeare:
For from th'eternal Truth it doth proceed,
Through heauenly vertue, which her beames doe breed.
(H.H.B. 169-175)

The day of accounting to Great Pan is really the anticipated event of seeing ourselves as God sees us, facing our motives, thoughts, deeds, diligence or self-indulgence as it is bathed in the light of eternal and not temporal truth.

FOOTNOTES


3. She is misplacing the emphasis though, I think, in saying that "Januare" is a "profane" parallel to the "sacred" teaching.

4. See Ch. IV, n. 24.


7. The title page of the Zodiakte quoted by Heninger, p. 311.


CHAPTER VII

IDEA THE SHEPHEARDS GARLAND

Drayton's Originality

Idea the Shepheardes Garland is the work of a poet whose identity and professional pride was based on a strong historical consciousness of the great poetic tradition. Drayton helps his reader to grasp what that tradition meant to him in a charming anecdote of his youth.

In my small selfe I greatly marveil'd then,  
Amongst all other, what strange kinde of men  
These Poets were; And pleased with the name,  
To my milde Tutor merrily I came,  
(For I was then a proper goodly page,  
Much like a Pigmy, scarce ten yeares of age)  
Clasping my slender armes about his thigh.  
"O my deare master! cannot you," quoth I,  
"Make me a Poet? Doe it, if you can,  
And you shall see, Ie quickly bee a man."  
"If you'le not play the wag, but I may see  
You ply your learning, I will shortly read  
Some Poets to you." Phoebus be my speed,  
Too't hard went I, when shortly he began,  
And first read to me honest Mantuan,  
Then Virgils Eglogues. Being entred thus,  
Me thought I straight had mounted Pegasus,  
And in his full Careere could make him stop,  
And bound upon Parnassus by clift top.

Yet if Drayton gained his sense of identity as a poet by reading Virgil and Mantuan, he did not feel stifled by the practices of earlier poets. In the dedication to Ideas Mirrour (1594) Drayton asserts his integrity:
Yet these mine owne, I wrong not other men,

... Divine Syr Phillip, I avouch thy wri,
I am no Pickpurse of anothers wit.²

We shall be closest to a right understanding of Drayton and his poetry if we keep in mind that Drayton's originality always springs from a mind that self-consciously experiments with a tradition. Certainly Drayton's Idea the Shepheards Garland must not be thought of as a stale imitation of Spenser's The Shepheardes Calender. I hope to make clear that there are notable differences between the two works, but I also hope to show that because of their structure, both works create significance in a similar manner.

The World View of "Idea the Shepheards Garland"

Although we shall find many similarities between Idea the Shepheards Garland and Spenser's The Shepheardes Calender, the world views of the two poems are not the same. The world view of Idea the Shepheards Garland is as traditional and as ancient as Spenser's, but surprisingly, it is also more complex than the world view of The Shepheardes Calender. The ideal of order is treated as an immediate demand in The Shepheardes Calender, something that should be achieved in the present by fulfilling the obligations of roles that contribute to cosmic order. As a whole, The Shepheardes Calender does not focus its emphasis retrospectively on the recovery of Eden or Arcadia, or futuristically...
on a millennium. Although Eden, the early life of the church, Judgment Day
and heaven are recognized, it is present order that is at stake—present action,
immediate duty, and current evils. There is a polar opposition between the
present ideal of rigorous moral dedication and self-indulgent libertinism. The
tension arises from the dispute over whether the shepherds will or will not
fulfill the ideal and understand the critical importance of their decision.

In Idea the Shepheards Garland what one does now is important, but
it achieves its importance as it relates to the past or the future. Caught in
an imperfect here and now, Drayton's shepherds must choose a mode of life
that will compensate for the continually declining state of the world. As
Harry Levin has demonstrated in great detail, the writers of the Renaissance
frequently used archetypal devices for dealing with unhappy conditions and
prospects for improvement. They chose to project superior alternatives in time
and space, an activity of the imagination we also share:

But if our longing to escape—or, more positively, to
better our condition—has any goal, however dimly en-
visioned, it must be located elsewhere or otherwhile.
Standing here and wishing to be there, we are given
a choice, at least by imagination; we may opt for some
distant part of the world, a terrestrial paradise, or for
an otherworld, a celestial paradise. Living now and
preferring to live then, we are not likely to get beyond
an imaginative exercise; but again we are faced with a
double option. If we reject the present, we must choose
between the past and the future, between an Arcadian
retrospect and a Utopian prospect. The spatial and
temporal distances may prolong one another, as they
do in exotic imaginings that took place far away and long ago. Both of them fall within the orbit of primitivism. On the other hand, both the expectation of an afterlife and, on a more worldly plane, the resolve to build a heaven on earth through social planning share a common expectancy, which might be viewed as chiliasm or millennialism. . . .

These are the possibilities that lay open to the visionary, whose area of speculation is bounded only by what a German scholar calls wish-space (Wunschraum) and wish-time (Wunschzeit). 3

The world view of the **Garland** presents as poles of possible perfection the golden age, distant in time, but apparently located in the same imaginary space occupied by the shepherds of the **Garland**, and a future era of perfect timeless transfiguration. All present action is valued (1) according to its power to ameliorate the present, or (2) as it tends to produce future happiness, or (3) as it tends to recapture and restore the past. The real problem or issue in the **Garland** can be stated in the question, "What are the possibilities for perfection in a declining world?" Nostalgia is produced by the disparity between present activity and inaccessible ideal states, and the conflicts in **Idea the Shepheard's Garland** are between ways of eventually achieving this golden beatitude. The eclogues of the **Garland** explore the problems of restoring and establishing states of harmonious relationship in a continually declining and decaying world. The full complexity of the world view of **Idea the Shepheard's Garland** emerges gradually in the series of nine eclogues. Drayton begins by setting the present cosmic order in relation to a future state of timeless and perfect transfiguration.
The First Eclogue: The Cycles of Time and Timelessness

The poem to "The First Eglog" sets up a metaphoric analogy between the qualities of the seasons in nature and the emotional life of man:

When as the joyfull spring brings in
the Summers sweete reliefe:
Poore Rowland malcontent bewayles
the winter of his grieue.\(^4\)

(1. i-iv)

Rowland, like Colin in "Iune," is not in harmony with the natural cycle. "Winter" gives Rowland's emotional state a temporal and qualitative definition; we infer that he has known other seasons as well.\(^5\) In the poem Drayton carefully sets the reader in adjustment to the ideas that will constitute the key themes of the poem: ideas of process and change and correspondences between man and nature.

Stanza one tells of the arrival of the new season through astronomic and mythological images that describe process in terms of cause and effect:

Now Phoebus from the equinoctiall zone,
Had task'd his teame unto the higher sphare,
And from the brightnes of his glorious throne,
Sends forth his Beames to light the lower ayre,
The cheerfull welkin, comen this long look'd hower,
Distils adowne full many a silver shower.

(1. 1-6)

The second stanza further divides the temporal cycle by introducing a smaller cycle which forces us to see Phoebus, "the cheerfull welkin" of stanza one, as more than a seasonal sign. By the lines "Fayre Philomel night-musicke of
the spring . . . Before sayre Cinthya actes her Tragedye." we are reminded covertly that his journeys, regardless of exact celestial route, represent half of the daily cycle. Her "deepe sobbes and dolefull sorrowing" anticipate the tragedy the shepherd will present later in the poem. Process is emphasized again in the second stanza as night is replaced by dawn and another singing bird: "The Throstlecock, by breaking of the day, / Chants to his sweete, full many a lovely lay." The second stanza anticipates not only the complaint of Rowland, but the whole garland, which will include complaints, moral explorations into both joy and tragedy, and sweet songs of love and praise. Stanzas two and three portray activity in the natural world of birds and beasts. Their activity is shown to be the natural response to the changes of daily and seasonal cycles. The creatures' actions are described by emotional terms: the snake shuns the "darksome shades" because they are "loathsome;" the buck "scorns the hunt;" the throstlecock's mate is "his sweete" (italics mine). All the complex relatedness of season, creature and emotion so far suggested becomes the subject of the fourth stanza:

Through all the partes, dispersed is the blood,
The lustie spring, in flower of all her pride,
Man, bird, and beast, and fish, in pleasant flood,
Rejoycing all in this most joyfull tide.
(l. 19-22)

The meaning of Rowland's isolation from the natural process is intensified through the contrast with the other creatures in nature when we find him, at the end of
stanza four, forlorn with woe, leaning on a Ranpick tree. The Ranpick tree, or rampike tree, "a tree with age beginning to decay at the top," is the first image of decay associated with change in the eclogue, and it suggests the opposition between irrevocable change and redemptive change, destruction and renewal that will be a recurrent motif in the Garland. Rowland, who leans on the Ranpick tree, will sing of redemption and transfiguration, but a redemption that is possible only through the agency of death, destructive change.

Rowland's address to "blessed Pan" reveals the first cause of the order and the cycles thus far presented in the poem; God is the "wise inventor" and the creator of all things, "Refreshing nature with the lovely spring." In the spring sunshine, the shepherd is out of tune with the pattern of universal harmony. Rowland must reconcile himself with the divine scheme, and the rest of his confession (lines 31-72) reveals the process by which he will find his destined role in the divine order.

Having concluded his review of the order of sublunary nature, Rowland looks upward and affirms that all he sees has been ordered harmoniously by God. The sun, moon, and planets receive their stations and functions from the "strong builder of the firmament." The heavenly bodies have been placed so "that they should not jarre." Rowland's contemplation proceeds in an orderly fashion from a consideration of God "Refreshing nature with the lovely spring," the one who controls sublunary nature, to God the "strong builder of the firmament." In the
next meditative scene envisioned by Rowland all the cherubim are "low abased" before the heavenly throne. The recognition of the divine sovereign brings Rowland to a new sense of his obligation to God and he petitions: "Receive my vowes as incense unto thee / My tribute due to thy eternitie." His prayers shall "Be in thy sight perfumed sacrifice." As pledges of contrition he will give "smokie sighs." The tears, prayers and sighs are identified with the elements of ritual sacrifice offered by the archetypal shepherd, Abel, whose sacrifice pleased the Almighty. In Rowland's confession the sacrifice is internalized, personalized; the emphasis is on the inward state rather than the outward act.

The meditative process Rowland undergoes is one that Drayton specifies in other works as being necessary for the writing of true poetry. It is an experience spiritual in nature, but affecting the whole man. Past offenses and follies are amended by submission; the next step is contrition, which "a refined life begins." The fuller consciousness of himself and God enables the poet to make the proper oblation for his sins. Part of the refined life attained by Rowland is a purified sight: through "heaven-beholding eyes" he views "the clearest christall shining throne." This vision is not a mere decorative image, but a projection of Drayton's conception of ultimate beauty and wisdom. The term "cleer," or "clear" in Drayton's poetry has a specialized meaning. Joan Grundy investigated the unusual usage and found that it has a complex applica-
tion: "implying something knowledgeable, visionary, heroic in theme and spirit, perspicuous, and shiningly beautiful."⁹ The vision of the "clearest christall shining throne" affects the contemplative shepherd and brings about an inward change that is at once spiritual and intellectual. Achieving true repentance and caught up in the meditative ecstasy, the shepherd poet is able to understand the relationship between his own life with its tribulations and the nature of God's being.

In three stanzas Rowland sings the three-fold process of transformation that involves human and divine natures. The mortal man, existing in time and space, is subjected to powerful contrary forces in the world. The action of these forces is pitted against the human expectations and efforts, and is described with a series of verbs that emphasize complementary aspects of process:

My sorrowes waxe, my joyes are in the wayning,
(Stanza 10) My hope decayes, and my despayre is springing,
My love hath losse, and my disgrace hath gayning,
Wrong rules, desert with teares her hands sits wringing:
Sorrow, despayre, disgrace, and wrong, doe thwart
My Joy, my love, my hope, and my desert.
(1. 55-60) (Italics mine)

The verbs of process underlined in the first four lines of stanza ten develop an opposition between nouns that is summarized in the last two lines. Brought to a point of despair on the mortal level, man is able to triumph on the spiritual level. Because of his alliance with God, the forces of time and death ultimately serve with justice and faith to conquer the poet's afflictions:
Devouring time shall swallow up my sorrowes,
(Stanza 11) And strong believe shall torture black despaire,
Death shall crewhelme disgrace, in deepest furrowes,
And Justice laie my wrongs upon the Beere:
Thus Justice, death, beleefe and time, ere long,
Shall end my woes, despayre, disgrace and wrong.
(1. 61-66)

Even here the resolution is not complete. The nouns which represent the forces of partial transformation are subjected to further process in stanza twelve. The ultimate relationship of man and God is achieved beyond a temporal and mortal state:

Thus time, beleefe, death, Justice shall surcease,
By date, assurance, eternity and peace.
(1. 71-72)

The poet's story, like the nightingale's, is tragic; its resolution is completed by a transformation beyond the limits of this world. Eternal joy, assurance and peace are promised, but not given in this life.

With beautiful symmetry the next to the last stanza of the eclogue recalls the image of the second stanza, ("Philomel night-musicke of the spring
. . . with deepe sobbes, and dolefull sorrowing, / Before fayre Cinthya actes her Tragedy") as we see Rowland "Thus breathing from the Center of his soule,
/ The tragick accents of his extasie." The last stanza achieves the resolution of all the major themes and images of the poem, and begins by recalling the first image of the poem, the sun. At the beginning of the poem, Rowland was at odds with the cycles and seasons, but the last stanza concludes with the
moon's arrival, the part of the daily cycle to which he has the closest correspondence:

Now in the Ocean Tytan quencht his flame,
And summond Cinthya to set up her light.
(1. 79-80)

Rowland and Philomela are both creatures whose spring abode is night, but Rowland's sight is now set even beyond the sublunary realm. The next lines offer a concluding emblematic image of the high revelation that Rowland has found in his moment of ecstasy: "The heavens with their glorious starry frame / Preparde to crowne the sable-vayled night."

The aspects of the divine that Rowland reveals in his song seem largely impersonal and abstract, but the concluding emblem denies this:

Quid queror? et toto facio convicia coelo:
Di quoque habent oculos, di quoque pectus habent.

[Why do I complain and make cries to all heaven?
The gods too have eyes, the gods too have a heart.]

The Possibilities of the Present

Drayton's shepherds are ever conscious of time and mutability. Motto utters the desperate communal truth of the Garland to old Gorbo: "our proverb sayth, Nothing can alwayes last" (VIII. 116). The only refuge from mutability is the "assurance, eternity, and peace" glimpsed in the first eclogue, and the vision offers only slender consolation to the shepherds who must live within the
cycles of constant change. The challenge of life in the world of the Garland, then, is to find a way of compensating for decline and decay, impermanence and lost perfection.

The younger shepherds choose love and poetry as a means to happiness and permanent bliss. Rowland once had this experience, and a poem composed in his youth is recited in the second eclogue by an older shepherd, Wynken, as part of a lesson to young Motto on the perils of love. Rowland's poem praises the object of his love as an exemplar of chastity, wisdom, thought, joy, mercy, and honor (to name but a few of the excellences he attributes to her): "Yea she alone, next that eternall he, / The expresse Image of eternitie" (II. 80-81). Motto enthusiastically approves because he believes that love is divine, lifting the mind so that man may write poetry of the highest sort. Batte, the young shepherd of the seventh eclogue, "lately faine in love," re-enacts Rowland's history, and gives a more detailed presentation of the "youthful" thesis on love and poetry: "That all my good consisteth in my love." Batte argues that love is the force that guides men's lives and inspires all art, teaches honor and virtue, fosters poetry and graceful speech, and Batte also asserts that love is the force that obtains social reward and prestige:

Love was the first that fram'd my speech,
love was the first that gave me grace:
Love is my life and fortunes leech,
love made the vertuous give me place.
. . . .
Love placed honor in my breast,
love made my learnings favorit,
Love made me liked of the best,
love first my minde on vertue set.
(VII. 177-80, 185-88)

Batte, Motto and Rowland champion a kind of courtly Neoplatonism that has been
given broad social implications. While such a scheme might work in the golden
age, Batte treads dangerously close to the precipice that awaits those who
"cogge for pence," who write for riches and wealth, and thus betray the high
purpose of their art. Drayton invites the reader to interpret the pragmatic
praise of love ironically by the over-obvious coupling that goes on unalleviated
for twenty-six lines, and by the admonition Borrill gives just before Batte begins:

"Much will be sayd, and never a whit the near."

Drayton's Neoplatonism is a popular, aesthetic, courtly Neoplatonism
made fashionable by Sir Thomas Hoby's 1561 translation of Castiglione's The
Courtier. The Neoplatonic ascent described by the shepherds has a good deal
in common with Bembo's description of the "stayre of love" in that well-known
book. In The Courtier (Hoby's translation) we find the following recommendations
of love:

Thou the most sweete bond of the world, a meane betwixt
heavenly and earthly thinges, with a bountifull temper
bendest the high vertues to the government of the lower,
and turning backe the mindes of mortall men to their be-
ginning, couplest them with it.
Thou art the father of true pleasures, of grace, peace,\nlowliness, and good will, enmy to rude wildnesse, and\nsluggishnesse: to be short, the beginning, and end of\nall goodnesse.

... his guide, that leadeth him to the point of true\nhappinesse.\n
Motto's tribute, "Oh divine love, which so aloft canst raise, / . . . inspire\nthe pen with so high prayse," echoes Bembo's "what tongue mortall is there\nthen (O most holy love) that can sufficiently prayse thy worthiness?"\nDrayton has pursued the social implications of the philosophical theory of\nlove in an uncommon way. Batte's poem envisions a liberal reward as well\nas social position and recognition for the poet. And it is implied that the\npoet-lover is loved in return. Reciprocity is the social dynamic of The\nShepheardes Calender also, but Drayton gives it a different philosophic basis\nin the Garland.

Wynken and Borrill, the older shepherds, have a very different attitude\ntoward love and poetry. Wynken and Borrill have suffered debilitating changes\nof old age. They too once believed in love and love poetry, and their ex-
perience offers an evaluative measure of the young shepherds' proposals. When\nMotto praises the poem Rowland wrote, Wynken is anxious to show that love\ndoes not necessarily make glorious poetry possible. To confirm his opinion\nWynken shows how Rowland became a singer of "dolefull elegie" because of\nthe pains of love. Spenser describes the same experience in the "Hymn in\nHonour of Love:"
His care, his joy, his hope is all on this,  
That seems in it all blisses to containe,  
In sight whereof, all other blisse seemes vaine.  
Thrise happie man, might he the same possesse;  
He faines himselfe, and doth his fortune blesse.

And though he do not win his wish to end,  
Yet thus farre happie he him selfe doth weene,  
That heauens such happie grace did to him lend,  
As thing on earth so heauenly, to have seene,  
His harts enshrined saint, his heauens queene,  
Fairer then fairest, in his fayning eye,  
Whose sole aspect he counts felicitiye.

...  
Yet, when he hath found favour to his will,  
He nathemore can so contented rest,  

---Thou that hast never loved canst not believe  
Least part of th'euils which poore louers greeue. 12

Both Spenser and Drayton use the term "faine" or "feign." Wynken says that those who deify the lady "lewdly faine." Spenser comments that "might he the same possess / He feigns himselfe, and doth his fortune bless." Also, "his heaven's queen, Fairer than fairest, in his feigning eye, Whose sole aspect he counts felicity." In these lines, feign does not mean only to "tell a story" or "create a fiction." It means particularly to create a false illusion or image. The construction to "feign oneself" is cited in the N.E.D. as meaning conjuring up to oneself that which is delusive or unreal. 13 This seems to be the sense intended here, where Wynken is refuting Motto's assertion that love makes possible a kind of knowledge above the merely rational. Wynken believes that such "knowledge" is not only non-rational but is a false and deluding
illusion that deceives man about his position in the natural world. Borrill concurs when he replies to Batte:

Ah foolish elfe, I inly pittie thee,
   misgoverned by thy lewd brainsick will:
The hidden baytes, ah fond thou do' st not see,
   nor find'st the cause which breedeth all thy ill:
Thou think'st all golde, that hath a golden shew,
   And art deceiv'd, for it is nothing so.

     . . .
Is love in thee? alas poore sillie lad,
   thou never couldst have lodg'd a worser guest,
For where he rules no reason can be had,
   so is he still sworne enemie to rest:
It pitties me to thinke thy springing yeares,
Should still be spent with woes, with sighes, with tears.
     (VII. 67-72, 193-98)

The conflict between the young and old shepherds of the Garland is finally a conflict between beliefs in rational and irrational or revealed knowledge, between practical reason and mysticism. Borrill and Wynken believe that reliance on the ecstatic visions of a religion of love results in delusion and emotional instability. It destroys content, and thwarts the goal of the simple life. Borrill is convinced that love as Batte conceives it is not the proper object of contemplation. Such love encourages an aspiring mind whose object is not otium but wealth, position and power, a mind that does not distinguish between gold and golden show.

Borrill's ideal is the contemplative life, which he offers to share with Batte:

---

Borrill, my coate from tempest standeth free,
   when stately towers been often shakt with wind,
And wilt thou Borrill, come and sit with me?
   contented life here shalt thou onely finde,
Here may'st thou caroll Hymnes, and sacred Psalms,
And hery [praise] Pan, with orizons and almes.
And scorn the crowde of such as cogge for pence,
and waste their wealth in sinfull braverie
Whose gaine is losse, whose thrift is lewd expence,
and liven still in golden slavery:
Wondring at toyes, as foolish worldings doone,
Like to the dogge which barked at the moone.
(VII. 19-30)

Batte's idealized view might be a felicitous choice in an age whose interest in
gold was aesthetic, but Borrill and Wynken know that the golden age has passed,
as they frequently remind us. Old and experienced, they see that love may be
the source of dainty and high strains which please the young, but which will
also be a corrosive to the mature heart. Moreover, love in a stone or iron
age may be unrequited. Poetry that praises virtue may be rewarded with neither
love nor praise, and if it has been written for fame and money, the poet will
be deterred from seeking that knowledge which would bring peace and content.
Being old, in the Garland, means to be painfully aware that the idealistic
vision of what life should be like spontaneously occurs in youth, and it also
means to acknowledge the harsh truth that in a corrupt world idealistic pre-
conceptions can be dangerous for the individual.

The philosophical orientation of the older shepherds in the Garland is
Boethian. Several of their ideas are probably derived from Boethius' The
Consolation of Philosophy. Gorbo makes a very specific allusion to The Con-
solation in the sixth eclogue:

Gorbo. So said the Sage in his Philosophie,
The Lordly hart inspir'd with noblesse,
With courage doth his crosses still supresse,
His patience doth his passions mortifie,
When other folke this paine cannot endure,
Because they want this med'cine for their cure.
(VI. 19-24)
The strongest specific clue to the identity of the "Sage" is the phrase "Because they want this med'cine for their cure." The interrogation of Boethius is repeatedly referred to as "medicine," and the controlling metaphor of the dialogue is the "physician-patient" relationship.\footnote{14}

The older shepherds' views of god, fortune and right conduct all derive from Boethius. The idea of a god who exists beyond time such as Rowland presents in the first eclogue is central to Lady Philosophy's argument in Books IV, V and VI of the Consolation. The constant inconsistency of fortune, a commonplace, is repeated by Perkin in Eclogue VI. The most influential source of this commonplace in the Middle Ages and in the Renaissance was the Consolation.\footnote{15} The proper conduct of life, in view of the instability of earthly position, power, wealth and fame, was devotion to God, the study of philosophy, and the contempt of all earthly pleasures and possessions. It is this course of conduct that is urged upon the younger shepherds by their elders.

The understanding of the past and the concept of the loss of the golden age held by the older shepherds also derives from Boethius and details about the golden age recounted by Gorbo in the eighth eclogue are evident in Poem 5 of Book II of the Consolation.\footnote{16} Earthly fame, in such a changeable universe, can only be a delusion, and this, in part at least, helps to explain Drayton's insistence upon the heavenly reward and the heavenly fame of Elphin and Pandora. The idea of emulating the virtue of one's ancestors is emphasized in Prose 6 of Book III.
While the Neoplatonic and Boethian aspects of the world view of the *Garland* tend to counsel two different courses of conduct, they share the fundamental belief that wisdom is a learned recollection of something forgotten by the soul. The major difference between the two attitudes, the Neoplatonic and the Boethian, is the different sort of contemplation and poetry they advocate. The Neoplatonic shepherd-poet adores the beautiful object and in contemplating her beauty expects the mind to be raised above earthly things. Lady Philosophy banishes the lighter and frivolous Muses, whom she calls Sirens, and calls upon her own Muses of wisdom. It is the conflict between these two positions that lies at the heart of the youth and age debates in the *Garland*. Drayton does not allow an easy victory to either side in these confrontations of youth and age, but chooses to make his reader face the full complexity of the problem, which he explores in detail in the fifth eclogue.

"Her rarest virtues blazond by thy quill"

The fifth eclogue examines the relation between poetry and the deteriorating condition of the world, exploring the implications of the younger shepherds' theories about the function of poetry. The introductory frame begins with a discussion of literary genres and poetic style. Motto, who seems to have refined his philosophical ideas since the second eclogue, acknowledges the changes in Rowland but asks
... if time have yet revi'd in thee,
Or if there be remaying but a grayne,
Of the old stocke of famous poesie,
Or but one slip yet left of this same sacred tree.
(V. 2-5)

Motto suggests that the true worth of poetry is its ability to record virtue, and thus to provide a moral standard for the future. Flattery and invective are denounced. Drama is also denied any merit as a form for depicting honor and virtue because it attempts to show virtue among the proud, aspiring and ambitious. "True valeur," Motto insists "lodgeth in the lowlest harts, / Vertue is in the minde, not in th' attyre, / Nor stares at starres; nor stoups at filthy myre" (V. 28-30).

Having denied the Tamburlaines and Hieronimos of the time the name of virtue, Rowland responds with a song that demonstrates the kind of virtue Motto's statement about the purpose of poetry had esteemed. Rowland's blazon of Idea is a tribute to her physical beauty and more. Instead of the catalogue of physical perfections we are accustomed to finding in poems like Sidney's "No tongue can her perfections tell" or Chapman's "Amorous Zodiacke," Rowland sings a Neoplatonic anatomy of the lady. He attempts to reveal the divine pattern or idea that is incarnated in the lady's body. As he sings of her physical beauty as well as "the fairest light that ever shone, / that cleare which doth worlds cleerenes quite surpass," we see why the introductory debate condemned the "troupes of paynted Imagerie." The lady herself provides
That stately Theater on whose Fayre stage,
Each morall vertue acts a princely part,
Where every scene pronounced by a Sage,
Eternizeth divinest Poets Arte,
Joyes the beholders eyes, and glads the hearers hart.
(V. 117-21)

His purpose, Rowland declares, is to provide a mirrour for the lady

"Where humaine eyes may view thy vertues beautie," one that the lady herself
might use:

Knewest thou thy vertues, oh thou Fayrest of Fayrest,
Thou earths sole Phenix, of the world admired,
Vertue in thee repurify'd and rarest,
Whose endless fame by time is not expired,
Then of thy selfe would thy selfe be admired.
(V. 137-41)

The purpose of such poetry is valid, but in an era far from the golden age

Motto must finally counsel Rowland to cease:

She sees not shepheard, no she will not see,
Her rarest vertues blazond by thy quill,
Nor knowes the effect the same hath wrought in thee,
The very tuch and anvile of thy skill,
And this is that which bodeth all thy ill.
(V. 167-71)

Rowland's blazon not only demonstrates the nature of virtue, but it
provides a theoretical explanation of how poetry is related to a decaying world.
In the Neoplatonic theory incorporated in the poem's world view, the body en-
closes in clay a superior image of itself, its soul. The actual macrocosm is also
an imperfect version of a perfect world, a perfect society, that has degenerated
with the passage of time. By piercing the grossness, poetry recovers a vision of
wisdom, innocence, and moral perfection in both microcosm and macrocosm. Poetry
can recover the golden age, when we were not so far along the path of decay.
Thus Drayton gives his own theoretical support to Sidney's assertion that "Her [Nature's] world is brasen, the Poets only deliver a golden."\textsuperscript{17} By giving aesthetic reality to the divine and virtuous image, or idea, poetry makes it possible for the reader to recover the knowledge lost to the soul when it entered a physical body. A slightly different Platonic concept of poetic creation formulated in less philosophic detail, can be found in Sidney's \textit{Apologie} also:

\text{"\ldots\; for any understanding knoweth the skil of the Artificer standeth in that \textit{Idea} or fore-conceite of the work, and not in the work it selfe. And that the Poet hath that \textit{Idea} is manifest, by delivering them forth in such excellencie as hee hath imagined them.\textsuperscript{18}\"}

In Sidney's explanation it is not clear whether the poet's \textit{idea} is the same thing as a Platonic \textit{idea}. Drayton shows each of these poetic flights as a renewal, an escape from the ravaging effects of time, a record and aesthetic rebirth of virtue. For this reason, each of the women who inspires the poet in his search for the virtuous and beautiful is called a "Phenix:" Beta, "Beta alone the Phenix is," in the third eclogue; Idea, "earth's sole Phenix," in the fifth eclogue; Pandora, "Arabian Phenix, wonder of thy sexe," in the sixth eclogue. The mysterious power of renewal exists in each of these paragons. What at first seems only a deplorable lack of imagination on Drayton's part is really a consistent and meaningful pattern of repetition.\textsuperscript{19}

If Idea will not view the image of her better self in the pastoral mirror Rowland offers, there is yet hope for the present, and that is offered by Beta, the queen of shepherds, whose praises are sung in the third eclogue.
Orpheus and Order

"Sing a while of blessed Betas prayse, / faire Beta she." Perkin urges Rowland at the beginning of the third eclogue, because recently only "scurril minstrelcy" and "filthie ribauldry" can be heard. Rowland's muse is, of course, inimical to these low strains, to base satire, and false flattery, and is best suited to a hornpipe. Rowland recognizes his duty to Beta, and in spite of his heavy heart, he agrees to sing.

Rowland's song is a complex tribute to Elizabeth. All the entities of the universe join in celebrating the queen in a regulated ritual of praise. The ritual begins with the shepherds singing Beta's praise. This singing causes certain kinds of reversals. The little birds fall silent and the rivers reverse the course of their flow. Some beings that are usually found in diverse random patterns of action assume patterns of order. The swans of the Thames range together "on a ranke," and the nymphs dance in troops on the banks of the river bearing olive branches of peace. A chorus of nightingales, osels and throstlecocks, muses, sirens, and tritons join together to sound the queen's praise. As Beta sits in the seat of honor, the sun, moon, stars, and rainbow are humbled in her presence. The day stands still to admire her face and time stretches forth her arms to embrace Beta. There is a ritual coronation of Beta with various crowns. Beta presides as "Queene of Muses," wearing the "corinall." Her golden tresses are to be trimmed with the leaves of Apollo's sacred tree, and along with a "Chapilet
of azur'd Colombine," "sweetest Egantine" is to be wraithed about her coronet.

Finally, the blessed angels have prepared for her reward:

Not such a golden Crowne as haughtie Caesar weares,
But such a glittering starry Crowne as Ariadne beares.

(III. 77-78)

At last motion is restored as part of the ritual of praise. The poet admonishes the river, "Goe passe on Thames and hie thee fast unto the Ocean sea, / And let thy billowes there proclaim thy Betas holy-day." The ideal monarch described is not only a source of poetry (Queen of Muses) but an administrator who deserves their praise by returning it. In this role the queen establishes the perfect pattern for love, hope, joy, just praise and reward that will result in a flourishing kingdom:

And water thou [Thames] the blessed roote of that greene Olive tree,
With whose sweete shadow, all thy bancks with peace preserved be,
Laurell for Poets and Conquerors,
And myrtle for Loves Paramours:
That fame may be thy fruit, the boughes preserv'd by peace.

(III. 97-101) in italics in text.

The ritual is completed with gifts, music and promises of annual sacrifice and perpetual watch by shepherds and maids. The happy result is a large empire stretching from east to west, peaceful and content, with the rural values of otium extended on a universal scale.

The praise of Beta is very important to the world view of Idea the Shepheard's Garland. It suggests an attitude toward the present that is not
duplicated by any of the other eclogues, except in part by the sixth. The
speakers of nearly every eclogue support the view that the present is an iron
age when modest, honest poetry is ignored, and wherein justice, love, honor
and other moral virtues exist primarily in debased versions. Except in a few
exemplars of a purer life style, the celestial ideas are mired almost beyond
recognition. What place can Beta have in such a milieu? It may help us
to see the relation between the ideals of the third eclogue and the complaints
about the present if we consider how analogous encomiums function in Virgil's
Eclogues and The Shepheardes Calender.

The fourth eclogue of Virgil's Eclogues promises the return of the
golden age as the prospect of the immediate future under the principate. Thus,
as Harry Levin notes, he shifts to the present the optimistic attitudes usually
reserved for the wished for but inaccessible perfect states that are future, past,
or far away. 20 Although the messiah is expected so soon that the eclogue nearly
has obstetrical overtones—"matri longa decem tulerunt fastidia menses. / incipe,
parve puer:"—it is still true that the blessed babe has not arrived at the moment
the writer is speaking. 21 The impending event is still separated from the series
of present moments in the eclogues, separated in a way that the fabulous history
of the sixth eclogue is not. The reader's attitude toward the promise of the
messiah is dependent, in a sense, upon the attitude of the poet who makes the
prophecy; the babe's actuality is felt in proportion to the intensity of the poet's
devout wish for his coming. Ironically, perhaps, the more fervent the desire, the more obvious is the wishful nature of the prediction. The poet's wishfulness and confidence create a tension that differentiates the prophecy from the other views of the present. The eclogue stands as a genuine but unfulfilled ideal against which the complaints and delights of present moments may be measured.

In *The Shepheardes Calender* "Aprill" is devoted to the praise of Eliza. Hobbinol sings Eliza's blazon, although the poem is Colin's. The events of the blazon, the celebration by the poet and the coronations of the queen, belong to the past inasmuch as the song was written at some time in the past. But the repetition of the blazon does not seem to make its sentiments any less real. The fact that Hobbinol must sing Colin's song because Colin has given up his pipe indscts Colin's betrayal of his profession and the vows explicitly made in the poem. Colin, not Eliza, has changed. The queen celebrated in the blazon is a present ideal, against which the abdication of the poet and the performances of all the other shepherds must be judged.

Unlike Colin, Rowland is persuaded rather easily of his duty toward Beta. His only real reluctance concerns the suitability of the pastoral mode for the praise of such a noble person ("What Beta? shepheard, she is Pans belov'd, / Faire Betas praise beyond our straine doth stretch" (III. 17-18) and the liability such presumption might incur. What is crucial to the eclogue is the poet's ability to create the occasion of ritual ordering in which the queen
participates. The question is not so much "Is Beta real?" as "Is Beta possible?"
The answer is that Beta is possible through the offices of the poet; the poet and
the queen are interdependent. Order and harmony are the result of their ex-
pressed mutuality. The power of poetry, rightly used, is never questioned in
the Garland. Because poetry can discover the pattern of perfection, the idea,
in macrocosm and microcosm, Beta is possible in the Garland. Her dependence
on the poet, however, gives her an aesthetic distance that makes her (her ideal
version) somewhat less tangible. Beta is the "grand possibility" of the Garland
and she is dependent on the continued office of the poet in a way that Eliza
is not. "Insofar as she [Eliza] is the object of the encomium it is the poet
who makes her that," Thomas Cain points out. Eliza is the creation of the
shepherd's pipes, but she is also a figure whose role is the same as the poet's,
though on a different hierarchical level. She is a figure on whom the demands
are equally great, and the fact that she is created anew by his song does not
lessen the demand of fulfillment asked of the poet. The standards of judgment,
the standards of good and evil, in The Shepheardes Calender exist independent
of the poet and his queen.

In the Garland, evil is the result of the loss of the golden age and
the continual deterioration of time, which is the repeated substitution of material
possessions, pride and ambition, "fools gold" or "pence," for the true gold of
the infant age when love, honor, spontaneity, honesty, modesty, fidelity and
all other virtues were the currency of human interaction. Good, in the Garland, is dependent on poetry. Poetry is the sole agent in the poem that can achieve a restoration of time, that can discover the unrecognized ideas grossly embedded. Thus Beta is much more dependent on the poet than Eliza could possibly be. Beta, as the idea of perfect monarchy, exists as surely as the Platonic ideas exist, but she can be recognized and recognize herself through the poet's skill. The poet seems to play with the "veritas filia temporis" motto that was so popular in Elizabeth's propaganda when in the still moment of ceremony we see Beta embraced by time. Like the truth, Beta is eminently possible in the world of the Garland through poetry.

The God of Poets and the Muse of Britain

The supreme value of poetry in the Garland gives special emphasis to two roles in the world view of the poem, that of the poet and the patroness. The fourth and sixth eclogues relate exemplars of these roles to mutability, flux, and the present state.

The fourth eclogue finds Gorbo hoping to "take truce with sorrow for a time," but Wynken replies that this is not possible. Like Rowland in the first eclogue, Wynken has been brought to a state of black malcontent. He too has found the "winter of his sorrow" and allies himself with night in the world of nature. There is a difference in their grief, though. For Wynken,
it is the sorrow of Elphin's death that has darkened the woods. "Et in Arcadia ego" is the tradition to which the eclogue belongs. The song in nature to which Wynken responds is not the tune of Rowland's Philomel, betrayed in love, but the "shreech-owles lay."

Sidney is praised for his pastoral poetry, but it is not the pastoral mode alone that Wynken values. The clue to the nature of his admiration lies in lines 58-61:

A heavenly clowded in a humaine shape,
Rare substance, in so rough a barcke Iclad,
Of Pastorall, the lively springing sappe,
Though mortall thou, thy fame immortall made.

The first three lines refer both to the poetry and the poet. "Heavenly" and "rare" can refer to the poet's soul, but these terms are also Drayton's favorites for describing the nature of great poetry, whose purpose was to reveal divine or philosophical knowledge to man. Gorbo and Wynken seek content by repeating an elegy of Rowland's making. As a "Spel-charming Prophet, sooth-diving seer" Sidney was an inspiration to the other poets as well as to his readers, Wynken asserts. This is the reason Elphin's loss is so severe, and Rowland in his elegy elaborates:

Our mirth is now deprev'd of all her glory,
Our Taburins in dolefull dumps are drownd.
Our viols want their sweet and pleasing sound
our melodie is mar'd
and we of joyes debard,
Oh wicked world so mutable and transitory.

(IV. 114-19)
This is perhaps the least pleasing stanza of the entire elegy, with its grim pun on "debard," but it does show the type of relationship severed and lamented.

The shepherd-poets are able to accept death by believing that Elphin has gained both an earthly and heavenly immortality.

Oh, Elphin, Elphin, though thou hence be gone,
In spight of death yet shalt thou live for aye,
Thy Poesie is garlanded with Baye:
    and still shall blaze
thy lasting prayse:
Whose losse poore shepherds ever shall bemone.

(IV. 126-31)

Elphin's grave will be decked with all kinds of flowers, and the poem concludes with a vision:

But see where Elphin sets in fayre Elizia,
Feeding his flocke on yonder heavenly playne,
Come and behold, yon lovely shepheards swayne,
    piping his fill,
on yonder hill,
Tasting sweete Nectar and Ambrosia.

(IV. 138-43)

Immortality is the reward of Pandora also, the lady celebrated in the sixth eclogue. Her immortality is more than her reward, it is part of her destined function in the world. Living, Pandora is the patroness and inspiration of poets, "the Muse of Britanye," but after her death:

Whilst that great engine, on her axeltree,
Doth role about the vaultie circled Globe,
Whilst morning mantleth, in her purple Robe,
Or Tytan poste his sea Queenes bower to see,
While Phoebus crowne, adornes the starrie skie,
Pandoras fame so long shall never die.

. . . .
Ages shall tell such wonders of thy name,
And thou in death thy due desert shalt have,
That thou shalt be immortal in thy grave,
Thy virtues adding force unto thy fame,
So that vertue with thy names wings shall fly,
And by thy name shall vertue never die.

(Vi. 127-32, 139-44)

Idea was able to inspire the poet, but she herself was unwilling to view the pastoral mirror of her virtues (V. 162-171). And this, as Motto says, "is that which bodeth all thy ill." For all her beauty, Idea's refusal is socially dangerous because of the way it affects the poet, on whom the recovery of virtue depends. Pandora, on the other hand, fosters learning and poetry. She provides the refreshing fountain for the poets in which "old Apollo, from Parnassus hill,
/ May in this spring refresh his droughty quill." The fountain is, perhaps, a metaphor for more tangible but equally sustaining gifts. Since Drayton has condemned those who "cogge for pence," it would doubtless would have been an unhappy decision if he had chosen to show Pandora doling out portions from a pot of gold. Her primary function is to be "learnings famous Queene," a patroness of the arts who will look in the mirrors her shepherd poets offer to her, learn from them, and respond with her generosity of just praise and reward. Pandora provides a pattern that Idea might copy if she were to read her Garland and attempt to learn to imitate the "Paragon of woman kinde."

It is very necessary that a pattern of virtue be provided for the benefit and instruction of mankind, we learn in the frame of the sixth eclogue, because
this world is "worse then it was wont to be." In the microcosm the four seasons or ages of man mark the cycle of growth and decay. In the macrocosm the ruling pattern of disorder is the cycle of fortune. Perkin and Gorbo agree that the sole remedy for the withstanding of the vicissitudes of fortune is a virtuous mind:

Vertue and Fortune never could agree,
Foule Fortune ever was faire vertues foe,
Blinde Fortune blindly doth her gifts bestowe,
But vertue wise, and wisely doth foresee,
    They fall which trust to fortunes fickle wheele,
    But staied by vertue, men shall never reele.
(VI. 31-36)

But if virtue is the foe of fortune and a sure remedy for fortune's caprice, other questions must be asked:

If so, why should she not be more regarded,
Why should men cherish vice and villanie,
And maintain sinne and basest rogerie,
And virtue thus so slightly be rewarded?
(VI. 36-39)

They conclude that of all ages this is the most unworthy:

And inwardly in us is nothing lesse,
Than outwardly that, which we most professe.
(VI. 53-54)

Gorbo assures Perkin that virtue is not dead, but remains in the person of Pandora.

Virtue is associated with poetry, and the source of poetry:

The flood of Helicon, forspent and drie,
Her sourse decayd with foule oblivion,
The fountaine flowes again in thee [Pandora] alone,
Where Muses now their thirst may satisfie,
And old Apollo, from Pernassus hill,
May in this spring refresh his drouthy quill.
(VI. 73-78)

Pandora refers outside the poem to the Countess of Pembroke, and like her brother she will gain immortality by the poetry she inspires. But the fame provided by these verses will preserve not only her name but virtue itself, and a record for the instruction of the man who would not be Fortune's slave. Thus the poet defeats mutability by preserving not only the individuals mentioned in his poems, and his own name, but he preserves all virtues: goodness, beauty, joy, wisdom and learning. Both her accomplishments and the poets' are merits achieved for the glory and moral health of the nation. This idea is similar to Spenser's view of the knights who complete their quests for the honor of their sovereign and the realm as a whole. Drayton points us to this idea in the last stanza of eclogue six.

Long may Pandora weare the Lawrell crowne,
The ancient glory of her noble Peers,
And as the Egle: Lord renew her yeeres,
Long to upholde the proppe of our renowne,
Long may she be as she hath ever beene,
The lowly handmaide of the Fayrie Queene.
(VI. 157-62)

Elphin and Pandora, the God of poets and the muse of Britain, are exemplars of poet and patroness. One of the most interesting aspects of Drayton's treatment of any ideal is his way of focusing temporal emphasis. As we noticed in the first eclogue, the only real permanence or perfection is achieved outside
of time. Although Elphin and Pandora refer beyond the poetic world to Sir Philip Sidney and his sister, the Countess of Pembroke, Drayton devotes only a small section of the poems to the earthly lives of his ideal figures. He shifts his attention to an eternal realm whenever he is trying to describe a character or quality that is nearly perfect.

A brief consideration of the fourth eclogue will demonstrate the way Drayton handles the temporal focus. The lines in the frame that concern Elphin's death mention time and mutability: "cruell fate hath so the time betrayed," "Times ppyysned sickle," "Planets reserve your playnts till dismall [Doom's] day." (IV. 47, 50, 78) When the shepherds speak of Elphin's illustrious qualities, the temporal focus swiftly changes. As soon as Drayton moves to a description of Elphin's virtues he begins to use terms with an infinite temporal association, like "immortall," or he converts to forms of infinite, unchanging space, or adjectives and nouns applicable to divine, and therefore non-temporal natures: "Oh heavens his vertues doe belong to you, / A heavenly clowded in a humaine shape. . . . Though mortall thou, thy fame Immortall made," "God of Invention . . . The essence of all Poets divinitie, / Spirit of Orpheus: Pallas lovely boy." (IV. 57, 58, 61, 66, 68, 69 Italic mine) These same features are repeated in Rowland's Elegy's elegy, but there are other features to notice that are even more evident when seen in contrast to Spenser's elegy for Dido ("November").
Spenser was able to develop a feeling of deep and intense loss for Dido by spending the first eleven stanzas of his elegy on the earthly nature of her virtues and the felicity of her sojourn here, keeping the focus on time past. Dido safely kept her sheep, she gave gifts to Lobbin and the other shepherds; "She while she was, (that was, a woful word to sayne) / For beauties prayse and plesaunce had no pere:", "For what might be in earthlie mould, / That did her buried body hould."26 The poignant intensified sense of loss is then purged as the doleful refrain changes and the vision of Eliza "in heauens hight" is told to us using the present tense. This strategy offers present consolation and supplants a sense of earthly woe with an immediate alternative to our situation.

Drayton, however, incorporates the vision of Elphin in paradise in the first stanza as a relative clause defining the deceased:

MELPOMINE put on thy mourning Gaberdine,
And set thy song unto the dolefull Base,
And with thy sable vayle shadow thy face,
    with weeping verse,
    attend his hearse,
Whose blessed soule the heavens doe now enshrine.

(IV. 90-95)

Only two of the nine stanzas are concerned with Elphin's life on earth, and even in these stanzas the final line focuses our attention on his heavenly residence:
O whylome thou thy lasses dearest love,
When with greene Lawrell she hath crowned thee,
Immortall mirror of all Poesie:
    the Muses treasure,
    the Graces pleasure,
Reigning with Angels now in heaven above.
  (IV. 108-13)

The use of the same device to define virtue and perfection is obvious here also, for example, "Immortall mirror." Since Sidney had been dead for several years when The Shepheard's Garland was written, one might say that the emphasis on Elphin in heaven was certainly to be expected. But Mary, the Countess of Pembroke, Sidney's sister, was very much alive, and the same treatment is given to her in the sixth eclogue.

Pandora is praised in an encomium of seventeen stanzas, eight of which are devoted to Pandora's future after death:

    Thy glorious Image, gilded with the sunne,
    Thy lockes adorn'd with an immortall crowne,
    Mounted aloft, upon a Chrystal throne,
    When by thy death, thy life shalbe begun:
        The blessed Angels tuning to the spheraes,
        With Gods sweete musick, charme thy sacred eares.
  (VI. 109-14)

With so much of the encomium devoted to her future immortality, the poem almost becomes a memorial elegy more than an encomium for a living person. The tribute concludes with a "super-vision" of perpetual panegyric:
Upon thy toombe shall spring a Lawrell tree,
    A spring of _Nectar_ . . . flowing from this tree,
    The fountayne of eternall memorie.

To adorne the triumph of eternitie,
Drawne with the steedes which dragge the golden sunne,
Thy wagon through the milken way shall runne,
Millions of Angels still attending thee,
    Millions of Saints shall thy lives prayses sing,
    Pend with the quill of an Archangels wing.

(VI. 145-56)

The motto is a promise of lasting memorial:

_ Non mihi mille placent: non sum desertor Amoris: _
_Tu mihi (si qua fides) cura perennis eris._

As in the praise of Elphin, Pandora's virtues are associated with qualities
that belong to times other than the present: "Whome time through many worlds
hath sought to find" (VI. 107), "With all the vertues of the heavens possest"
(VI. 69). Pandora's relationship with the personification Lady Vertue is especially
interesting in that it asserts a present relationship, but offers as the concluding
and strongest assertion a translation beyond time:

_Nay stay good Gorbo, Vertue is not dead,
Nor all her friends be gone which wonned here,
She lives with one who ever held her deere,
And to her lappe for succour she is fled,
    In her sweete bosome, she hath built her nest,
    And from the world, even there she lives at rest._

_Unto this sacred Ladie she was left,
(To be an heire-loome) by her ancestrie,
And so bequeathed by their legacie,
When on their death-bed, life was them bereft:
    And as on earth together they remayne,
    Together so in heaven they both shall raigne._

(VI. 55-66)
There is no reason to think that Drayton is insincere in his praise, to deduce that his temporal transferral betrays the validity of his admiration for the real Sidney and his sister. Rather, Drayton's stance is one of overwhelming consciousness of a decadent world:

Where been those Nobles, Perkin, where been they?  
Where been those worthies, Perkin, which of yore,  
This gentle Ladie [Lady Vertue] did so much adore?  

Oh worthy world, wherein those worthies lived,  
Unworthy world, of such men so unworthy,  
Unworthy age, of all the most unworthy,  
(VI. 43-45, 49-51)

Drayton conceptualizes immortality and imperfection temporally and spatially as the "unworthy world" and the "unworthy age." Any praise of present persons, then, tends to be defined spatially and temporally where "time, beleefe, death, Justice, shall surcease, / By date, assurance, eternity, and peace."

"Then simple love with simple vertue way'd"

The fullest treatment both of the present era and that infant age of lost perfection can be found in the eighth eclogue. The golden age is slightly more accessible than that perfect realm beyond human time and earthly space, but its loss is therefore the more keenly felt. Motto asks Gorbo why the shepherds continue to sing in "this lowly vaine" while others turn their skills to another genre "and strut the stage with reperfumed wordes." Gorbo answers:
My boy, these yonkers reachen after fame,
and so done presse into the learned troupe,
With filed quill to glorifie their name,
which otherwise were pend in shamefull coupe.
(VIII. 17-20)

It was not always like this.

The Infant age could deffty caroll love,
till greedy thirst of that ambitious honor,
Drew Poets pen, from his sweete lasses glove,
to chaunt of slaughtering broiles and bloody horror.
(VIII. 65-68)

Then simple love with simple vertue way'd,
flowers the favours which true fayth revayled,
Kindnes with kindnes was againe repay'd,
with sweetest kisses covenants were sealed.
(VIII. 77-80)

Gorbo says that the discovery of gold was "the mint which coynd our miserie."

Ambition, pride, the subjugation of nature, the making of weapons, building
of towns and the waging of wars all resulted from the adoption of a system
of values based on a standard external to man himself, wealth. This is the
source of the multiple tensions which exist between the city and the country.
Standards based on wealth are obstacles that frustrate the shepherd. Denying
his values, both the lady and the court will offer only disgrace, rejection,
and no reward to the poet. Hallett Smith remarks: "His description of the
Golden Age is both pictorial-idyllic and moral, simplicity and beauty went
hand in hand with innocence. When the aspiring mind destroyed the pastoral
otium and the Golden Age was no more, poets began to write of 'slaughtering
broiles and bloody horror.' The corruption of more recent times may be seen by the absence of the simple and natural in life."27

In the second part of the eclogue, Motto offers to sing a tale of the daughter of Cassemen. Though her father is a knight, "as was the good sir Topas," Dowsabell is far from the unworthy age in which Rowland, Motto and Gorbo find themselves. She lives in a time not far removed from the golden age and she has ideal rural values. Her lover is as handsome as the "bedlam Tamburlayne," but "meeke he was as Lamb mought be, / Ylike that gentle Abel he." (Italics reversed). Drayton is attempting to produce an archetypal story of a perfect love relationship developing between two persons of great sensitivity and natural moral perfection. The tale enacts all the circumstances of the "Infant age" Gorbo has described. Dowsabell is chaste, virtuous, faithful, mindfull of the duties of the shepherd and is not neglectful of her own duties in her father's house. She is not hypocritically virtuous: though she will not be wanton, neither will she be falsely unresponsive. The shepherd pledges courtesy and fidelity and she responds by promising to be equally true to him, sealing the covenant with a kiss. The story is a measure of all other human relationships in the Garland. The tale of Dowsabell proves the power of poetry to provide a record of virtue so charming and attractive that it both instructs and delights.
Conclusions

The world view of *Idea the Shepheardes Garland* presents two temporal boundaries, the golden age and a realm of Neoplatonic perfection where present imperfections are translated to immoral perfection. The concept of time is essential to the *Garland*, for time reveals the disintegrating process of increasing imperfection. The four ages of man, the four seasons, and the four elements are all ways of revealing the decline. This might be thought of as a linear process, but Drayton's Neoplatonism and his concept of poetry make this degenerative process only half of a cycle.

The Neoplatonic Christian theory involves a three-fold process of transfiguration that transforms imperfection after the death of the penitent. On earth the reclaiming force is poetry, which can express the poet's vision of future eternal perfection, or give aesthetic reality to visions of virtue that recall either the infant age itself or the ideas of virtue that exist unrecognized or unesteemed in the macrocosm and microcosm. Because poetry is so crucial to this world view, the roles of poet, patroness, and queen have special importance, for only as the true worth of these persons is realized can there by any hope of reestablishing values that are not dependent on standards extrinsic to man's virtue. In *The Shepheardes Calender* the poet is one of many shepherds on different hierarchical levels whose roles are the same. In *Idea the Shepheardes Garland* the true poet is vastly more important than Spenser's shepherd-poet, for his
function is necessary to order and harmony, and yet the condition of the world is such that he is unlikely to be heard at all. He may continue to struggle, or switch to a poetic mode that serves ambitious honor with "reperfumed words," or adopt the retired contemplative life and content himself with hymns and psalms to God. The choice is all important, for what the poet does influences all else. If he chooses heroic modes that glorify violence and ambition, he only collaborates with time; if he persists in the praise and depiction of virtue he may be ignored; if he retires from the world he deprives his society of the only slender change for improvement that it has. Poetry, in *Idea the Shepheards Garland* is the sole precious hope of a desperate and proud world, but it is an art in a position of unmatched peril.
CHAPTER VII - FOOTNOTES

1. Drayton wrote these lines to Henry Reynolds on "Poets and Poesie," printed in 1627. Quoted by Bernard H. Newdigate, Michael Drayton and His Circle (Oxford: The Shakespeare Head Press, 1941), pp. 16-17. I have edited the punctuation of the quotation.


4. All quotations from Idea the Shepheards Garland are taken from the 1593 version, Works Vol. I, edited by J. W. Hebel. To simplify future references, the eclogue number will be given as a Roman capital, followed by Arabic numerals for the lines quoted. The proem lines will be indicated by lower case Roman numerals. I have edited the punctuation in quotations wherever extensive use of italics was confusing.

5. Drayton employs a traditional motif comparing the four seasons, the four ages of man and the four elements popular from classic works through the middle ages and into the Renaissance. A history of this concept in English literature can be found in Nils Erik Enkvist, The Seasons of the Year: Chapters on a Motif from Beowulf to the Shepherd's Calendar (Helsingfors, 1957).


9. Ibid.


11. Ibid., p. 613.


19. Thomas P. Harrison, who devotes a chapter to Drayton's references to birds, does not consider philosophical or symbolic significance of the Phoenix references. *They Tell of Birds* (Austin, 1956).


22. Cain, 51.


25. Grundy, see n. 8, 9 above.


27. Hallett Smith, p. 60.
CHAPTER VIII

THE STRUCTURE OF IDEA THE SHEPHEARDS GARLAND

The structure of the Garland can best be understood after considering the structure of individual eclogues. In this chapter the procedure will be to propose a two part structural description of each eclogue, as was done for the eclogues of The Shepheardes Calender. One new notation has been introduced in the purpose hypothesis. Brackets enclose ideas that seem to be subordinate components of the hypothesis. For example, the purpose hypothesis of the third eclogue proposes that the structure has been chosen to show the ideal function of art in society. Subordinate ideas include [relation of queen and poet], [ordering power of art], [praise of ideal monarch], [comparison of subjects and styles of poetry]. Specifying these components facilitates the description of kinds of partial equivalence, and gives greater detail to the purpose hypothesis. This procedure makes it easier to show the relation between the hypothesis and the structure in several eclogues. Using the third eclogue as an example again, the comparison of types of poetry is confined to the third eclogue's framing dialogue, whose structure is appropriate for a comparison, whereas the apostrophes and imperative sentences of the blazon are appropriate to show the ordering power of art.
The First Eclogue

The first four stanzas of the eclogue provide an introduction to the world of seasonal change and mutability. Stanzas five through twelve are Rowland's complaint. Two stanzas of his complaint are stanzaic apostrophes, stanzas of direct address. Drayton seems to like this unusual form and cultivates a special version of it. The syntactic structure of the stanzaic apostrophe is not a complete sentence, but a complex of clauses and phrases that modify the noun phrase that names the person addressed. The stanzaic apostrophe combines two rhetorical figures, apostrophe and _scesis onomatons_. The following stanza illustrates this structure:

O thou strong builder of the firmament,
Who placedst Phoebus in his fierie Carre,
And by thy mighty Godhead didst invent,
The planets mansions that they should not jarre,
Ordeyning Phebe, mistresse of the night,
From Tytans flame to steale her forked light.

(1. 31-36)

The noun phrase naming the person addressed and the modifying clauses are listed below:

One addressed: thou [God]

Modifying phrases:

1. strong builder of the firmament  
   appositive noun phrase

2. who placedst Phoebus in his fierie Carre, and by thy mighty Godhead didst invent, the planets mansions that they should not jarre  
   compound relative clause
3. ordeyning Phebe to steale her forked light from Tytans flame participial modifier

4. mistresse of the night appositive noun phrase (to "Phebe")

Without an auxiliary verb, "ordeyning . . ." must be understood as a participial modifier, and thus there is no predicate to the sentence. Drayton often uses an embedded sentence to end the stanza, and so we feel as if we had heard a complete sentence, but actually we are left with an amplified noun phrase. Although in most cases Drayton eventually uses a complete sentence in a subsequent stanza that is directed toward the one addressed in the apostrophe, the apostrophic stanzas are linked to following stanzas only in the loosest manner. Drayton also uses the more conventional figure of apostrophe that has the noun phrase naming the person addressed in apposition to or as a substitute for the subject of the sentence, as he does in the lines "O shepheards soveraigne, yea receive in gree, / The gushing teares, from never-resting eyes," where "O shepheards soveraigne" is the subject of the imperative or exhortative plea to God.

The rest of the stanzas in the complaint are either expository, offering descriptive explanations, or they are imperative. The matrix sentences of the expository stanzas are declarative, and in the last two stanzas there is a prominent shift from present to future tense as Rowland’s description of the transforming
process predicts the last stages of future fulfillment. The last two stanzas of the poem complete the narrative frame.

Since this eclogue has been discussed in detail in the previous chapter, further comment seems unnecessary. The structural description is: Minimum introductory and concluding frame + expository complaint. Interrelationships of process in man and nature; future transformation of imperfection [earthly woe and transcendental peace], [poet and love], [poet and society], [justice and reward].

The Second Eclogue

The second eclogue contains songs embedded in a framing dialogue. The first section of the dialogue, lines one through sixty-nine, consists of alternating expository speeches that confirm each other. Although this eclogue is commonly referred to as a debate between youth and age, the structure would not justify the term "debate" as I applied it to the antithetical exchanges of various characters in The Shepheardes Calender. There is only one exchange of that kind in the second eclogue of the Garland, and we will note how it differs from the rest of the frame and is essential to the eclogue.

Two of Rowland's songs are used to illustrate Wynken's argument. The first song consists of six couplets, five of which have a very unusual syntactic structure. Each verse is composed of two juxtaposed noun phrases, usually without any connectives:
Concepts sole Riches, thoughts only treasure,  
Desires true hope, Joyes sweetest pleasure.  
(II. 76-77)

The lack of verbs produces a feeling of rapidly increasing complexity within static boundaries as the structure is repeated in each couplet. The second of Rowland's songs is a four stanza complaint. The first and third stanzas of the song are interrogative; the second and fourth are declarative. The two songs are separated by two speeches of three stanzas each. These speeches are antithetic responses to Rowland's first song, and the second song is sung only to prove that one of the two contrary responses was in error. Thus the antithesis has a function logically and dramatically in the eclogue. The eclogue concludes with the speakers alternating in their final comments, first in single stanzas, then in a couplet each.

The structural description for the second eclogue is: Expository dialogue + song + antithetic dialogue + complaint + concluding dialogue.

Change in the microcosm in relation to attitudes toward love and poetry, [love, poetry, and society], [earthly woe].

The Third Eclogue

Twelve stanzas of dialogue comparing different poetic styles and the relationship of the shepherd-poet and the queen compose the introductory dialogue.
The speeches of the two speakers tend to be of equal length and are related to each other as proposal and response that ends in agreement.

The blazon of Beta is characterized by apostrophe and imperative sentences, especially imperative sentences with embedded declarative clauses. This is syntax appropriate to the poet in the role of magistrate or Orphean poet, and the syntax reinforces the idea of poetry as ordering force. A minimum dialogue comments on the blazon and concludes the eclogue.

The structural description of the third eclogue is: Framing dialogue + blazon. The ideal function of art in society, [comparison of poetic subjects and styles], [ordering power of poetry], [praise of the ideal monarch], [relationship of queen and poet].

The Fourth Eclogue

In the introductory dialogue of the fourth eclogue, Gorbo proposes telling tales of adventurous exploits and old romances. Gorbo's first two speeches and Wynken's first reply are exactly equal to each other in numbers of stanzas. Wynken is too overcome with grief to indulge in light verse, and explains the cause of his woe in an eleven stanza reply that turns out to be his own nine stanza elegy for Elphin framed by an introductory stanza and a concluding stanza, both of which are directly addressed to Gorbo. Wynken's elegy is primarily descriptive (declarative) but there are apostrophes in it also.
Gorbo's approving reply to Wynken's offer to sing Rowland's elegy provides a transition between the two elegies. Rowland's elegy is also nine stanzas long (but the stanzas are not equal in numbers of verses). A single sentence type usually dominates in each stanza. From three types of sentences three stanzaic patterns emerge: the imperative ("Come Girles, and with Carnations decke his grave,") , the declarative ("Our mirth is now depriv'd of all her glory,"), and the stanzaic apostrophe, with its concatenation of multiple subject modifiers and no predicate.

Both Wynken's and Rowland's elegies juxtapose the grief suffered because of their friend's death with the heavenly rewards bestowed on Elphin. Although Sidney's poetry will be "garlanded with Baye" and his fame is immortal, there is no relationship between the earthly grief and the heavenly glory, just as we found in the first eclogue. Spenser's vision of Dido in heaven is reason for a reversal in the attitudes of the singer and the shepherds he addresses. A sense of consolation and gladness—"O happy herse . . . O joyfull verse"—negates the earlier attitude toward death. Drayton's mourning shepherds experience no resolution of their despair in their awareness of Elphin's bliss:

Sweet Child of Pan, and the Castalian spring,
unto our endless mone,
from us why art thou gone,
To fill up that sweete Angels quier in heaven.

(IV. 104-107)
The structural description for the fourth eclogue is: Framing dialogue containing elegy + Elegy. Earthly grief and heavenly glory, [poetry and immortality], [contrast of poetic types], [lament + eulogy for Elphin].

The Fifth Eclogue

The first two speeches of the eclogue are nearly balanced in length and they are somewhat longer than earlier introductory dialogues. Like the dialogue of the second eclogue, the verse is expository and the speakers confirm each other’s opinions. Motto’s second speech (three stanzas) links the discussion of poetry with Rowland’s blazon of Idea, thus creating a contrast between frame and blazon. The syntactic patterning of these early stanzas tends to be uniform within the stanza, but may vary sharply from one stanza to another, as in the following:

I may not sing of such as fall, nor clyme,
    Nor chaunt of armes, nor of heroique deedes,
It fitteth not poore shepheards rurall rime,
    Nor is agreeing with my oaten reedes,
    Nor from my quill, grosse flatterie proceedes.
    (V. 31-35)

Foule slander thou suspitions Bastard Child,
    Selfe-eating Impe from vipers poysned wombe,
Foule swelling toade with lothly spots defil’d
    Vile Aspis bred within the ruinde tombe,
    Eternall death for ever be thy doombe.
    (V. 46-50)
The blazon is characterized by juxtaposition of noun phrases, one of Drayton’s frequently chosen devices, as in this stanza:

    Thy snowish necke, fayre Natures tresurie,
    Thy swannish breast, the haven of lasting blisse,
    Thy cheekees the bancks of Beauties usurie,
    Thy heart the myne, where goodnes gotten is,
    Thy lips those lips which Cupid joyes to kisse.
    (V. 87-91)

Whether Drayton chooses appositive noun phrases, relative clauses or verbal modifiers, the subject noun phrase receives the linguistic emphasis, not the verb phrase of the predicate. In the following stanza all the phrases refer to two nouns, "hands" and "fingers:"

    And those fayre hands within whose lovely palmes,
    Fortune divineth happie Augurie,
    Those straightest fingers dealing heavenly almes,
    Pointed with pur’st of Natures Alcumie,
    Where love sits looking in loves palmistrie.
    (V. 92-96)

The blazon is eighteen stanzas long (five lines per stanza). A brief dialogue concludes the eclogue. The structural description for the eclogue is: **Framing dialogue + Blazon.** Functions of poetry and its relation to ideas of virtue, [Neoplatonism], [praise of the lady’s "Idea"], [improper uses and styles of poetry].

The Sixth Eclogue

The introductory dialogue between Perkin and Gorbo consists mostly of single stanza speeches. The speeches are short and, as in "September" in
Shepheardes Calender, each speech serves as a response to the previous speech, and each one elicits a new comment from the other speaker. Although the speeches are not antithetic, they are tightly linked by a proposal-response relationship.

The praise of Pandora is seventeen stanzas long. The syntax of the blazon is predominantly of two kinds. The rhetorical figure, scesis onomatôn, of juxtaposed nominals, of the sort we have already seen frequently, predominate in the first half of the blazon; declarative sentences in the future tense predominate in the second half. The first type needs no illustration. The second characteristic structure can be seen in the following stanza:

Ages shall tell such wonders of thy name,
And thou in death thy due desert shalt have,
Thy shalt be immortall in thy grave,
Thy vertues adding force unto thy fame,
So that vertue with thy fames wings shall flie,
And by thy fame shall vertue never dye.  
(VI. 139-44. Italics mine)

The description for the sixth eclogue is: Framing dialogue + Blazon. Cycle of fortune, virtue's foe, and state of the present world; virtue remaining in Pandora, who earns earthly and heavenly immortality as patroness and inspiration of poets.

The Seventh Eclogue

In the seventh eclogue we find a repetition of the dialogue pattern in which the speakers at first alternate with speeches of the same length and then
one speaker will have a speech much longer than any of the previous speeches. The distribution of stanzas follows this order [B for Borrill, Ba for Batte]:

Ba 3/ B 4/ Ba 3/ B 3/ Ba 6/ B 1/ Ba 1/

Two songs are inserted in the eclogue. The first is Borrill's execration against love, which has essentially the same syntactic pattern as Rowland's praise of love in the second eclogue. We can compare the juxtaposition of noun phrases in each (only the number of feet per line varies, with the addition of particles and adjectives filling out the extra feet):

Thoughts griefe, hearts woe,  
Hopes paine, bodies languish,  
Envies rage, sleepes foe,  
Fancies fraud, soules anguish,  
Desires dread, mindes madnes,  
Secrets bewrayer, natures error,  
Sights deceit, sullens sadnes,

(VII. 131-37)

The Gods delight, the heavens hie spectacle,  
Earths greatest glory, worlds rarest miracle.

Fortunes fayr'st mistresse, vertues surest guide,  
Loves Governesse, and natures chiepest pride.

Delights owne darling, honours cheefe defence,  
Chastities choyce, and wisdomes quintessence.  
(II. 70-75)

A few stanzas intervene between Borrill's invective and Batte's praise of love. Should the old saw "If I tell you three times it's true" were operating, Batte would convince anyone. Actually, the syntactic repetition in both Batte's and Borrill's songs should convert the audience to both positions outright. With
the exception of the last two lines, every line in Batte's song has the structure "Love is X," or "Love (verb X)" as in "Love is the heavens fayre aspect," and "Love rysed my conceit so hie." This formula is repeated twenty-seven times in succession, which suggests irony, as noted in the previous chapter. A stanza apiece by Borrill and Batte conclude the eclogue.

The only major difference between the dialogues of the second and the seventh eclogues is that the dialogue is expository and confirmative in the second eclogue, but it is antithetic in the seventh. The structural description for the seventh eclogue is: Framing dialogue (antithetic) with two embedded songs (Song 1: invective, noun phrase juxtaposition; Song 2: declarative series). Contemplative life vs. active life of poet-lover; two attitudes toward love as controlling principle in society and in personal experience [change in macrocosm = fortune].

The Eighth Eclogue

The eighth eclogue is longer by some fifty lines than any other eclogue, but it maintains the same proportions found in some of the other eclogues. In the first part Motto has an introductory speech of four stanzas that elicits a long (twenty-four quatrains) response. We have seen a similar situation in the fourth eclogue, and, on a much smaller scale, in the second and seventh. In the second part Motto's tale of Dowsabell is one hundred and twenty-three lines
long, as opposed to Gorbo’s ninety-six line comparison of the present time and
the golden age. The ratio between the two is about five to four in terms of
numbers of verses. This is exactly the same ratio of full lines in the two
elegies in the fourth eclogue, forty-five to thirty-six. The syntactic structures
of the elegies in the fourth eclogue are not similar to the long comparison or
the tale of Dowsabell in the eighth eclogue, but the total organization of the
eclogues is similar. The syntactic structure of the comparison also differs from
the syntactic structure of the tale. The comparison is characterized by temporal
clauses (then . . . , when . . . ) and clauses of result and purpose. The
syntactic structure (at least the surface structure) of the tale has been deliberately
altered to imitate antique phrasing and to accommodate the Chaucerian meter.
The diction, too, has been altered to suit the style.

The structural description for the eighth eclogue is: Minimum Frame +
Comparative Discourse + Illustrative narrative. Comparison of the present and
the golden age: demonstration of characteristics of life in the infant age, [types
of poetry], [poetry as record of virtue].

The Ninth Eclogue

The ninth eclogue begins with a description of nature in autumn and
Phoebus returning to the lower zone. Rowland addresses the stars of heaven
which crowned the "sable-vayled night" in the first eclogue. Now the "cole-
blacke night with sable vaile / [has] eclipsd the gladsome light." The tears which are depicted in the mirror for Idea have brought him no reward, her blazon lies unread. Though all the birds, beasts, rivers and groves respond to his complaint, his fidelity to Idea has brought him rejection. "O what avayleth fayth, or what my Arts? / O love, O hope, quite turn'd into despayres." The heavens can give him no help in this world. Cinthya, who rose at the end of his first complaint, and before whom he has enacted his tragedy, "dives adowne into the Ocean flood," and the sun begins to rise. Rowland enters again the winter of his grief. The cyclic movement of the garland is ready to begin again when the winter has departed. Thematically, the only possible consolation available to Rowland is that which he described in the first complaint, a resolution outside of the world of time through transfiguration in an immortal realm.

The ninth eclogue encloses a complaint of eleven stanzas with a frame of two introductory stanzas and three concluding stanzas. The complaint is characterized by apostrophes and declarative statements that describe his unfortunate situation. The structural description for this eclogue is: Minimum frame + complaint. Unrelieved woe, social failure, relationship of microcosm and macrocosm.
The Structure of "Idea the Shepheards Garland"

As we saw in The Shepheardes Calender, cyclic structure determines significance, and it depends on repetition to do this. The repetition of syntactic structure and the organization of the eclogue functions like a special form of allusion. Syntactic repetition can bring semantic concepts previously associated with a particular structure to bear on the significance of another sentence, stanza or eclogue having that same structure. For example, the syntactic juxtaposition of noun phrases with a genitive construction dominates both Borrill's execration against love (VII. 127-150) and young Rowland's praise of love (II. 70-82):

Thoughts griefe, hearts woe,
Hopes paine, bodies languish.

(VII. 131-32)

Concepts sole Riches, thoughts only treasure,
Desires true hope, Joyes sweetest pleasure.

(II. 76-77)

The syntactic repetition does not alter the semantic interpretation (verbal meaning) of these phrases, which depends on the rules of grammar and the context of each eclogue. But the significance we deem these phrases to have in the work is partly determined by the repetition of syntax and lexical items as well as the repetition of the same structural organization and internal fiction (youth-age dialogue) in these two eclogues. The repetition of the thematic components of purpose hypotheses also creates patterns of relationship that determine significance, as I hope to show.
Cyclic structure uses the repetition of equivalent, partially equivalent items, and negatively equivalent items, as we demonstrated in the structure of *The Shepheardes Calender*. Drayton uses fewer eclogues in the *Garland* than Spenser does in *The Shepheardes Calender*. Drayton therefore depends more on repetition of partial equivalences to gain complexity, variety, fullness and flexibility in interrelating ideas.

Drayton tends to repeat patterns of overall organization at the same time that he repeats the topics associated with those patterns of organization, but he makes changes in the syntactic structure of particular sections, or varies the purpose in order to avoid monotony. There is, in other words, a pattern of planned variation within his patterns of repetition. One example of this is the planned variation in the internal fiction of the eclogues. No character appears in two successive eclogues, although Rowland's songs are sometimes sung by other characters in an eclogue that follows one of Rowland's appearances. The principle is scrupulously maintained:

- Eclogue I . . . . Rowland
- Eclogue II . . . . Motto and Wynken
- Eclogue III . . . . Perkin and Rowland
- Eclogue IV . . . . Wynken and Gorbo
- Eclogue V . . . . Motto and Rowland
- Eclogue VI . . . . Perkin and Gorbo
- Eclogue VII . . . . Borrill and Batte
- Eclogue VIII . . . . Motto and Gorbo
- Eclogue IX . . . . Rowland
Spenser tends to get a more varied pattern of multiple relationships by counterpointing his syntactic structure and thematic purposes, but whatever Drayton loses in terms of counterpointed complexity of syntactic and thematic patterns is compensated for by planned variations within patterns of repetition that increase the concentration or obviousness of the relationship.

Repetition and Planned Variation

The second and seventh eclogues are both dialogues between old and young shepherds, and both involve attitudes toward love and poetry. The organizational duplication is quite evident: both have a framing dialogue in which one speaker has one noticeably longer speech; both have two songs inserted. As we have just noticed, even the syntactic structures of the invective and the praise are equivalent. The repetition of syntactic structure within the corresponding sections forces us to contrast the praise of love in the earlier eclogue and the denunciation of love in the seventh. But while he employs syntactic and organizational repetition, he varies his purpose slightly and alters the relationship of the speeches in the dialogues. In the second eclogue Drayton relates attitudes toward love and poetry to the cycle of change in man, the microcosm. In the seventh eclogue he explores the relationship of attitudes toward love and poetry and the cycle of change in the macrocosm, society, where fortune shakes even the stateliest towers. The obvious similarities
are made more interesting by their correlated differences. Furthermore, Drayton employs an expository, confirmative dialogue interrupted by only one antithetical exchange in the second eclogue and chooses to make the seventh eclogue a dialogue of antithetical debate. By means of structural repetition, the first part of the sixth eclogue invites us to recall the discussion of love and poetic inspiration in the second eclogue, a theme that will be developed in the praise of Pandora. Change in man, the microcosm, was the topic that dominated the second eclogue; the debate-discussion of the sixth eclogue is concerned with virtuous men of the past and the lack of them in the present, and it is therefore concerned with change in men, but with man in society, and change in society. Thus the sixth eclogue anticipates the debate of the contemplative vs. the active life in a macrocosm ruled by fortune and peopled by ambitious and powerful men that will occur in the seventh eclogue.

As already mentioned, there is a strong equivalence of the overall organization of the fourth and eighth eclogues because of the long inserted passages, one of which, in each case, is part of the framing dialogue. In the fourth eclogue Gorbo's proposal to recite romances and tales of adventure for the purpose of taking a truce with sorrow is rejected because of the extreme grief Wynken feels for the loss of the god of poets, Elphin. In the eighth eclogue the story of Dowsabell is offered as a compensation for the loss of the golden age, and to show that through poetry the charms of that blessed time are
not lost, but are preserved as "learnings lasting gage." Thus both eclogues elevate the poet's role, and their similar organizations remind us that they are two ways of responding to sorrow, two ways of filling human needs.

As demonstrations of the poet's power, the fourth and eighth eclogues are related to the next group of eclogues, the third, fifth and sixth.

The sixth, fifth and third eclogues should be considered equivalent because of their "frame + blazon" structure. Each of the blazons, however, has structural characteristics (primarily syntactic) that are not exactly duplicated by both of the others. The blazon of Pandora has a nearly symmetrical arrangement, with the cumulative noun phrases in the stanzas of the first part and the declarative sentences (future tense) in the stanzas of the second half. Idea's blazon uses the cumulative noun phrases, but shows no sign of consistent grouping of stanzas on a syntactic basis. Idea's blazon also has a number of imperative sentences, but they do not dominate the blazon as they do in Beta's blazon in the third eclogue. The imperative and the traditional form of apostrophe converge to link these two blazons. Motion is restored in the ritual of Beta's praise when the poet addresses the river to "goe passe on Thames and hie thee fast unto the Ocean sea, / And let thy billowes there proclaim thy Betas holy-day." A similar command to wind and water concludes the blazon of Idea:
Goe gentle windes and whisper in her eare,
And tell [I]dea how much I adore her,
And thou my flock, reporte unto my fayre,
How she excelleth all that went before her,
Tell her the very faules in ayre adore her.

And thou cleare Brooke by whose fayre silver streame,
Grow those tall Okes where I have carv'd her name,
Convey her praise to Neptunes watery Realme,
Refresh the rootes of her still growing fame,
And teach the Dolphins to resound her name.

(V. 152-61)

In addition to the many imperative sentences, Beta’s blazon uses many stanzaic apostrophes. All three are concerned with the power of poetry and the relationship of the poet to each of the three ladies. It might at first seem that the Garland might be brought to a point of rest by the equivalence of the fifth and sixth eclogues, "but it is nothing so." The framing dialogues of these two eclogues are organized differently, so that the long speeches of the fifth eclogue contrast with the short exchanges of Gorbo and Perkin, as can be seen in the number of stanzas per speaker in each introductory frame:

Eclogue V: M6/ R5/ M3/ Blazon [M=Motto, R=Rowland]

Eclogue VI: P3/ G1/ P1/ G1/ P1/ G2/ P2/ Blazon [P=Perkin, G=Gorbo]

The first and ninth eclogues are equivalent in organization, although different in purpose. The basic similarity of organization invites our comparison of the two eclogues, both of which deal with irrevocable change and redemption, destruction and renewal. In the first eclogue there is a contrast between Rowland’s
grief and nature's joyful renewal. In the last eclogue Rowland is at one with nature. The landscape is a metaphor for his mental state:

What time the wetherbeaten flockes,
forsooke the fields to shrowd them in the folde,
The groves dispoyl'd of their fayre summer lockes,
the leaveles branches nipt with frostie colde,
The drooping trees their gaynesse all agone;
In mossie mantles doe expresse their moane.

(IX. 1-5)

The temporary death of nature, however, contrasts with the permanent decline of man. Eclogue I stresses the future fulfillment and transformation Rowland hopes to find; Eclogue IX stresses the unavailability of that renewal in this life and the bitter recognition that "All is agone, such is my endles griefe,
/And my mishaps amended naught with moane, /I see the heavens will yeeld me no reliefe: /what helpeth care, when cure is past and gone" (IX. 73-76).
The two views are complementary; each implies the other, but a predominant focus on either one excites different responses. Side by side, at the beginning and end, these two eclogues round the Garland and bring the considerations of change and renewal full circle. Their equivalent structures, like "Januarye" and "December" in The Shepheardes Calender, bring the Garland to a point of stasis and closure.

Another pattern of partial equivalence is the emphasis on future perfection found in the first, fourth, and sixth eclogues. In each, the temporal emphasis is on future immortality, future perfection that eclipses earthly perfection.
In the first and fourth eclogues this future immortality is juxtaposed to earthly woe and grief. This repetition prepares us for the shifted focus in the ninth eclogue, where the heaven's relief seems even farther away and cannot in any manner be obtained in an earthly present time. Thus the first, fourth, sixth and ninth eclogues are interrelated by variations in the earthly woe and heavenly glory theme. Structural equivalence, already discussed, reinforces the association of the first and ninth eclogues, and the elegaic quality, the emphasis on immortality, and the memorial quality of the tribute to Pandora, links the sixth eclogue to the fourth.

These eclogues that project a future perfection are separated by a series of eclogues that have a contrasting temporal focus and other partial equivalences to reinforce their relationship as a group. Eclogues three and five speak of a present perfection, and the eighth eclogue tells of the golden past. All of these recoveries of the ideal are achieved by the right use of the poet's art. Through poetry the pattern of the perfect monarch (and thereby society), the idea of the virtuous lady (love object) and the perfect love-relationship is preserved in verse. Thus the theme of the function of poetry is associated with present renewal just as it was linked to an immortal future perspective in the fourth and sixth eclogues.

The second and seventh eclogues are linked in purpose with the fifth eclogue because of the praise of the lady and the considerations of the function
PATTERNS OF STRUCTURAL REPETITION

IN IDEA THE SHEPHERDS GARLAND

Near equivalence of largest units of organization indicated by _____________

Partial equivalence, equivalence of some but not all structural units, indicated by __ __ __ __ __ __
of poetry and appropriate types of poetry. Drayton creates a very intricately related cyclic structure of equivalence and partial equivalence repeated to form multi-directional relationships between eclogues. Drayton, working with his planned variation within patterns of repetition creates a structure that is at once more simple and more complicated that the structure of The Shepheardes Calender.

Drayton's Innovations

Drayton prided himself on his learning and he enjoyed a reputation as a learned poet among his contemporaries. His prefaces to his readers are admirable short histories of the genres they introduce. Drayton's thorough account of the pastoral tradition in his address "To The Reader of His Pastorals" stresses the excellence of Virgil among the ancients and Spenser among the English poets—"SPENSER is the prime Pastoralist of England."\(^3\) We should compare Drayton's efforts to the poetry of both Virgil and Spenser in order to understand Drayton's innovations in the tradition.

Both Drayton and Virgil wrote eclogues that describe the return of the golden age and both view the past according to a perspective of soft primitivism. As shown in chapter seven, Drayton's treatment of the messianic ruler (the third eclogue) differs from Virgil's in that Virgil's eclogue is a prophecy concerning a child not yet born, while Drayton's eclogue emphasizes that the present
accessibility of the pattern of ideal monarchy is possible through the art of the poet. Drayton incorporates an historical account of the loss of the golden age like that given by Virgil's Silenus (Ec. 6) into the first part of his eighth eclogue, but once again Drayton changes the emphasis and the significance of the recital. Virgil's sixth eclogue is a narrative in which two boys capture Silenus in his cave and force him to tell them a fabulous history of the creation of the world, the reign of Saturn, and the decline into moral depravity and bestiality. The bulk of Silenus' story concerns the metamorphoses and loves of a decadent world, so that the emphasis of the eclogue is on the relationship of history to a decadent present (the reign of Saturn is only mentioned in a single phrase). Drayton expands the description of life in the golden age and uses the historical background as the theoretical frame for the tale of Dowsabell. Motto's tale illustrates vividly all the descriptive generalities of Gorbo's historical recital. Thus, although the glorious past is shown in contrast to the decadent present, the real emphasis of the eclogue is on the golden past, and is an expansion of the theme of the noble ancestors introduced in the Garland's sixth eclogue.

Like Virgil, Drayton also twice describes a lovelorn shepherd who evaluates his own situation and comes to a conclusion. In Virgil's second eclogue Corydon sings a courtship song to Alexis, who is not present, and in the course of singing his feelings are changed, he realizes his folly, and re-
nounces his love. The first song in Virgil's eighth eclogue shows the speaker's tragic meditative analysis that results in his resolve to commit suicide. Virgil is developing a style that has psychological continuity and dramatic content, emotional reactions that determine physical events, as Brooks Otis has convincingly shown. Drayton's Rowland shows logical but not psychological continuity in the first and ninth eclogues of the Garland. Although Rowland reaches conclusions, there is no empathic continuum of the sort Virgil creates, and in neither eclogue does emotional reaction determine a significant physical event. Emotional reversal, suicide, and staggering home to a "vechie bed" just do not have the same dramatic value.

A third relationship between Virgil's Eclogues and Drayton's Garland involves the arrangement of the eclogues in the two works. Virgil created his eclogue series during the years 41–38, and according to Brooks Otis, Virgil's reaction to historical events influenced his transition from a Theocritean and neoteric style to a subjective style, a pro-Augustan political stance, and a deliberately organized arrangement of his eclogues. Virgil's concern with political events, Otis believes, is manifest in the division of the eclogue book into two halves (1–5, 6–10). With the exception of eclogues two and three, the first to be written, the first set (1–5) emphasizes Roman themes and expresses pro-Julio-Augustan sympathies; the last set express attitudes implicitly inconsistent with the ideals of the first set. Otis notes the following differences of emphasis between all the first five and all the second five:
1. Exile revoked: praise of the new god; bitterness assuaged by hospitality; complete fusion of bucolic and Roman-Augustan themes.

2. The cure of unworthy love by the recovery of reason.

3. Amoebaean contest starting in crude abuse and ending in a peaceful non-decision by an umpire.


5. Death and transfiguration of Daphnia-Caesar.

6. The former age: passing of the ancient Saturnia regna into a series of unnatural amores and metamorphoses.

7. Amoebaean contest ending in defeat of the harsh Thyrsis, victory of the mild Corydon.

8. Death worked by unworthy love. Daphnis bound by a spell.

9. Exile revoked, then reimposed: pointed juxtaposition (without fusion) of Roman-Julian and bucolic themes; the future is in doubt.

10. Gallus as the Daphnis of Idyll I [Theocritus] (wasting away from unworthy love).4

This description pairs 1 and 9, 2 and 8, 3 and 7, 4 and 6, but five with ten. Thus Virgil's pairing is asymmetrical. The first and tenth eclogues are not alike in either subject or form (the first eclogue is a dialogue, the tenth is a complaint). Eclogue five is the center of the redemptive action of the series, the sacrificial redemptive death of Daphnis, and four, the prediction of the returning golden age, and six, the account of the past, flank the fifth eclogue.

The rudiments of cyclic structure are perhaps to be found in Virgil's organization of the eclogue book. But the more complexly interrelated pattern of cyclic structure was a pattern for a later age. We can point to individual
eclogues, such as the fourth and sixth and see that Drayton has made them his own, but the larger structural pattern of the *Garland* is closer to Spenser's.

Drayton makes obvious choices that invite the reader to compare *The Shepheardes Calender* and *Idea the Shepheards Garland*. Like Spenser, Drayton begins and ends his work with complaints by the same shepherd, Rowland. Spenser had become known as Colin and the young Drayton had hopes of acquiring a pastoral pseudonym too. If Colin had gone to Faerie Land, Rowland was there to tend the queen's pastoral altar. Spenser had celebrated the queen as "Eliza." Very well, Drayton's monarch would be addressed as "Beta."

Drayton created counterparts to Cuddie and Thenot in Motto and Wynken, Batte and Borrill. Borrill's name is taken from Spenser's adjective, "borrell," (July, 95) meaning "rustic" as in Chaucer's *Prologue to the Franklin's Tale*, but the term is glossed by E.K. as a noun, "a playne fellow."\(^5\) Drayton uses some of the archaic terms Spenser revived or coined by analogy with older words, and there are a multitude of phrasal echoes of *The Shepheardes Calender* in the *Garland*. But the most interesting example of Drayton's innovative skill can be seen in his handling of eclogue structure.

Drayton does not choose to include ecclesiastical satire in his eclogues. Thus, the ecclesiastical disputes of "Maye," and "September" have no thematic counterparts in the *Garland*. But the repeated "debate + fable" structures in *The Shepheardes Calender* are one of the strong unifying patterns. Apparently
Drayton is aware of this, and he compensates for this loss by adopting what he can of the contemplative-active controversy in "Maye" and by using two youth and age dialogues plus the discussion structure in the framing dialogue of the sixth eclogue. Into all three he incorporates materials from Spenser's youth and age debate, "Februarie," which was the first and only non-ecclesiastical "debate + fable" eclogue in The Shepheardes Calender.

In the second eclogue Wynken discusses Rowland's experiences in love with Motto. Wynken is Drayton's counterpart for Thenot, who debates with Cuddie about love in "Februarie," and discusses Colin's plight in "Aprill." Wynken, like Thenot, tells the tale of the oak and the briar. In "Februarie" this tale stands at the end of about one hundred lines of debate. Thenot's tale then continues for over one hundred and twenty lines. Drayton, who intends to embed Rowland's songs in the eclogue, reduces the preliminary debate to fifty seven lines of dialogue (instead of one hundred) and reduces the tale to a three stanza exemplum that concludes Wynken's long lesson on the ages of man. Wynken's oak and briar anecdote immediately precedes the first of Rowland's songs. In the seventh eclogue, as in the second, a much longer speech concludes the introductory dialogue and precedes the first song. The position of this speech corresponds to the speech in which Wynken tells the oak and briar tale, the tale that was introduced in "Februarie" as "a tale of truth, / Which I cond of Tityrus [Chaucer] in my youth" ("Feb." 91-92). In
the corresponding position in the seventh eclogue, Batte offers a description of himself as love's servant and lists a series of love's martyrs, all of which are to be found in Chaucer's *Legend of Good Women*, that was also known as "the Seintes Legende of Cupyde." In the abbreviated dialogue of the sixth eclogue there are Chaucerian overtones and a strong allusion to Spenser, but there is nothing like a Chaucerian exemplum. Thus Drayton supplies a "tale cond of Tityrus" in the corresponding structural positions of the second and seventh eclogues, making it definite that he is incorporating Spenser's form into his own.

**Summary**

Drayton, like Spenser, creates a series of eclogues whose significance does not arise from some cumulative heaping up of ideas or a linear stringing together of independent poems. Their significance depends on a carefully organized pattern of planned variation and repetition. Pandora is a paragon of virtue not because the Countess of Pembroke sits in Elizabeth's court, but because we have learned the social, political and personal value of poetry. Pandora, in the best sense, is the Neoplatonic idea, aesthetically embodied, that Sidney's sister ought to realize more fully in the actual world. To the extent that she looks in the *Garland* and understands how to better fulfill her role as learning's famous queen, the purpose of poetry as Drayton has led us to
understand it will be accomplished. Far from depending on something outside of the poem for its "universal consideration" as Sidney called it, the poem's significance depends on its structure.

The perception of significance in *The Shepheards Garland* depends on our ability to perceive repetition and contrast. Drayton leads us through the *Garland*, making us first understand the regular, the predictable changes of the seasons of the year, the seasons of human life, the possibilities of future perfection, and the present possibilities of a harmonious society restored by poet and queen. Then Drayton exposes us to the implications of irrational and unpredictable change, death, decline, the shifts of fortune, and human error, continually relating these vicissitudes to the ordering power of art and the ideal embodiments of virtue. As the complexity and delicate intricacy of *The Shepheards Garland* unfolds before us, we cannot help but become aware that like Spenser, Drayton has also written a poem that is "well grounded, finely framed, and strongly trussed vp together."
Types of earthly woe and heavenly glory
The lady and the poet’s art
Love and the function of poetry

This graph charts only a few of the major patterns.
CHAPTER VIII - FOOTNOTES

1. Sister Miriam Joseph describes scesis onomatophonia as a saying made up of only substantives and adjectives, with the verb altogether lacking. She gives an illustration from Henry Peacham's The Garden of Eloquence that is very similar to Drayton's usage:

"A mayd in conversation chast, in speeche mylde, in countenaunce cheerefull, in behaviour modest, in bewty singuler, in heart humble and meeke, in honest myrth, merie with measure, in serving of God dillgent, to her parents obedient."

(Peacham, 1577, sig. Giii\textsuperscript{V})


2. See Ch. V, pp. 157-64.


7. The ubi sunt theme, lines 43-9, recalls Spenser's 'Ruines of Time' (57 ff.), which was dedicated to the Countess of Pembroke, as is the sixth eclogue of the *Garland*. 

CHAPTER IX

LYCIDAS

Christian and Classical: The World View of "Lycidas"

When he drew up his indictment of Lycidas, Samuel Johnson saved his most damning accusation for the last. Not only had the poet sprinkled "the heathen deities—Jove and Phoebus, Neptune and Aeolus" among the flocks, copses and flowers, Johnson charged, but with these he had "mingled the most awful and sacred truths, such as ought never to be polluted with such irreverend combinations."¹ If modern scholars are less outraged than Dr. Johnson, they have nonetheless devoted a good deal of attention to Milton's combination of classical and Christian elements in his famous elegy. Milton's choice has been attributed to his classical humanism, to the classical roots of the pastoral tradition, and to the precedent of Petrarch and Boccaccio. Rosemund Tuve has argued that "This is not a matter of 'Christian' and 'pagan' but of direction and indirection, of a less or a more figurative functioning in the language. Both are Christian. . . . such terms do not make images non-Christian."² It is true that Milton and his contemporaries enjoyed classical imagery; it is true that since Prudentius the classical deities had been allegorized by Christian authors; but it is also true that the two mythologies, the Christian and the classical, serve another deeper conceptual need of the poem.
The complete headnote to the poem added in the 1645 edition proposes two poetic aims that seem incompatible:

In this Monody the Author bewails a learned Friend, unfortunately drown'd in his passage from Chester on the Irish Seas, 1637. And by occasion foretells the guine of our corrupted Clergie then in their height.

Milton's task is the elevation of his young friend and the judgment of those ecclesiastical miscreants who have already elevated themselves. It is a formidable task, one that requires a conceptual framework that will reconcile a startling list of contraries. The professed aims of the poem require a view of evil that is external, that happens to one who does not deserve punishment, and evil for which man should be held accountable. The poem must include an ethical conception of God as the just and violent punisher of malefactors as well as a conception of God as the merciful, compassionate and peaceful savior. A view of man as innocent, immature and at one with nature must co-exist with a view of man as guilty, responsible for nature, and a feeder of sheep. In bewailing his learned friend, the poet must project an attitude that values highly a search for knowledge and revelation through meditation and poetry at the same time that he offers a religious consolation and an apocalyptic vision that demands faith alone. This is a powerful group of contraries, and the world view of the poem must reconcile them.
The Christian view of God is pre-eminently ethical. God the father is the god of justice and vengeance; Christ the intercessor is the innocent and voluntary victim who suffers for man. But Christ is innocent because of his relationship with God the father; it is his human nature that requires his death. "In Adam's fall we sinned all," and Milton's learned friend, in a rigidly Christian context, cannot be innocent. But the death of Lycidas is felt as an unjust act, an inexplicable violation of natural order visited upon a victim who possessed all the virtues of prelapsarian innocence.

Like the pledges of immortality plucked "before the mellowing year," Lycidas has died "ere his prime." This analogy between Lycidas and nature is reinforced by the speaker's description of the time that the two young shepherds have spent together in an intimate association with nature: "For we were nurst upon the self-same hill, Fed the same flock; by fountain, shade and rill" (23-24). The sensuous delights of nature invite their response, and Milton's images emphasize the sensory aspects of dawn and late afternoon—"the opening eye-lids of the morn," "What time the Gray-fly winds her sultry horn" (26-28). Each morning they drive afield and night brings the revels of satyrs and fauns, danced to the melodies of the oaten flute, under the approving eye of old Damosetas. As Stewart Baker shows so well in his forthcoming essay, "Milton's Uncouth Swain," the three plants chosen by the speaker suggest the qualities of his relationship with Lycidas that he will immortalize with his memorial
garland. Laurel, associated with Apollo, symbolizes their kinship as poets. Myrtle, the emblem of Venus, and therefore love, suggests innocent sexuality and male friendship. Ivy, worn by Bacchus, suggests poetic inspiration springing from the revels approved by Damoetas, and a celebration of youthful sensuality.  

The immaturity of the leaves and berries implies the youthfulness of the boy they memorialize. The poet calls attention to Lycidas' innocence and excellence as well as his youth: "For Lycidas is dead, dead ere his prime, / Young Lycidas, and hath not left his peer." Lycidas and the young speaker have lived in a world of noble song, dance, friendship and innocent sensuality, a world without consciousness of impending disaster, and the classical images of libertine pastoral are the means of establishing this view of their youth. The condition of Lycidas could not be justly presented by an Adamic image of culpability.

The Renaissance classical tradition, however, contained a conception of man that could present Lycidas' innocence in death as well as in youth. An enormously complex group of interpretations clustered about the figure of Orpheus. Orpheus, typologically considered, was identified with Christ.  

But because of Neo-Platonic interpretation, popular mythography and Orphic philosophy, Orpheus also represented a tradition of meanings that were not inherent in the Judeo-Christian theology, especially in the Old Testament vision of the ethical and angry deity: (1) the defiling externality of evil, emphasized by the irrational
and demonic violence of the Thracian women; (2) the innocence of the soul, which (3) must regain knowledge of itself through purification, meditative and ecstatic revelation and learning. 6

But the externality of evil must not be allowed to exculpate the corrupt clergy; St. Peter's vision of Armageddon is essential if their ruin is to be foretold. It may seem heretical, but the social decorum of the poem's situation asks for a Christian consolation without a cry of mea culpa at the same time it demands an eschatology that will inevitably convict the corrupt. The classical heaven over which Jove presides has no underworld terrors, no ethical vision of vengeance. Although it is a suitable setting for conferring fame, the classical heaven will not justify a prediction of the malefactors' ruin. Thus both views are necessary in the poem.

The Christian tradition gradually had absorbed much of the Greek orientation anyway, over the centuries, and for much the same reason, so that Milton's conflation of Christian and classical elements is not so heretical as it might at first seem:

The myth of the fall needs those other myths [the myths of the exiled soul], so that the ethical God it presupposes may continue to be a Deus Absconditus and so that the guilty man it denounces may also appear as the victim of iniquity which makes him deserving of Pity as well as of Wrath. 7

Milton, of course, separates the guilty and the victim so that his problem is less complex. The Orphic myth is used for Lycidas, the innocent victim.
Lycidas is treated as an Orphic figure, so the symbolism of defilement is prolonged. The external quality of evil is stressed in the disfiguration of the imagined corpse—the body weltering to the wind, or swept along the floor of the ocean. The Orphic myth also stresses ritual purification that leads to revelation and recovery of the identity of the soul. 8

The ritual of purification occurs in heaven: "With Nectar pure his oozy Lock's he laves." The use of nectar and the Latinity of "laves" suggests a ritual washing. The recovery of the identity of the soul is also accomplished ritualistically, as the singing troops of saints perform the last act of purification and initiation to the afterlife, an act that both consoles and clarifies his vision: "And wipe the tears forever from his eyes." As the poet reaches the prophetic level of his own Orphic role, he too achieves visionary knowledge, so that Lycidas and the speaker of the poem act out different parts of the Orphic identity, a duality of identification made one in the consciousness of the speaker. The language of the vision of heaven also has many allusions to passages in the Bible, such as Revelation 21:4 ("God shall wipe away all tears from their eyes"). Because the two traditions have symbols in common, the tears being wiped away is both a symbol of purification and recovered identity and a dramatization of the consolatory gesture promised in the Bible. Because of the tradition of typology and because of the analogous symbols, Milton can unify two traditions at the same time that he exploits each for its particular
conceptual contribution. Milton is not indulging academic whims, or failing, as Dr. Johnson charged, to distinguish between the sacred and the profane. Milton is conflating and unifying two traditions, classical and Christian, to satisfy the conceptual needs of the twin aims he undertakes in the elegy.

Modes and Modulation

Milton's Lycidas, like The Shepheardes Calender, presents several pastoral perspectives. Through the modulation between pastoral perspectives Milton is finally able to achieve the integration of classical and Christian elements, celebration and condemnation. As we saw in The Shepheares Calender, each pastoral perspective—libertine, moral, Christian—projects its own values by reassigning groups of semantic concepts to pastoral terms, the familiar principle of metaphoric compression, but applied on a comprehensive scale. The same pastoral terms, occurring in different perspectives, can even bear antithetic meanings. For Cuddie ("Feb."), blooming and flowering means sexual maturation; for Eliza ("Aprill") the same terms indicate virginity, virtue, moral perfection and, allegorically, social and political concord. The series of modulations between the various pastoral perspectives in Lycidas involves the repeated re-marking or revaluation of several terms. A single example should demonstrate the way that this occurs throughout the poem, a feature that will be more fully discussed later.
The first mention of song and singing is in the speaker's question "Who would not sing for Lycidas? he knew / Himself to sing, and build the lofty rhyme." The ability to sing is a sign of the identity of the two shepherds, Lycidas and the speaker, and a sign of their humanity. We must sing for Lycidas because he sang for others. Singing, building the noble and lofty rhyme, is presented as a kind of responsibility that we all share, a part of our pastoral duty. The question "Who would not . . . ?" involves the reader in the pastoral world of the poem, includes us in the ritual action and bestows on us the right to the pastoral benediction of fair peace when we, in turn, follow Lycidas.

"Song," in the libertine pastoral perspective used to describe the past, is the dominant melody that invites the concord of youth and age, "And old Damoetas lov'd to hear our song." This song unites the spirits of nature and the imaginations of the youths who join in the revels danced to the ditties of the pastoral flute. But "song" is re-marked with a contrary value in St. Peter's denunciation of the bad pastors' "lean and flashy songs." "Lean" and "flashy" are uncommon modifiers for "songs," and the unexpected adjectives make us consider the new semantic meanings that "song" has in this context. In one pastoral sense, the songs are "lean" because they do not nourish the Christian flocks or congregations. But "lean" also carries the same idea of "lack of spirituality" that we find in two other prophetic denunciations in the Bible.
In Psalm 106 the psalmist exhorts his people to praise God and tells them how their fathers had forgotten God's counsel and had "lusted exceedingly" in the wilderness. In response to their excessive desires the Lord "gave them their request; but sent \textit{leanness} into their soul" (15, italics mine). Eventually part of the wicked are swallowed up by the earth and a fire burns up the remainder.

In Chapter 24 of Isaiah, the prophet preaches the doleful judgments of God and predicts the punishment of the wicked, warning that "it shall be, as with the people, so with the priest . . . " The thought of impending judgment moves the prophet to cry out "My leanness, my leanness, woe unto me!"

The spiritual poverty of the rich and greedy clergy and the terrible effect this has on those who look to them for spiritual guidance is part of these Biblical visions of judgment just as it is part of St. Peter's. The thunder of Biblical judgment conveyed by the unusual adjective "lean" and the pastoral equation of spiritual and physical feeding gives the "songs" of the bad pastors an ominous and damned ring. Isaiah must point out that priests are not exempt from judgment and must explicitly mention that high ones and kings will be brought low in the day of judgment. The pastoral mode reduces the distinction between priest, prince, and poet to achieve a grand economy and universality.
The songs of the sweet Societies "That sing, and singing in their glory move," the "nuptial song," and the "melodious tear" offered by the poet, the "rural ditties" of the Dionysiac revels and the "lean and flashy" songs of the bad shepherd priests can thus co-exist in a single poem through the modulation between pastoral perspectives. Lycidas offers a series of consolations whose cumulative and primitive power is in large measure due to the pastoral mode's power to collapse categories and conflate the meanings of symbols—to bring the high low and to exalt the simple—so that each successive consolatory gesture draws to itself all the force of preceding gestures, restoring our shattered sensibility. The pastoral mode lends to art its exquisite ordering power for conceptual integration so that we may face the failure of love, the threat of hostility and the mystery of iniquity.

The Structure of "Lycidas"

We are not wholly at fault if we are perplexed by the variety and complexity of Lycidas. We are, in part, victims of the aesthetic norms of our times, which are functional, directional and linear. The design of our age is typified by the rocket, which houses a technical mechanism so complex it is run by computer, but aesthetically stark, stripped and functional. The counterpart to the rocket, which is internally complex and externally simple, is the freeway interchange, which can be as intricate as a seventeenth
century garden maze, but its complexity disguises its simplicity of purpose, which is linear. We watch the signs in order to maneuver through it at maximum speed; we are interested in "input" and "output," in function rather than aesthetic pleasure; we shudder and balk at any attempt to comprehend its design as a whole, which is why, I suppose, a freeway interchange is called a "spaghetti bowl." We want a way through, a linear explanation to follow: turn right, turn left, three miles to exit eight. We would like to have a linear explanation for Lycidas too, so we could "get through it" more easily. I do not think that any simple linear explanation of the structure of Lycidas will ever be adequate, because it will not be appropriate to the aesthetic principles of the poem. I would like to propose a structural description of Lycidas that will not "take us through" the poem, but which will allow us to be comfortable once we are inside, to enjoy the diversity, complexity and controlled intricacy of its design.

The aesthetic norms of the sixteenth and seventeenth centuries were quite different from our own. The dominant aesthetic norms, as H. V. S. Ogden has shown, were based on principles of variety and contrast. In his influential essay Ogden briefly suggests that the dominant aesthetic principle in Lycidas is contrast. He mentions that the two sections sometimes viewed as digressions, the passage on fame and poetry and the attack on corruption among the clergy, are not digressions; "they are passages so handled as to make
striking contrasts. Throughout the poem Milton delights in abrupt turns into new directions. The principle of variety through multiplicity is at work, notably in the flower passage, but the more basic principle in this poem is that of contrast. . . . Lycidas is a disciplined interweaving of contrasting passages into a unified whole. . . . "9 Ogden finds an illuminating expression of aesthetic intentions in Milton's The Reason of Church Government which is so relevant that it deserves quotation again although Ogden reproduces it in full:

The state of the blessed in Paradise, though never so perfect, is not therefore left without discipline, whose golden survey-ing reed marks out and measures every quarter and circuit of new Jerusalem. Yet is it not to be conceiv'd that those eternall effluences of sanctity and love in the glorified Saints should by this means be confin'd and cloy'd with repetition of that which is prescrib'd, but that our happinesse may orbe it selfe into a thousand vagancies of glory and delight, and with a Kinde of eccentricall equation be as it were an invariable Planet of joy and felicity. . . .10

As Ogden points out, the notion of control, discipline, and repetition is incorporated into the demand for variety, richness and diversity so that if the contrasting elements of the work are integrated into the framework, "the tension between them adds to the ecstasy of the experience conveyed." Discipline and diversity are integrated in a special way in Lycidas that shows that Milton was creating significance by the same means that Spenser used to create a cyclic structure in The Shepheardes Calender.
"A Kinde of Eccentricall Equation"

It has been popular in the last two decades to talk about the structure of *Lycidas* as a series of three movements. Typical of these is Arthur Barker's three part linear interpretation, which is not so much in error as it is incomplete:

The first movement laments Lycidas the poet-shepherd; its problem, the possible frustration of disciplined poetic ambition by early death, is resolved by the assurance, "Of so much fame in heaven expect thy meed." The second laments Lycidas as priest-shepherd; its problem the frustration of a sincere shepherd in a corrupt church, is resolved by St. Peter's reference to the "two-handed engine" of divine retribution. The third concludes with the apotheosis, a convention introduced by Virgil in Eclogue V but significantly handled by Milton. He sees the poet-priest-shepherd worshipping the Lamb with those saints "in solemn troops" who sing the "unexpressive nuptial song" in the fourteenth chapter of Revelation. The apotheosis thus not only provides the final reassurance but unites the themes of the preceding movements in the ultimate reward of the true poet-priest.¹¹

Barker's description of the three movements of the poem is not wrong so much as it is an over-simplification, a classification into separate component parts. Barker has seen one of the patterns of relationship and has used it to describe the whole. *Lycidas* will not break down into three sections that deal with the poet's problem, the priest's problem and the poet-priest's reward. As we saw in the preceding section of this chapter "song" is not something produced only by rymers or shepherd-poets. Because of the pastoral mode's special way with words, "song" is something that represents the act that one man owes another
in life and in death. It expresses his relationship to his friends and is the means for concord between youth and age. "Song," is the debt of one man to another, the nourishment that shepherds provide for their flocks, that priests offer their congregations if they are good pastors, or the "rank mist" of "lean and flashy songs" if they are bad pastors. "Song" is the expression of the relationship between man and god, between god and his saints. The nuptial song is the harmony between the redeemed soul and its maker and the supreme melodious consolation for earthly tears bestowed by the saints upon the rescued soul.

We are not quite telling the truth about Lycidas if we see the first eighty-four lines of the poem as Jove's answer to the "publish or perish" syndrome. Every reader who has noticed the repetitions "For Lycidas is dead, dead ere his prime," "For Lycidas your sorrow is not dead, / Sunk though he be beneath the watry floor," "So Lycidas sunk low, but mounted high," has been aware that much was being done in the poem that was difficult to specify, and our frustration is caused, I think, because we are looking for, are sensitive to, linear order rather than cyclic order, serial repetition rather than multi-directional relationships. Each of the three lines just quoted from the poem implies the others, but each is a partial equivalent of the others, not a duplication. If we demand exact duplication, then like another critic, when we read Lycidas we shall find only "magnificent fragments" crumbling in our hands.
One of the important patterns of repetition is the pattern of consolatory declarations offered three times in the poem. This pattern is one of the reasons that the theory of "three-stage" structure was so persuasive. I do not intend to deny at all the critical importance of these three voices. On the contrary, I believe that the pattern of repetition is more intense and complex than has been noticed so far.

The final consolation begins and concludes with an apostrophe, a figure of direct address, embedded in imperative sentences. The first is addressed to the shepherds, the final imperative is directed to Lycidas.

The opening apostrophe "Weep no more, woful Shepherds weep no more, / For Lycidas your sorrow is not dead" recalls the first stanza of the poem with a negative equivalence: "Yet once more, O ye Laurels, and once more / . . . For Lycidas is dead, dead ere his prime." It also recalls the imperative to the sisters of the sacred well: "Begin then, Sisters of the sacred well, . . . Begin, and somewhat loudly sweep the string." The tenth stanza represents the fulfillment of the promise the speaker made at first to Lycidas, the same promise he expects from some other Muse when he dies, because the final apostrophe of the stanza, and of the poem, hails Lycidas as genius of the shore, thus bidding him fair peace. The prophetic vision concludes the poem, thus providing the melodious tear whose heavenly harmonies sung by the saints have banished the salt tears from Lycidas' eyes. The "Nectar pure" and sweet
societies of saints in the vision surpass the waters of sacred well and the sisters first addressed.

Between the imperative apostrophes, the intervening sentences that describe the apotheosis of Lycidas are all declarative. The simplest SUD (Structural Unit of Discourse) description for the tenth stanza is:

\[ X \]
\[ \text{Im}_a S_{44}(\text{AdvR}) \]
\[ \text{Im}---- \text{imperative} \]
\[ a------ \text{apostrophe} \]
\[ S_{44}---- \text{matrix sentence number} \]
\[ D------ \text{declarative} \]
\[ X------ \text{stanza number} \]

The long declarative center of the tenth stanza has a complex syntactic structure of equivalent and partially equivalent clauses that unify the section.

So sinks the day-star in the Ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new spangled Ore,
Flames in the forehead of the morning sky:
So Lycidas sunk low, but mounted high,
Through the dear might of him that wal'd the waves
Where other groves, and other streams along,
With Nectar pure his oozy Lock's he laves,
And hears the unexpressive nuptial Song,
In the blest Kingdoms meek of joy and love.

Partially replacing the words with their categorical syntactic labels will make the patterns more obvious:
The individual phrases are reversed mirror images of one another, while each half of the section is the equivalent of the other and parallels its organization:

So sinks the day-star

And yet anon repairs his drooping head

and tricks his beams

with new spangled Ore

in the forehead of the morning sky

So Lycidas sunk low

... but mounted high

his oozy Lock's he laves

with Nectar pure

In the blest Kingdoms meek

of joy and love.
in the Ocean bed ---- where other groves and other streams along

There are four verbs in each half of the passage, and two adverbial of place phrases in each half. All the verbs in the first half (S₄₅) have "the day-star" for their subject; "Lycidas" is the subject of all the verbs in the second half of the section (S₄₆). The single unmatched line is "Through the dear might of him that walk'd the waves," and it is on this central line that both parallel structures depend. It is Christ that gives the day-star its symbolic meaning; it is the Christ-day star's ascent that makes possible Lycidas' ascent.

The SUD diagram for stanza six is:

```
 VI  Ex  S₁₇
    Q  S₁₈-₁₉
    D  S₂₀-₂₁
```

The declarative center of the tenth stanza is a formal repetition of the syntactic structure of lines 70-84 in stanza six:

```
Fame is the spur that the clear spirit doth raise
(That last infirmity of Noble mind.)
To scorn delights, and live laborious dayes;
But the fair Guerdon when we hope to find,
And think to burst out into sudden blaze,
Comes the blind Fury with th'abhorred shears,
And slits the thin spun life. But not the praise,
Phoebus repli'd, and touch'd my trembling ears;
```
Fame is no plant that grows on mortal soil,
Nor in the glistening foil
Set off to th' world, nor in broad rumour lies,
But lives and spreads aloft by those pure eyes,
And perfet witnes of all-judging Jove;
As he pronounces lastly on each deed,
Of so much fame in Heav'n expect thy meed.

The syntactic balance and equivalence of the two sections can be seen easily by repositioning the lines in a side by side arrangement, or as near to that as possible:

\[
\begin{align*}
\text{Fame is the spur (that) the clear spirit doth raise} \\
\text{Fame is no plant (that) grows on mortal soil}
\end{align*}
\]

(That last infirmity of Noble mind) \text{[appositive NP]}
Nor in the glistening foil \text{[appositive prep. phrase]}

\[
\begin{align*}
\text{To scorn delights, and live laborious dayes;} \\
\text{Set off to th' world, nor in broad rumour lies.}
\end{align*}
\]

But the fair Guerdon when we hope to find,
But lives and spreads aloft by those pure eyes,
And think to burst out into sudden blaze,
And perfet witnes of all-judging Jove;

\[
\begin{align*}
\text{Comes the blind Fury with th'abhored shears,} \\
\text{As he pronounces lastly on each deed,}
\end{align*}
\]

And slits the thin spun life.
Of so much fame in Heav'n expect thy meed.

This is, for the most part, simple syntactic coupling, although sometimes compound prepositional phrases balance compound verb phrases with infinitive objects.
their surface order to form mirror images: "Comes the blind Fury . . .," "As he pronounces." The single unmatched phrase is in the center again: "But not the praise, / Phoebus repli'd, and touch'd my trembling ears." Whereas the keystone phrase in the last consolation ("Through the dear might . . . ;") is a declarative sentence embedded in an adverbial of means clause that serves to validate both halves of the section, the keystone phrase in this first pattern sets the two sections against each other antithetically. Whereas this pattern is preceded by an imperative in the last (third) repetition, here it is preceded by two questions.

This pattern also occurs in the denunciation of the corrupt clergy by St. Peter (122-131).

\[
\begin{align*}
\text{The hungry Sheep look up, and are not fed,} & \quad S_{36} \\
\text{But swoln with wind, and the rank mist they draw,} & \\
\text{Rot inwardly, and foul contagion spread:} & \\
\text{Besides what the grim Woolf with privy paw} & \\
\text{Daily devours space, and nothing sed,} & \\
\text{But that two-handed engine at the door,} & \\
\text{Stands ready to smite once, and smite no more.} & \quad S_{37}
\end{align*}
\]

This passage is less exactly balanced than the other two, but the repetition is clear enough to strongly suggest the pattern. As in Phoebus' speech, the speech ends with a couplet. Unlike lines 70-84, the two halves of this section do not oppose each other but reinforce each other cumulatively. The kind of dual dependency relationship found in the final vision is not in evidence here, for the central line merely introduces an expansion of the charges made in the first
half of the section—a deliberate variation so that we will not be "confin'd and cloy'd with repetition of that which is prescrib'd."

Repetition with Variation

Each of these three distinctively balanced equivalent passages comes at the end of a section that has a distinctive dominant syntactic structure. The first declarative "balance section" occurs at the end of an interrogative section that begins on line 50, "Where were ye Nymphs..." The SUD description for the passage is as follows:

\[ V \]
\[ Q_a \quad S_{13} \]
\[ \quad Ex \quad S_{14} \]
\[ Q_a \quad S_{15-16} \]

\[ VI \]
\[ Ex \quad S_{17} \]
\[ Q \quad S_{18-19} \]
\[ D_{20-21} \quad *balance section \]

The second time a declarative "balance-section" occurs is at the end of a section that begins on line 85. The section is dominated by declarative
sentence structures with embedded questions, and contains two verse paragraphs, each of which describes the appearance of two mourners. The SUD description for lines 85-131 is:

VII

\[
\begin{align*}
D & \quad S_{22} \\
D & \quad (Q) S_{23} \\
D & \quad S_{24-25}
\end{align*}
\]

D ----- declarative
(Q)----- embedded question
a------ apostrophe

VIII

\[
\begin{align*}
D & \quad S_{26} \\
D & \quad (Q) S_{27} \\
D & \quad S_{29} \\
D & \quad (Q) S_{30} \\
D & \quad S_{31} \\
Ex & \quad S_{32} \\
Q & \quad S_{33-34} \\
D & \quad S_{35} \\
D_{36-37} & \quad *balance \ section
\end{align*}
\]
The section that concludes with the vision of Lycidas in paradise is dominated by imperative structures. This part of the elegy begins on line 132. The SUD description for the section is:

\[
\begin{align*}
\text{IX} & \quad \text{Im}_a \quad S_{38-41} \text{ (Adv R)} \\
\text{Ex} & \quad S_{42} \\
\text{Im}_a & \quad S_{43} \text{ (Questioned Adv Pl)} \\
\text{X} & \quad \text{Im}_a \quad S_{44} \\
\text{D} & \quad S_{45-46} \quad \text{*balance section} \\
\text{D} & \quad S_{47} \\
\text{Im}_a & \quad S_{48}
\end{align*}
\]

There are two other sections having a distinctive syntactic structure, but they do not conclude with the balanced equivalents. These parts are lines 1-49 and 186-193. The dominant syntactic pattern in these sections is declamative. The first section, however, has one question (line 10) and one imperative (lines 15-17). The first forty-nine lines could be considered part of the section that contains the first consolation, but there is no particular reason for doing so. Similarly the epilogue might be considered part of the section describing the
vision of paradise but it is not necessary. The two sections have their own syntactic structure, are recognized as such, and have important syntactic reflections with other parts of the poem.

The weakest structural link, admittedly, in proposing a cyclic structure for *Lycidas*, is the beginning and the end of the poem. Unlike "Januarye" and "December" in *The Shepheardes Calender*, or the first and ninth eclogues of *Idea the Shepheard's Garland*, the syntactic structures of the first fourteen lines and the commiato are not equivalent either positively or negatively. Milton's conclusion is definitely intended to create a new relationship between the reader and the rest of the poem. The commiato creates new aesthetic distance, it disengages us by moving us from within the speaker's mind to a position outside the speaker's mind but still in full view of the pastoral landscape. We are not detached from the pastoral world in which the early question "Who would not sing for *Lycidas*?" involved us. But there are many echoes of the poem's opening in the commiato, and although the syntactic structure is not equivalent, there are enough echoes to make us feel that the poem has indeed fulfilled its initial intentions "Who would not sing for *Lycidas*?" (10) "Thus sang the uncouth Swain . . . " (186). The speaker addressed directly the laurels, myrtles and ivy in his first two lines; the uncouth swain sings "to the 'Okes and rills." The speaker announced he had come "to pluck" and "to shatter" the sacred plants to make his garland. Against these two infinitives
the commiato balances two past tense verbs, "sang" and "touch'd." The speaker approaches "with forc't fingers rude;" the uncouth swain "with eager thought" (syntactic balance) "touch'd the tender stops of various Quills." The differences are, in a way, a measure of the consolation the swain has achieved through his poetry. The twelfth line (second from the last) of the introduction asserts that "He must not flote upon his watry bear" and the second from the last line of the commiato says that the Sun, whose rising has been associated with Lycidas' ascent into heaven through the symbolism of "Christ the day-star" and "Christ the sun of righteousness," has "dropt into the Western Bay." The Western Bay was the "watry bear" on which Lycidas floated in the opening lines. Lycidas, who, like the day star, "sunk low, but mounted high," is no longer assumed to be floating in the bay unwept. The final bond between the opening and the commiato involves the rhyme scheme. The final couplet of the poem rhymes "blew" (blue) and "new," thus repeating a rhyme that links the rhymes of lines seven and ten of the opening stanza, "due" and "knew," a previously unrepeated rhyme. Happily this linkage ties together the disturbed "season due" with the singer's blue mantle of hope, Lycidas' knowledge of building the lofty rhyme and the new destination of the rural speaker. Although the beginning and the conclusion have only partial bonds of relationship, there are important syntactic patterns that operate structurally to contribute to our awareness of both repetition and diversity in the poem.
Internal Contrast

Each of the syntactically distinct passages described has internal subdivisions that provide contrast and repetition. The first twenty-four lines are divided into two verse paragraphs, which we will call $I_A$ and $I_B$. The first verse paragraph, $I_A$, looks toward the commiato in the ways we just discussed, but it also looks toward the second verse paragraph. The first stanza states that the speaker will sing because Lycidas is dead and asks who would not do so. The second stanza responds to the first by invoking the sisters of the sacred well to begin the elegy that has just been asked for, and elaborates on the reasons in the future and past that require the speaker to sing. The second stanza, $I_B$, looks toward the imperative section because it contains one imperative, a syntactic form that will not be repeated until we reach the section dominated by imperatives. Similarly the first stanza, $I_A$, looks toward the interrogative and the declarative-interrogative section because it contains a single question, and the interrogative syntactic structure will not be repeated until line 50, where the interrogative dominance occurs.

The second half of the declarative section, lines 25-49, also divides into two stanzas, $D_A$ and $D_B$. Stanza III, $D_A'$ (25-36) treats the past; stanza IV, $D_B'$ (37-49) contrasts the mourning of the nature and the speaker's present sense of loss. The SUD description for the declarative section, lines 1-49 is:
The Questioning

The questioning section also divides into two stanzas, \( Q_A \) and \( Q_B \). The first (stanza III) begins "Where were ye Nymphs ...", and the series of compound clauses question adverbs of place in lines 50-55. The second half of the third stanza considers what the nymphs could have done if they had been there, since Calliope was able to do nothing. The second part of the embedded questioning section, stanza four, \( Q_B \), asks what purpose there can be in pursuing a dedicated career and ends with the first balanced declarative section.

The Questioning Procession

The section of declaratives with embedded questions, \( D(Q)A \) and \( D(Q)B \), includes two pairs of mourners, the Herald of the Sea and Hippotades, Camus and St. Peter. The declarative balance section concludes St. Peter's denunciation of the corrupt clergy.

Ritualistic Imperative

Stanzas IX and X provide a ritualistic conclusion for the poem as the young speaker speaks out more confidently in his hierophantic role. The most imposing linguistic stance of the meditative speaker is expressed through the use of the imperative. The imperative can be used as exhortation, as a dis-
tressed plea, or as an imperious command, but in any of its forms it conveys
a stance of the speaker that differs from and exceeds all other kinds of address.
In *Lycidas*, the imperative syntactic structures provide the strongest form of self
assertion for the speaker and contribute to our sense of ritual performance.
The imperative is used as a refrain in the first idyl of Theocritus had become
a regular feature of pastoral elegy. Milton uses it once early in the elegy
when he commands the sisters of the sacred well to begin, and "somewhat
loudly sweep the string" (15-17). But it does not occur again until after the
end of St. Peter's denunciation of the corrupt clergy. The meditative voice
of the speaker reasserts itself and differentiates itself from the pontifical voice
of the saint: "Return *Alpheus*, the dread voice is past, / That shrunk thy
streams; Return *Sicilian* Muse, / And call the *Vales*, and bid them hither
cast / *Their Bells*, and *Flourets of a thousand hues*" (132-135).\(^\text{13}\) In issuing
this directive the poet reasserts his Orphic personality and organizes a ritual
of floral tributes that does, as the speaker claims, interpose a little ease,
although he admits it is based on a false assumption. Lines one hundred
thirty-two through one hundred fifty-three are all imperative sentences. The
imperative matrix sentences serve as bases for the embedding of long lists of
flowers. At one point the list of flowers grows so long (six lines) that the
imperative is almost forgotten momentarily (143-148). This "heaping up" of
noun phrases is known rhetorically as "scesis onomaton."\(^\text{14}\) At the end of the
section an adverbial of reason phrase is introduced: "For so to interpose a little ease, / Let our frail thoughts daily with false surmise" (152-53). This admission elicits an exclamation that continues with a series of clauses that question where the corpse may be (154-162). These clauses are dependent on the compound imperative sentence that follows. The structure of the verse paragraph, then, in a very simple SUD diagram is:

\[
\begin{align*}
  & S_{37-40} \text{(132-142)} \\
  & \text{scessis onomatont} \text{(143-148)} \\
  & \text{Im}_a \quad S_{41} \text{(Adv R) (149-153)} \\
  & \text{Im}_A \quad \text{--- imperative stanza A} \\
  & \text{Im} \quad \text{---- imperative} \\
  & \text{----- apostrophe} \\
  & \text{Ex} \quad S_{42} \text{(154)} \\
  & \text{clauses questioning Adv Pl (154-162)} \\
  & \text{Im}_a \quad S_{43} \text{(163-164) comp. sent.}
\end{align*}
\]

All the imperatives include apostrophes, figures of direct address, in this verse paragraph.

The next verse paragraph, \( \text{Im}_B[D] \), begins and concludes with imperatives combined with apostrophes to the shepherds and to Lycidas, but the intervening sentences that describe the apotheosis of Lycidas are declarative; as we have already described.
The syntactic divisions provide the discipline, the underlying organization that makes the "thousand vagancies of glory and delight" into "an invariable Planet of joy and felicity" instead of a crowded paradigm of chaos and old night. We have described six of these divisions, each of which (except the commiato) is further divided into two sections. The introductory stanzas I and II, \((I_A + I_B)\), are declarative in their structure except for the single question in \(I_A\) and the imperative in \(I_B\). The introduction thus includes all the syntactic forms of the poem except the exclamation. The declarative stanzas III and IV, \(D_A + D_B\), contrast the past and the present. The questioning stanzas V and VI, in which the interrogative structure dominates, contains a concluding declarative section which we can identify in the description: \(Q_A + Q_B[D]\). Stanzas VII and VIII describe the procession of mourners through dominant declarative structures and embedded questions, \(D(Q)A + D(Q)B\). Stanzas IX and X are dominated by imperative structures and contain the final consolatory vision \(I^m_A + I^m_B[D]\). The declarative commiato ends the poem. In sequence these structures appear:

\[(I_A + I_B) + (D_A + D_B) + (Q_A + Q_B[D]) + (D(Q)A + D(Q)B) + (I^m_A + I^m_B[D]) + \text{ Commiato}\].

The function of this deep structure is complex and makes possible the ordered diversity, disciplined variety and contrast found in the poem.

Being aware of the underlying pattern of syntactic organization makes it possible for us to relate what we read in a new (but old) and exciting way,
KEY
Symbolic Flowers and Plants
Water and liquid
Groves and fields
Addresses to the watery springs of poetry
Solid line = Full equivalence
Broken line = Partial equivalence
enjoying the arching relationships of this pleasure dome instead of rushing through, numbed by a linear aesthetic sensibility.

There are several patterns of thematic images which are intricately interrelated, and later we will trace several of the motifs, one at a time, through the sections of the poem, and observe the patterning. We will be careful, of course, to observe the controls of specific verbal and dramatic contexts, the lack of which M. H. Abrams deplored in earlier imagery studies, in order that this not become a willful game of design making. Once some of the individual patterns are identified, we can indicate some of their significant interactions.

The Structural Style of "Lycidas"

*Lycidas* has been called a Mannerist poem by Roy Daniells, who describes the poem as a rural coroner's inquest conducted by an erratic interrogator who rudely leaves the nymphs waiting in the wings to testify after he has solicited their evidence. Daniells' impressionistic description is certainly written in a Manneristic style, but he does not thereby establish the Mannerism of Milton's elegy. Daniells' judgments are really based on his visualizing the meditative ritual of the speaker as a stage piece. Before deciding on the style of the poem, we need to consider carefully the conceptualization indicated by the language of the poem.
We will investigate the visual conceptualization indicated by the language first. The "primary language" of the poem, the nouns, verbs and adjectives, have been analyzed by Josephine Miles, who reports that the poem averages twelve adjectives, sixteen nouns and nine verbs for every ten lines, whereas most English poems use more verbs than adjectives. The dominant adjectives she notes as special terms of value are "fresh, high, new, pure, sacred." Except for "high," these frequently repeated adjectives are not strongly visual in their suggestions. The high frequency of adjectives is not particularly unexpected, however, because the adjectives are especially needed for "marking" or re-valuating the key pastoral terms as the poem modulates from one perspective to another. The frequently repeated nouns and verbs tend to be the pastoral terms undergoing revaluation: shepherd, lie, come, go, sing, hear, flower, muse, power, eye, tear, weep, leaf, morn, hill, shore, stream, star, touch and ask. Although these terms indicate what may be visualized, it is the powerfully contorted spatial organization or perspective that is a characteristic aspect of mannerism in the visual arts, and for the visual orientation of the poem one must study the adverbial constructions, especially adverbs of place, as well as the adjectives and verbs Miss Miles considers.

The first striking characteristic of the adverbs of place is that over two thirds of them involve notions of verticality, either static or in motion. Consider the following list of examples:
line

31 Toward Heav'ns descent
63 Down the swift Hebrus
down the stream was sent
94 blows from off each beaked Promontory
102 sunk so low
135 valleys low where the milde whispers
167 beneath the watry floar
168 So sinks the day-star in the Ocean bed
191 was dropt into the Western bay
16 from beneath the seat of Jove doth spring
51 Clos'd o're the head
52 on the steep
54 on the shaggy top
81 spreds aloft
84 in heaven
97 from his dungeon
115 climb into the fold
125 look up
130 stands at the door
171 in the forehead of the sky
The adverbial constructions may be static, as "upon the self-same hill" or "in heaven," or be associated with ideas of motion and direction, "down the swift Hebrus," "aloft," "from the dungeon." "In" or "from" by themselves do not imply verticality, of course, but the adverbial constructions, the phrases as wholes, will do so. In some cases, the adverb will lend a sense of verticality to a word that otherwise might connote horizontal direction, as in the case of the plant of fame, that "grows" and "lives and spreds aloft." "Aloft" implies both "in heaven" and "grows upward." Without this key adverb, the verb "spreads" would certainly convey a horizontal expansion. Less than thirty percent of the adverbials of place provide horizontal orientation, and a number of these occur in the passage where the speaker wonders in vain where Lycidas' body might be:

Ay me! Whilst thee the shores, and sounding Seas
Wash far away, where ere thy bones are hurl'd,
Whether beyond the stormy Hebrides
Where thou perhaps under the whelming tide
Visit'st the bottom of the monstrous world;
Or whether thou to our moist vows deny'd,
Sleep'st by the fable of Bellerus old,
Where the great vision of the guarded Mount
Looks toward Namancos and Bayona's hold;
Look homeward Angel now, . . .

(154-163; Additional italics mine)

"Far away," "toward," homeward," and "beyond the stormy Hebrides," all have horizontal implications, but occurring as they do in a linguistic construction that repeatedly questions the adverbial of place, they offer no certain, but only possible horizontal visual orientation. The metaphoric definitions of place ("by the fable of Bellerus old") further complicate the spatial orientation. One of the very few perfect examples of horizontal extension can be found in Hippotades' answer to the Herald of the Sea, "on the level brine."

The many adverbial constructions that imply verticality, along with important verbs like mount, rise, sink, and fall reinforce the thematic concerns of the poem, the elevation of the young victim and the bringing low of the corrupt clergy, who, Milton tells us, were "then in their height." The thematic action of sinking and mounting high, climbing into the fold only to fall is a clear anticipation of the great thematic movements of Milton's epics. The verticality of Milton's imagination is clearly registered in his use of language and becomes a means to symbolic representation of his moral convictions.

But intense visual verticality and uncertain horizontal orientation does not mean that Milton's linguistic style is manneristic or that the poem lacks horizontal control. In spite of the verticality of the visual imagination, Milton
imposes the parallel horizontal levels of a hierarchy of pastoral landscapes. The hills and fields of the libertine pastoral landscape and its mortal soil contrasts with Jove's heaven where the plant of fame spreads aloft, and the "vales" and "valleys low" of the flower ceremonial and the shores and sounding seas contrast with the "other groves and other streams" in the pastoral landscape of the "blest Kingdoms meek of joy and love." The large pastoral perspectives provide controlling images in a hierarchy that is vertical, but not erratically related. There is, however, a final linear ordering and horizontal control that firmly shapes the "lofty rhyme" of Lycidas. This is a linear order of balanced equivalents in the syntactic structure, noticed before. This intellectual balancing deliberately weights and disposes the imaginative conceptualization and imposes an abstract but demonstrable regularity that is reinforced by alliteration in the surface structure of the language: "Bitter constraint, and sad occasion dear, / Compels me to disturb your season due: / For Lycidas is dead, dead ere his prime." We cannot read the lofty phrases of Lycidas without being aware that the diversity and multiplicity that appears in complex patterns is being orchestrated in repetitions whose unifying intellectual control originates in the balanced expression of the meditative speaker's consciousness. The lack of stable horizontal orientation in the visual conceptualization is a manneristic trait, but the controlling sensibility of the speaker's intellect is Baroque in its balanced expression.
Internal-External Fiction

When the aesthetic focus changes in the final stanza and we discover the uncouth swain who has been singing the elegy, there is a brief shock of readjustment for the reader. But if we have read carefully and with sensitivity, the ending of Lycidas will surprise but not trouble us, for we will be aware that the meditative consciousness of the pastoral speaker has been controlling our relationship to the poem all along. The relationship of reader and speaker, the external fiction, controls our access to the internal fiction, the ritual of mourning for the pastoral character, Lycidas.²² The controlling principle that relates the external and internal fictions is the meditative consciousness of the speaker, and the evidence of this directing consciousness is manifested by the linguistic treatment of temporal adverbs and verb tense. In addition to controlling the visual aspect of the imaginative conceptualization of the poem, there is a temporal perspective that imposes its own control on our perception. This temporal control operates in two ways.

First, certain temporal adverbs and special syntactic structures create a ritual in which the reader participates. These temporal adverbs are adverbs that indicate a series or some kind of repetition. They either confirm or deny a sense of serial order, recurrence, and ritualistic performance:
line

1-3  Yet once more, O ye Laurels, and once more
     Ye Myrtles brown, with ivy never-sear
     I come to . . . .

15,17  Begin then, Sisters of the sacred well, / . . . / Begin,
       and somewhat loudly sweep the string.

37,38  now art thou gone, / Now art thou gone
       and never shall return

43  shall now no more be seen

88  But now my Oat proceeds

103  Next Camus . . . went footing slow

180  Last came, and last did go,

132  Return Alpheus, the dread voice is past.

163  Look homeward Angel, now, and melt with ruth,

165  Weep no more, woful Shepherds weep no more

183  Henceforth thou art the genius of the shore

169  And yet anon, repairs his drooping head

83  . . . he pronounces lasty on each deed

131  to smite once, and smite no more

154  Ay me!  Whilst thee the shore, and sounding Seas

These adverbs and imperatives direct the action of the ritual, announce the
participants in order, and lend emphasis and expression to the appropriate emotional
responses. We should be aware of the controlling presence who issues those im-
peratives.
A second more subtle control over our perception is exerted by the use of another kind of temporal adverb construction in conjunction with verb tense. In the beginning of the poem we are shown a series of actions that happen too soon, and thereby disappoint our temporal expectations. The phrases that convey this sense of disrupted order include "before the mellowing year," "ere his prime," and "sad occasion dear, / Compels me to disturb your season due."

This unripeness of time, the event that comes too soon, creates a task for the speaker, who must reconcile past and future, past and present, present and future in his own mind and for his reader.

The meditative speaker recreates the past and calls it up with immediacy. As he does so, we experience the past anew and begin the reconciliation of past and present. The speaker takes us back to a time when being early has no sense of threat or loss, no sense of being too soon:

Together both, ere the high Lawns appear'd
Under the opening eye-lids of the morn,
We drove a field, and both together heard
What time the Gray-fly winds her sultry horn,

Oft till the Star that rose, at Ev'ning, bright,
Toward Heav'n's descent had slop'd his westering wheel.
Meanwhile the Rural ditties were not mute,

(italics added)

We are there before day breaks, and because Milton describes time in terms of sensuous states of perception and also, because of his choice of adverbs and verb tense, the passage seems to describe one day and all days, a continuum of
perception whose continuity has not yet been broken by the intrusion of evil and mortality. We can see the kind of immediacy Milton achieves if we will weigh the difference that would have resulted if Milton had changed this line, "What time the Gray-fly winds her sultry horn," to "That time the Gray-fly blew her sultry horn." A change in tense and a shift from "Wh-" to "Th-" and suddenly the life is gone; it was all long ago and far away. But Milton does not make the change. The scene is made vivid and given a sense of temporal continuity through the adverbs, "Oft till," "Meanwhile," "and Fauns with clov'n heel would not be absent long" (additional italics mine). The immediacy of the past is repeatedly emphasized by the recurrence of "when," so that Milton creates an effect rather like the immediacy of the imperfect tense in Latin: "When first the White thorn blows;" Lycidas and Orpheus die almost before our eyes; the event is past, but linguistically we are there: "Where were ye Nymphs when the remorseless deep / Clos'd o're the head of your lov'd Lycidas?"

"When by the rout that made the hideous roar, / His gaary visage down the stream was sent." "Was sent," not "is sent," of course, for this is not a hidden camera, but the past being recreated and reviewed in the speaker's mind.

Except for "Begin then, Sisters of the sacred well," Milton avoids the use of "then" as a temporal adverb altogether. Its absence in the following lines is particularly noticeable:
But the fair Guerdon when we hope to find,
And think to burst out into sudden blaze,
Comes the blind Fury with th'abhorred shears,
And slits the thin spun life. (73-76)

"When . . . then . . ." is what we expect, but instead the dread Fury is upon us and the immediacy of the Fury's onslaught is intensified by omitting the abverb "then" and placing the verb before the noun. If the reader will only re-read the lines, inserting "then" before "Comes," the degree of aesthetic distancing Milton avoids becomes obvious.

No reader can ignore the vividness of the speaker's woeful speculation about the location of the body. Milton uses the present tense, in the active and passive voices, and begins the section "Ay me! Whilst thee the shores and sounding Seas / Wash far away. . ." The speaker also reconciles present and future, when Phoebus says, "As he pronounces lastly on each deed," and when he addresses Lycidas in the final apostrophe "Henceforth thou art the Genius of the shore, / In thy large recompense, and shalt be good / To all that wander in that perilous flood" (additional italics mine). Future and present unite in the sentence itself.

The most intricate reconciliation of past, present and future is managed during the apotheosis of Lycidas as the final prophetic vision begins:

Weep no more, woful Shepheards weep no more,
For Lycidas your sorrow is not dead,
Sunk though he be beneath the watry floar,
So sinks the day-star in the Ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new spangled Ore,
Flames in the forehead of the morning sky:
So Lycidas sunk low, but mounted high,
Through the dear might of him that walk'd the waves
Where other groves, and other streams along,
With Nectar pure his oozy Lock's he laves,
And hears the unexpressive nuptial Song,
In the blest Kingdoms meek of joy and love.

(additional italics mine)

Lycidas, the shepherds are told, is not dead (present tense). The subjunctive "be sunk" is used for the conditional clause. The comparison with the day-star, the symbol of Christ, is handled exclusively in the present tense ("sinks . . .
And yet anon repairs . . . and tricks . . . and . . . flames"), and its whole course is seen as a continuous action presented in a series of balanced phrases so that its present validity is reinforced. In "So Lycidas sunk low, but mounted high," the use of the past tense acknowledges the completed act of dying, but the parallel syntactic construction asserts the equal significance and validity of Lycidas' apotheosis. Use of the past tense in both phrases, "sunk low, but mounted high" makes the assertion seem more certainly true than if Milton had written "So Lycidas sunk low, but will mount high." The ritual washing is described in the present tense; like the sun's rising, this existence in the heavenly paradise is present truth. The vision continues in the present tense and arrives at an epiphanic moment of infinite extension, "and wipe the tears forever from his eyes." The moment of eternal beatitude and consolation has arrived. The proclamation of Lycidas' new role as genius of the shore is given and the ceremony is over.
Finally, we meet the uncouth swain, or rather, we are pulled back aesthetically by the past tense of the verb and become aware of the pastoral musician. He is unknown, but that does not matter. We have been aware of his presence all along. Through his meditative consciousness we have participated in a process that has reconciled past, present and future in a moment of consolation and epiphany. The commiato recapitulates the temporal sequence of the poem, moving with the past tense and an adverb of immediacy, "Whilst," until the tempo slows to two separate moments that record the sun's descent. Finally, the whole scene is over and the singer, like Lycidas, embarks on a new course ahead, "tomorrow to fresh woods and pastures new."

Conclusion:

"That our happiness may orbe"

The syntactic divisions of the poem provide the basis for a series of repetitions that are really modulations from one pastoral perspective to another, and as these modulations occur motifs reappear to provide those "thousand vagancies of glory and delight" within a purposeful framework of meditative ritual. These repeated variations can best be traced one motif at a time and then discussed in a brief summary.
The Dual Nature of Evil

As we anticipated in our discussion of the function of classical and Christian elements, the use of both mythologies allows Milton to show two kinds of evil—one external, capricious and undeserved by the victim and one for which man is responsible. The cyclic structure of the poem facilitates the transvaluation of the two types of evil in order to accomplish the twin aims of the poem.

The early references to evil recall the symbolism of defilement. The corpse "welters" to the parching wind, and "welter" means to become stained and discolored as well as to roll or be tossed about. In defining Lycidas' loss the speaker says:

As killing as the Canker to the Rose,
Or Taint-worm to the weanling Herds that graze,
Or Frost to Flowers, that their gay wardrop wear,
When first the White Thorn blows;
Such, Lycidas, thy loss to Shepherds ear.

Evil blights, attacks from the outside, and gives external evidence of its action. The idea that Lycidas' death is a loss to the shepherd's ear is appropriate because of the kind of relationship with nature proposed by libertine pastoral perspective—a sensuous state of perception and communication whose disruption must be felt in the same way.

Deliberate malevolence, a refinement or displacement in the direction of willed evil, is associated with evil sound in the reference to Orpheus, who
is dismembered by "the rout that made the hideous roar" (61). A slight suggestion of human responsibility is conveyed. It is "the rout" who make the roar, and the noun depends on allusion to establish connotations of female gender and human nature. Either Thracian women or nymphs (maenads) can be meant here, depending on the version of the story one recalls. Milton apparently does not intend a specific reference, but a general one, and the "humanity" of the rout is not certain.

Equally external and capricious, with the same impersonal femininity, is the evil of the "blind Fury with the abhorred shears." The "rout" mentioned in $Q_A$ (stanza V) and the blind Fury of $Q_B$ (stanza VI) make the femininity of Amaryllis and Neoera's charms more sinister. Thus in the declarative section $(D_A + D_B)$ evil is clearly a kind of undeserved defilement and in the questioning section evil is still capricious, fatalistic and just barely associated with femininity if not with humanity. In stanzas VII and VIII, $D_{(Q)A}$ and $D_{(Q)B}$, the transvaluation of evil progresses rapidly. In $D_{(Q)A}$ evil is once again associated with sound, the "curses dark" that mysteriously cause the ship to sink. The fatalistic connotations of the Fury are revived in the "fatal Bark" and evil is also the product of a momentary loss of order for the ship was magically "built in th' eclipse," when the sun was temporarily blotted out. The same section absolves nature from responsibility for the ship. The waters are neither remorseless nor guilty.
The key point of the transition between the two concepts of evil comes when Camus asks "Who hath reft (quoth he) my dearest pledge?" (107). Camus personalizes the question, instead of asking "what hard mishap hath doom'd this gentle swain" like the Herald of the Sea. St. Peter's denunciation continues the redefinition, establishing human responsibility for evil. Once again evil is associated with sound, but this time the sound is clearly made by men, the bad pastors who play "lean and flashy songs" on their scannel pipes of straw. These men use a false art, art that kills rather than nourishes. The bad shepherds are guilty of evil in word and deed; they make flashy songs and "shove away the worthy bidden guest." Human evil is symbolized by the savage beast, the "grim Woolf with privy paw," who is the counterpart in this section of the violence of the blind Fury. The blind fury is blind because she is capricious and wields her shears without respect of her victim's identities. But the evil shepherds, the "blind mouthes," are blind in another sense. They are spiritually blind. They serve their stomachs while their flocks starve.

The evil of the last section is destructive but cosmic rather than personal and is only barely mentioned ("sounding Seas" ImB, "swart Star," ImA) because the entire passage is concerned with overcoming the evil that struck down the young shepherd. Against the power of evil Milton sets the power of human and divine art.
The death of Lycidas results in a loss of order, a wildness in nature that does not console:

    But O the heavy change, now thou art gon,
    Now thou art gon, and never must return!
    Thee Shepherd, thee the Woods, and desert Caves,
    With wilde Thyme and the gadding Vine o're grown,
    And all their echoes mourn.
    The Willows, and the Hazle Copses green,
    Shall now no more be seen,
    Fanning their joyous Leaves to thy soft layes.

(37-44)

There is a failure of art, brought about by Lycidas' death. Like Orpheus, Lycidas charmed the woods, which responded to the harmony of his soft layes. The woods are now wild and wounded, and the pastoral singer, seeing the experience of evil from this perspective, suffers too. Throughout the poem, the shepherds' relation to plants and flowers is a symbol of his relationship to his art. The death of Lycidas forces the poet to sing for his dead friend, to assume the responsibility for providing the "meed" which should be the dead shepherd's reward. But in this perspective the swain can only offer emblems of love, poetic fame and inspiration that, instead of being pledges of immortality, are only unripe, immature, harsh and crude symbols of crushed promise. Had he only lived longer, then a crown of fame plucked in the autumn of the mellowing year might have been possible. The promise of the dead shepherd seems hopelessly incommensurate with the meed the swain is able to supply, and this is the reason for the harsh tone of the introduction and the disordered mourning of nature in D♭ (stanza IV).
The modulation to a different pastoral perspective is utterly necessary to the poem, because without such changes in perspective, the poet’s praise and the compensation of a sympathetic nature is the only possible consolation. This is all that Theocritus and Moschus can offer their dead friends. But the bitterness of this limited view of man and nature is questioned in the section that follows \( (Q_A, Q_B) \) and the poet's confirmation of vulnerability and futile dedication is overturned by the voice of Phoebus who responds to the same questions with an answer that refutes the poet's despair. Fame, he says, is a plant that grows on heavenly, not mortal soil, and thus the responsibility for conferring reward is shifted to all-judging Jove. The swain’s poem, then, must become an instrument that records Jove's decision, heaven's meed, and in doing so, the poem is an instrument of grace. The need for the consolatory vision is established in the first modulation of pastoral perspective. The loss of Lycidas as a frustration of art and learning is shown again when Camus appears in the procession of mourners, "His Mantle hairy, and his Bonnet sedge, / Inwrought with figures dim, and on the edge / Like to that sanguine flower inscrib'd with woe" (104-06). The flowers, again, serve to symbolize the loss to art and knowledge. The fourth time that the flower motif occurs is in the imperative section \( \text{Im}_A \) (stanza IX), where the speaker is assuming a more priestly function, organizing the mourning of the flowers into an artistic ritual that allows nature to compensate for the loss of the shepherd. The swain is no longer unable to employ
the ordering power of art over nature, as it seemed in the opening lines, but this use of art must clearly be acknowledged as a consolation for the grieving and not a recompense to the dead. The flower images occur in a meaningful pattern of repetition in which they symbolize the relationship between man and poetry. Poetry is presented first as the reparation, the recompense to the dead. The following occurrences show that poetry orders nature in order to console the living, and that poetry becomes true meed only as it becomes the instrument of heaven's grace, a visionary record of the divine rather than the earthly. The imagery of plants contributes to three ideal landscapes: the "high Lawns" of the innocent past; the plant of fame growing and spreading aloft; and the "other groves" of the vision of paradise (see chart below).

Alternating with the flowers as symbols of art are the water images of Lycidas, whose importance and profusion were first described by Cleanth Brooks and John Edward Hardy. Three times the watery symbolic sources of poetry are addressed in formal apostrophes in the poem. The sisters of the sacred well are invoked in $I_B$, Arethuse and Mincius are addressed at the beginning of $D_{(Q)A'}$, and Alpheus is commanded to return at the beginning of $I_{mA}$ (see chart). While the streams are related to art, the sea is impersonal. Three key passages involve water and they also involve syntactic structures that question adverbials of place. $Q_A$ questions where the nymphs were when the "remorseless deep / Clos'd o're the head of your lov'd Lycidas." $I_{mB}$ considers where the
sea might have washed Lycidas' body, does not question place, but questions means, asking what mishap doomed Lycidas. The proof of the winds' innocence is confirmed by means of an adverbial prepositional phrase of place: "on the level brine, / Sleek Panope with all her sisters play'd." These three sections $Q_A, D(Q)A$ and $\text{Im}_B$ alternate with the pattern of flower passages to provide a kind of cyclic counterpoint (see chart). The water images are central to the dispensation of grace—the nectar pure, the tear wiped forever from Lycidas' eye, the other streams of paradise, the saving power of him "who walked the waves," God's art controls nature, and is able to make a sacrament of nature, exceeding the power of man's art, and thus transforms the meaning of nature for man through divine typology. The temporary evil power of the eclipse is overcome by the sacrificial death and resurrection of Christ, the day-star, sun of righteousness. The destructive power of the sea is tamed by Christ, who walked the waves. The previous symbolic meanings for water are transcended in the final vision of paradise. The pattern of repetitions can be followed on the chart (9.1).

The Gestures of Art

There are many gestures that have symbolic importance in Lycidas. Some of these gestures refer to singing, others image forth a ritual of emblematic or symbolic gestures, a kind of cosmic dance, in the poem.
Plucking the leaves and sweeping the string are symbolic gestures associated with poetry and song. But other acts and gestures are types of one another and symbolically represent different pastoral perspectives. For instance, there is the Dionysiac revel of the innocent libertine pastoral and the troops of saints who "singing in their glory move," presumably in some kind of choric dance of heaven. Opposed to these two innocent dances is the "scrambling" of the bad pastors at the shearer's feast (117), and their symbolic predatory action when they "Creep and intrude, and climb into the fold." The nymphs, who are thought to have played on various slopes and mountain tops (QA) have their nautical counterparts, Panope and her sisters who also "play" upon the level brine, $D_{(Q)A}$. In contrast to the ineffectuality of these two we have the Dolphins who waft the hapless youth and the societies of saints. Opposed to the gestures of evil, the blind Fury with her shears, the devouring wolf, and the loss to shepherd's ear are the gestures of reparation and blessing—the two-handed engine, the Dolphins, and Phoebus' touch, which reproves but also heals. The nuptial song of the lamb counters the curses dark that destroyed the ship, and the saints provide the most beautiful of the consolatory gestures, the wiping of the tears from Lycidas' eyes. Song and symbolic gesture combine to create a meditative ritual for Lycidas. As the poem becomes an instrument of grace, a revelation of God's reward and purpose for Lycidas in heaven, it shows the divine meed for the dead poet and provides a consolation for the
living. A full response to the multiplicity and variety of Lycidas is possible as we discern the repetition and variation that gives Milton's elegy its orbed glory.
CHAPTER IX - FOOTNOTES


8. Ricoeur, pp. 279-305.


10. Ogden, 178.


13. It is often said that the speaker is returning to a much lower pastoral style at this point. I would suggest that the speaker is instead turning to the prophetic muse and another sacred well, just as Virgil begins, the prophetic fourth eclogue "Sicelides Musae, paulo maior canamus."
14. See Ch. VIII, n. 1.


19. Miles, pp. 96-97.

20. Mannerism is defined by many characteristics, but the treatment of space is the most typical feature. Arnold Hauser comments: "Nothing characterizes the disturbance of the classical harmony better than the disintegration of that unity of space which was the most pregnant expression of the Renaissance conception of art." The Social History of Art, II (New York, 1951), p. 102. See also Arnold Hauser, Mannerism; the Crisis of the Renaissance and the Origin of Modern Art (London, 1965).


22. See my comments on internal and external fictions and the "dual fiction demand," pp. 29-39.


24. Milton tends to express inherent evil with disorderly motion, as when the fallen angels enter the new Hall in Hell they "Thick swarm'd, both on the ground and in the air, Brusht with the hiss of rustling wing" (Paradise Lost, I. 766-
or when Comus enters, and "with him a rout of Monsters, headed like sundry sorts of wild Beasts, but otherwise like Men and Women, their apparel glistering. They come in making a riotous and unruly noise . . ." and Comus bids them enjoy "tipsy dance and Jollity," "wavering Morris" and "light fantastic round" [light in the sense of lascivious] (A Mask Presented at Ludlow Castle, 1634).
CHAPTER X
CONCLUSIONS

The Goals and Principles of Genre Theory:

A Review and Summary

We required at the outset that an acceptable theory of genre be complete, productive, and efficient (pp. 20-21). The theory should be descriptive, not prescriptive, in order that the theory not propose standards that were inappropriate to the intentions of a particular work. The goal of genre theory is to describe linguistic conditions that permit particular kinds of interpretations of significance. If this goal is accomplished, the theory should provide the reader with a means of discovering insights about the significance of a work.

Two kinds of principles govern the methodology used in this study. First, the methodology recognizes the linguistic medium in which the poem is created. Techniques from generative grammar are used to identify the ways in which elements of language are used to create certain kinds of significance and to allow fictional contexts to be built into the work. The descriptive techniques identify lexical, semantic and syntactic demands and constraints imposed in a particular work. Second, the method intends to recognize the work as a whole and to describe the kind of unity made possible by developing relational concepts that specify kinds of concord: semantic-syntactic, semantic-lexical,
lexical-phonological, and internal-external fiction. All of these techniques are
designed to describe the features of a literary work that determine significance.

Cyclic Pastoral: A Sub-Genre

In cyclic pastoral semantic coherence is achieved by collapsing categories
of word meanings, a metaphoric equation of semantic readings. This process
allows pastoral to be a reductive expression of experience. By placing key
terms that represent these collapsed categories in sentences with special meanings,
and special semantic values, different kinds of semantic prominence result for
these key terms, as we saw in the case of budding and flowering in "Februarie"
of The Shepheardes Calender. More than one kind of semantic prominence can
be developed for any key term, just as blossoming and flowering have different
semantic values in "Februarie" and "Aprill," according to the pastoral perspective
of the speaker. Lexically, pastoral employs an organized system of grouping and
replacement. "High" terms are replaced by "low" terms, especially terms that
identify specialized occupations in a complex society; "bishop" or "prime minister"
or "duke" would be replaced by "pastor" or "shepherd." Principles of decorum
determine the members of these lexical groups. The syntax of a pastoral poem
depends on several factors. One group of these is determined by the internal
and external fictions—the number of speakers present, the degree of "building-
in" of a dramatic situation and setting for the internal fiction in addition to
the demands of the external fiction. Syntactic organization is inseparably linked with the semantic and thematic purposes of the poem and involves the intersentence concord of many sentences in structural units.

After analyzing the cyclic pastoral genre and its potential for unity, we have developed relational concepts that describe the interaction of the linguistic features just described.

The unifying conception of world view describes the conceptual significance of semantic and lexical concordance. The world view is a large conceptual structure that provides definitions, value judgments, and semantic prominence, which controls the significance of actions, speeches, personalities of the characters, and aspects of the setting. The semantic-lexical concordance is necessary if the internal fiction is to be accessible and understandable to the reader, who participates in the external fiction. The world view of cyclic-structured pastoral may include several pastoral perspectives that confirm or oppose each other, but which will exist in a particular specified relationship in the world view of the poem, just as both libertine and rigorously moral pastoral perspectives (among others) can be found in Lycidas. The world view tends to be temporally inclusive. That is, it incorporates a view of the past and the future as well as a view of the present into the conceptual framework. The views of the past and the future usually differ from the view of the present, which provides another way of creating greater potential for comparison and evaluation in the poem.
The world view of the poem defines the roles of the characters in the poem. All of the characters may have the same role, as in The Shephearde Calender, or they may differ, as poet and patroness roles differ in Idea the Shepheards Garland. Performance of the same role may vary, and be subject to moral judgment as a result. Roles may be differentiated, especially on the basis of sex, as they are in the Garland, but not in the Calender. The "world" of Renaissance pastoral is often hierarchical, and if it is, then all roles are likely to be defined identically. If a hierarchical system is not emphasized, the roles are likely to be variously defined. In all these ways, world view supplies the conceptual basis for semantic significance, according to its own philosophical (and sometimes religious) orientation.

The pastoral mode (whether cyclic or not) specifies the lexical restrictions that implement various pastoral perspectives by grouping different lexical classes. It expresses the world view of the poem by placing constraints on replacement of terms and creating kinds of semantic prominence that are essential for evaluation. Thus, mode represents a kind of lexical-phonological concordance with world view.

While world view and pastoral mode are unifying conceptions that appear in other genres, this sub-genre's use of cyclic structure is its distinguishing feature. Structure is subject to requirements of the internal-external fictions and the semantic and thematic purposes of the work. But in addition to these influences, cyclic-structured pastoral organizes patterns of repetition and contrast to create
a special kind of relationship. Cyclic pastoral is recognizable above all by the presence of the multi-directional relationships that I have discussed and described in diagrams. The elements employed in this pattern of repetition and contrast can be single words, different pastoral perspectives, syntactic patterns, thematic motifs, and levels of style. In a cyclic work, a simple comparison of two elements will not be sufficient for an adequate and accurate interpretation, because the significance of each unit is modified by subsequent and preceding equivalent units. Cyclic structure allows for a more complex and inclusive presentation of the themes of a poem. Several speakers, appearing either singly or in groups may be used in the poem, or one speaker may create many voices or modulate between different pastoral perspectives, as the uncouth swain does in his meditation in Lycidas.¹

In cyclic pastoral, we may expect to find thematic motifs implemented by the semantic-lexical principle of reduction. We should also expect evaluation of social, political, personal, and heroic standards. Different views of time may be crucial in presenting the evaluation. This type of pastoral is most often concerned with universal considerations, although the poems may also have specific contemporary allegorical references of limited interest.

The unity of cyclic pastoral poems depends on a concordance between the unifying conceptions of mode, structure, world view, and the internal and external fictions.
The Shepheardes Calender, Idea the Shepheards Garland,
and Lycidas

A comparison of the world views of these three poems shows that it is
a mistake to assume that pastoral employs a single set of values or a single
perspective. To assume, like Hallett Smith, that otium is the ideal or "central
idea" of pastoral, or to assume, like A. C. Hamilton, that the pastoral world
is identified with pagan Arcadia, would be to distort and oversimplify any of
these three poems. All of these poems incorporate several pastoral perspectives
into their respective "world views." Each poem has a dominant temporal focus
although it includes several temporal perspectives. The Shepheardes Calender
is chiefly concerned with the present; Idea the Shepheards Garland is concerned
with the present decline from an ideal past; Lycidas reconciles past and present
with assurances of the future and life after death. Each of the poems uses the
pastoral mode to embody these different concerns and different world views by
means of modulations between and confrontations of various pastoral perspectives.

All three poems have cyclic structure, using multi-directional relation-
ships to develop the significance of their themes. All three begin and end with
syntactically equivalent sections that bring the poem to a point of stasis and
completion. The similar patterning of syntactic sections can be judged by com-
paring the graphs on pages 162, 244a, 252a, and 304a.
The theory as it applies to these pastoral poems seems to meet the criteria of completeness and productivity we established at the outset. Its efficiency can only be judged in relation to other theories of pastoral genre. The cyclic poem, adopting the Renaissance aesthetic principles of variety and contrast, need not be an alien experience for contemporary readers. With a more precise understanding of the genre we may be able to avoid Hanford's anesthetized endurance of pastoral and Dr. Johnson's impatient literalism and respond to the disciplined complexity and conceptual power of an ancient and honorable mode. E.K. advises Gabriel Harvey that "oftimes we fynde ourselves, I know not how, singularly delighted with the shewe of naturall rudenesses [archaic speech], and take great pleasure in that disorderly order."² A clearer understanding of the aesthetic principles and basic concepts of the genre will enhance an understanding of these poems. The reader, "hauing the sound of those auncient Poetes still ringing in his eares," will understand why these Renaissance poets were "embraced of the most, wondred at of the best."³

FOOTNOTES

1. Stewart A. Baker, see Ch. IX, n. 4.


3. Ibid., 8, 7.
APPENDIX A

Language and Poetic Interpretation

The poem is a work of art produced in the medium of language. To understand the poem we must be able to understand its language. A poem composed in a language we cannot understand may have a pleasing or displeasing phonetic surface, or if it is in a written form, like an Etruscan epitaph, it may produce an interesting inscribed design. But unless we know a set of rules comparable to those employed in the poem, our understanding will scarcely penetrate beyond sound or design. Without a knowledge of the rules, our ability to interpret the poem in such cases is blocked, because language is an organized group of systems through which ideas and thoughts are encoded in a phonetic and syntactic structure so that hearers or readers who know an equivalent set of rules can understand, by a decoding process, the thoughts and ideas encoded in the poem's language.

The failure to pay close attention to the internal systems for encoding may result in serious errors in interpretation. To demonstrate this, we might consider the situation in a related discipline, where generations of scholars misinterpreted many Renaissance paintings because they were unaware that the representational encoding system of the artists involved the association of certain symbols with particular conceptual elements of Neoplatonic philosophy. For-
fortunately, the work of outstanding scholars like Erwin Panofsky and Edgar Wind has helped to clarify these relationships. ¹

The same problem sometimes exists in interpreting Renaissance poetry, but more often the greater problem is that we pay little attention to the coordinated systems of language in a poem, with the possible exception of meter and rhyme. The ability to understand and use language in ordinary life does not depend on an objective knowledge and consciousness of all the rules and processes employed. However, the ability to understand poetry does depend on exactly this kind of knowledge; it is the means by which we can decrease the deviation between our own unconscious decoding system and the encoding system manifested in the poem. The more comprehensive and reliable our theory of language, the better are our chances of inclusive thoroughness and accuracy in interpretation, and the fewer the aspects we might otherwise overlook or misunderstand.

The poem defines its world in language through its lexical items (words) and through the semantic interpretation assigned to words and sentences. In a unified poem, a consistent world view requires conceptual cohesion between the semantic features assigned to the words employed, and therefore demands that the words chosen be appropriate for the assignment of these semantic features. Even in a poem whose world view is one of chaos and disintegration of order, this same conceptual cohesion is required if the idea of unordered flux, or per-
haps a fragmented system of order is to be encoded in the poem's language. The poet, in creating the poem must make this requirement of his language, or the verbal meaning will be ambiguous or anomalous and the world of the poem will lack significance.

Characterization is self-defining in the same way. The individual character's use of language, his words, his syntactic patterns, the semantic interpretations for his speeches, create his identity. Other characters may comment on this individual. In so doing, they are defining themselves as well as contributing complementary information that may extend the self-given identity of a particular character, or the comment may qualify, confirm, oppose or otherwise reinterpret that identity.

World view and characterization do not depend on the choice of lexical items alone, for three reasons: (1) syntactic structure alters the semantic interpretation of words in a sentence—for example "race" as a noun and "race" as a verb would have different semantic interpretations; (2) words do not have univocal single senses or meanings, but are complexes of conceptual elements; (3) most words have more than one semantic interpretation, even if the word has only one syntactic marker, as in the case of "race" as a noun.

To interpret poetry as correctly as possible, it is necessary to understand the relationships between words, word meanings and syntactic structures in order to specify the relations that produce conceptual cohesion essential for
unification of the poem. To describe these relationships and to analyze the language of the poems we are studying, I have used the linguistic description model provided by transformational generative grammar.

As a critical tool, the linguistic description model and the theory of language will not provide a means for reconstructing the process by which the poet creates the poem, nor will it describe the subjective response (however that may be defined) of the reader, but it will be a means of describing and analyzing the linguistic construction which is the poem.

A version of Noam Chomsky's "standard theory" provides the concepts of linguistic competence that underlie this study. The "standard theory" attempts to account for the user's ability to create and understand an unlimited number of sentences he has never heard before. Linguistic competence is vitally important to genre theory because the capacity of signs to convey, the way in which sounds (or signs) are related to meaning, is the fundamental mechanism on which all interpretation depends. The linguistic model proposed by the "standard theory" is useful for its explanatory value and descriptive thoroughness. This discussion will present a simplified, informal version of the "standard theory" for the purpose of clarifying descriptive methods and assisting readers who are less familiar with recent developments in linguistics to understand the discussion more easily.
The "Standard Theory" of Generative Grammar

A grammar is a system of rules that expresses the relationship between sound and meaning in a language. The grammar includes a system of specifying the sounds to be used, which is its phonetic system, and a semantic system for the specification of meaning. The grammar contains a system that generates, or selects, a syntactic structure according to an ordered series of rules. The syntactic items generated are called Phrase-markers, conceptual units that represent syntactic categories on different levels such as sentence (S), noun phrase (NP), verb phrase (VP), adjective (adj), noun (N). The series of rules that generates, or selects, these items in a carefully interrelated structure is called the categorial component. The categorial component and the lexicon make up the base of the grammar. The lexicon contains a class of lexical entries, each of which specifies the phonological, semantic and syntactic properties of some lexical item, such as shepherd, poet, sing, green. Lexical items with their grammatical properties are inserted into the Phrase-markers selected by the categorial component ("mapped onto" is the usual linguistic expression). The Phrase-markers of a sentence complete with all their lexical items are called the "deep structure" of a sentence. The deep structures produced by the base would then be utilized by the rules pertaining to the semantic component to specify a semantic representation for the sentence.
Thus the deep structures, in this theory, are held to meet several conditions. First, they determine semantic representation. Second, they are mapped into well-formed surface structures by grammatical transformations (without any subsequent insertion of lexical items). Third, they satisfy the set of formal conditions defined by base rules; in particular, the rules of the categorial component define the grammatical functions and order of constituents, and the contextual features of lexical entries determine how lexical items can be entered into such structures.

The surface structures provide the basis of the phonetic representation of the sentence and are produced from the deep structure by means of transformational rules. These transformations determine the surface structure of a sentence; they also perform operations essential to the embedding of one sentence within another. Certain aspects of semantic interpretation depend on surface structure:

Rules of phonological interpretation assign an intonation contour to surface structures. Certain phrases of the surface structure may be marked, by grammatical processes . . . as receiving expressive or contrastive stress . . . .

The transformations that produce the surface structures interrelate Phrase-markers in a number of fixed ways.

The Passive Transformation

Since our study relies on generative transformational grammar, it will be helpful to demonstrate what kinds of operations are meant by the various
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>S</strong></td>
<td>Sentence</td>
<td><strong>AdvT</strong></td>
<td>Adverb of Time</td>
</tr>
<tr>
<td><strong>NP</strong></td>
<td>Noun Phrase</td>
<td><strong>AdvPL</strong></td>
<td>Adverb of Place</td>
</tr>
<tr>
<td><strong>N</strong></td>
<td>Noun</td>
<td><strong>AdvR</strong></td>
<td>Adverb of Reason</td>
</tr>
<tr>
<td>pro</td>
<td>pro-form of the dominating P-marker</td>
<td><strong>Adv pu</strong></td>
<td>Adverb of purpose</td>
</tr>
<tr>
<td>△</td>
<td>dummy element</td>
<td><strong>Adv d</strong></td>
<td>Adverb of direction</td>
</tr>
<tr>
<td>Pred P</td>
<td>Predicate Phrase</td>
<td><strong>Adv fq</strong></td>
<td>Adverb of frequency</td>
</tr>
<tr>
<td>Det</td>
<td>Determiner</td>
<td><strong>Adv du</strong></td>
<td>Adverb of duration</td>
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<td>gen</td>
<td>genitive</td>
<td><strong>PP</strong></td>
<td>Prepositional Phrase</td>
</tr>
<tr>
<td>P</td>
<td>Preposition</td>
<td><strong>tms</strong></td>
<td>tense</td>
</tr>
<tr>
<td>art</td>
<td>article</td>
<td><strong>past, pres</strong></td>
<td>These symbols are directions for the phonological component to assign the proper phonetic features to the verb to indicate tense</td>
</tr>
<tr>
<td>def</td>
<td>definite</td>
<td><strong>T P</strong></td>
<td>Passive Transformation</td>
</tr>
<tr>
<td>indef</td>
<td>indefinite</td>
<td><strong>T del</strong></td>
<td>Deletion Transformation</td>
</tr>
<tr>
<td>md</td>
<td>matrix dummy for embedding</td>
<td><strong>T adj</strong></td>
<td>Adjective Transformation</td>
</tr>
<tr>
<td>VP</td>
<td>Verb Phrase</td>
<td><strong>T pon</strong></td>
<td>Post-nominal modifier Transformation</td>
</tr>
<tr>
<td>V</td>
<td>Verb</td>
<td><strong>T rel</strong></td>
<td>Relative Transformation</td>
</tr>
<tr>
<td>Aux</td>
<td>Auxiliary</td>
<td><strong>T c</strong></td>
<td>Conjunction Transformation</td>
</tr>
<tr>
<td>Im</td>
<td>Imperative marker; indicates that the sentence may undergo imperative transformations which delete such pro-forms as &quot;you&quot;</td>
<td><strong>T to</strong></td>
<td>Transformation producing &quot;to ___&quot; from a string: e.g. &quot;sings&quot; into &quot;to sing&quot; directions to &quot;rewrite as ___&quot;</td>
</tr>
<tr>
<td>D</td>
<td>Declarative sentence indicates the transformations and semantic interpretations possible</td>
<td><strong>#</strong></td>
<td>sentence boundary</td>
</tr>
<tr>
<td>Ex</td>
<td>Exclamatory sentence, as above</td>
<td><strong>NPs</strong></td>
<td>subject NP; NP in the context S → NP + Pred P</td>
</tr>
<tr>
<td>Q</td>
<td>Question sentence; indicates sentence will question the Phrase-marker with wh- in question transformations</td>
<td><strong>NPv</strong></td>
<td>NP dominated by V of Pred P</td>
</tr>
<tr>
<td></td>
<td>Transformation Marker</td>
<td><strong>Tq</strong></td>
<td>Question Transformation (Katz and Postal's formulation)</td>
</tr>
<tr>
<td>Adv res</td>
<td>Adverb of Result</td>
<td></td>
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</tr>
</tbody>
</table>
"transformations." For example, the sentence "They bought the sheep" would have the following Phrase-markers:

(A.1)

The passive transformation \( T_p \) can be applied to produce:

(A.2)

In the first version (A.1) the Phrase-markers are called underlying Phrase-markers (deep structure Phrase-markers); in the second version (A.2), the transform, the Phrase-markers are called derived Phrase-markers. The transformational component maps the underlying Phrase-markers of the deep structure out into derived Phrase-markers by performing two types of operations: (1) interpretive re-ordering
operations on a single string, as in the above example; and (2) embedding
operations which combine two or more strings in particular specified ways.
The recursive power of the syntactic component can be demonstrated by analyz-
ing the transformations in lines thirty-seven through forty from "Aprill" of The
Shepheardes Calender:

Ye dayntyte Nymphs, that in this blessed Brooke
  Doe bathe your brest,
Forsake your watry bowres, and hether looke,
  At my request:

These lines contain the following "strings":

Matrix sentences:  
1. Ye forsake your bowres
2. Ye looke hether at my request

Embedded sentences:  
a. you bathe your brest in this brooke
b. nymphs are dayntyte
c. brooke is blessed
d. bowres are watry
e. ye (pres) be Nymphs

The Phrase-markers for the matrix sentences are:
(The notation for these markers is given on page 323.)

The first transformation operates on a single string which the base has specified as embedded at a particular matrix dummy. In the diagram above, the sentences to be embedded are not represented. The embedded strings b, c and d will have the same representation in terms of Phrase-markers as d:
The adjective transformation that will be applied to strings b, c and d has more than one step, the post-verbal adjective first being re-positioned post-nominally (bowres watry), and then pre-nominally (watry bowres). For convenience in description, hereafter adjectives will be shown inserted at the appropriate NP node labelled with a transformation marker $T_{adj}$, as in the following:
The embedding of appositive nouns is accomplished by the post-nominal transformation involved in the adjective transformation. For convenience of description, appositive embeddings will be inserted from the appropriate NP node and given a transformation marker $\text{pon}$.

Conjunction Transformation

The next type of embedding transformation demonstrated in the lines from "Aprill" is conjunction. The conjunction transformation used in this study is my own formulation and is constructed according to established principles. The first principle is that transformation rules apply to Phrase-markers rather than to strings, and therefore any conjunction transformation must join sentences by embedding. It is generally agreed that transformations cannot introduce meaning-bearing elements (second principle) nor can they delete lexical items other than pro-forms, which is to say that they cannot delete items unrecoverably (third principle). It seems most probable, and for this study we shall so specify, that the conjunction transformation involves the Pre-Sentential Adverb Phrase-markers. Among these we will include the AdvT, AdvR, Adv Res, Adv pu, Adv Pl. The adverbial of time seems to be the most frequently used source for the matrix dummy, for conjunction most often indicates co-occurrence or consecutive or sequential occurrence, and the Adverbs of reason, purpose or result seem to be the next most common.
The conjunction transformation embeds the additional sentence in the matrix dummy of the adverbial Phrase-marker node of the matrix sentence. It will then supply a term X for a term Y of the embedded sentence's proper analysis (leaving Y intact). Once this step is completed, a series of options follow. The Y term replaced by X may be deleted, or if Y in the matrix sentence is identical to Y in the embedded sentence, either or both instances of Y may be deleted, leaving only X, which replaced Y, in the string. X may be a dummy element Δ, as is the case when two sentences with obvious cohesive relationships are joined by a punctuation symbol when written, such as a semi-colon. If the conjunction occurs in an Adv Result node, and X is a dummy element, the punctuation mark will probably be a colon. (A.5) demonstrates the $T_c$:

![Diagram](image)

According to the options selected, the following strings may result:

(a) Bill sang at that time and John danced at that time. (no deletions)
(b) Bill sang at that time and John danced. (Y replaced by X deleted)
(c) Bill sang and John danced at that time. (Y matrix sentence identical to Y embedded S deleted)
(d) Bill sang and John danced. (Y matrix S and Y embedded S identical, both deleted)
(e) Bill sang; John danced. (Y's identical, deleted; X is $\Delta$)

embedded Adv Result example:

(f) Bill commanded: John danced.

or, Bill commanded so John danced.

The final step in the $T_c$ is the erasure of the boundary markers of the embedded sentence.

The lexical choice for the $X$ term is determined by a complex set of conditions and depends on the kind of Adverbial Phrase-marker in which the embedding occurs, as well as the presence of certain other Phrase-markers in the embedded sentence and their relations to equivalent Phrase-markers in the matrix sentence. If N of NPs in both sentences is identical (e.g. John, John) and "neg" appears in the preverb of one of the sentences, X will probably be "but": "John sang but did not dance."

Following the conjunction transformation, deletion transformations may or may not be applied to erase duplicate items, as in the last example, and also: "John sang and John danced," or "John sang and danced." In the lines from
"Aprill," after the conjunction transformation has been applied, the "ye" of "ye looke hether" is deleted because it duplicates "ye" in \( S^1 \).

The conditions required for conjunction involve the relationships between the adverbial Phrase-markers of the two sentences. Because of the importance of these conditions, the conjunction transformation will be shown in the diagrams by a solid line and a Transformation marker, although it is the sentence and not a portion of it which is embedded. The regular method of showing embedding in a diagram is a solid line between the \( S \) symbol of the embedded sentence and the matrix dummy of the matrix sentence: \( \frac{\text{md}}{S^1} \). The conjunction transformation is the only transformation that will not be diagrammed in the standard way. In (A.3) a broken line is drawn to show where the solid line for embedding would usually be drawn to show the embedding of \( S^2 \) in \( S^1 \), but this broken line will be omitted hereafter. When a sentence is embedded in the AdvR or AdvT as a strict embedding transformation and not as a conjunction transformation, the solid line will be given in the standard form, as in (A.10).

**Relative Transformation**

The relative transformation \( (T_{\text{rel}}) \) is also an erasure transformation, defined by Chomsky as "one that substitutes a term \( X \) of its proper analysis for a term \( Y \) of its proper analysis (leaving \( X \) intact), and then deletes this new occurrence of \( X \) which replaced \( Y \)." This transformation operates in the first line of the "Aprill" quotation:
## Ye dayntyte Nymphs #th-Δ in this blessed brooke doe bathe

\[
\begin{array}{ll}
X & Y \\
\end{array}
\]

your brest# forsake . . . #

becomes

## Ye dayntyte Nymphs #th-Ye dayntyte Nymphs in . . . brest#

\[
\begin{array}{ll}
X & X \text{ replacing } Y \\
\end{array}
\]

forsake . . . #;

followed by deletion of the pro-form of the new occurrence of X and erasure of boundary markers of the embedded sentence:

## Ye dayntyte Nymphs that in . . . brest, forsake . . . # .

With the embedding to be mapped out by $T_{adj}$, $T_{rel}$ and $T_{del}$, the structure of the "Aprill" lines can be shown:
In the following structural diagrams for the individual stanzas on the foldout sheets, all pre-nominal inflected genitives structures (e.g. their, my, John's) are mapped as being generated from the Determiner node of NP, as given by Katz and Postal. Their presentation is based on unpublished work by Chomsky, to which I do not have access. For the present, the prepositional post-nominal genitive paraphrase will be treated as an embedded sentence transformed as a post-nominal modifier, as in Lees. This is not entirely satisfactory, but is employed here as a tentative description awaiting definitive analysis. In the diagrams, it will be indicated as without further elaboration. As before, adjectives will be shown as embedded predicate adjectives.

Equivalence and Emphasis

On the following foldout sheets are the structural descriptions of the first four stanzas of the elegy in "November." These descriptions provide the basis of the discussion of the elegy in Chapter IV. The structural equivalence of the first two stanzas is strikingly evident visually in the diagrams. The embedding of S^5 in the Adverb of Result of S^3 in both stanzas and the function of S^3 as the adverb of reason in both stanzas makes it possible to perceive visually as well as
Stanza One

(S41)
Thou mournest now, and nightly dost thou weep
For evermore.
Ex, herse, Oh, heavy.

pres pour out in store streaming tears.
Im pro pres let md

pres pour out in store streaming tears

Nucleus
NP VP
N Aux V (be)
emph Adj
Ex verse Oh carefull
STANZA TWO

(4.2)

In ye md wail this wofull waste of Nature's warks for △ md
Im ye md wail this wofull waste of Nature's warke

D shephsards Abyde by your flocks on Kentish downs

Im we wail the wight md

whether presence was our pryde
her absence is our carke

dwell in deadly night

the earth lacks now her wonted light
the earth lacks now her wonted light

D the sonne of all the world is dimme

D the sonne of all the world is darkes
Nucleus

Ex horse

N P

V

be

Adj

emph

Oh

Heavy

S

we break our pipes

S5

Det N

g P

in

pro

NP

V

Det N

g P

S

the sonne of all the world is darte

S

Nucleus

N P

V

Adj

Adv P

D

pon

now

md
we break our pipes

th-they past shrill as/as lowde

Fx verse Oh Δ carefull

larks shrill Δ lowde
Stanza
Three
(4.3)
Death hath shut up in woe our better days.

The flour is faded quite.
The flore md is faded quite fairest among all our girlond.
Colin past make the songs in her prayer.
Upon the floret of the field doth fade at times one.
spring hath displayd its mantle
thing md not the relieves for any good

thing on earth md is of most avail

ting as vertues branch

thing is as beauties budde
semantically how the controlling sentences stand in the structural center of each stanza. A full description of the structural equivalences of the first two stanzas will show how extensive the parallelism is.

In SUD(a) of stanza one, there is a structural equivalence class of strings $S^i$, $S^{ii}$ and $S^{iii}$ ($S^{ii}$ and $S^{iii}$ being identical), all of which are embedded in the matrix dummy of the AdvR P-marker. In SUD(a) of stanza two, there is a structural equivalence class of strings $S^i$, $S^{ii}$ and $S^{iii}$ ($S^{ii}$ and $S^{iii}$ not being identical), all of which are embedded in NP matrix dummies. This brings up another aspect of equivalence classes, classes that consist of antonymous members. $S^i$, $S^{ii}$ and $S^{iii}$ of stanza two can only be equivalent if we allow for the formation of such classes, because $S^i$ is embedded in NPs, while $S^{ii}$ and $S^{iii}$ are embedded in NPv.

On the basis of sentence types, we can see structural equivalence classes in stanzas one and two, where $S^1$, $S^2$, $S^{2'}$ and $S^5$ in both stanzas are imperatives; $S^3$, $S^4$ and $S^{4'}$ in both stanzas are declarative and the embedded sentences $S^i$, $S^{ii}$, $S^{iii}$ and $S^{iv}$ are all declarative. The repetition of surface structure invites an identity of emphasis and similar focus of utterance in each of the sentences, such as we find in the second stanza:

\begin{verbatim}
Wail ye this wofull waste of Nature's warke:
Wail we the wight, whose presence was our pryde:
Wail we the wight, whose absence is our carke.
\end{verbatim}
The SUD description for stanza four can be written as follows:

(4.9)

SUD^7(a)

SUD^12(c)

SUD^5(b)

SUD^16(e)

SUD^4(d)

\[ Q^{S^1} NPs[S^1] AdvR \]

\[ Q^{S^1} NPs[S^{ii}] AdvR \]

\[ Q^{S^2} NPs[S^{iii} AdvT[S^{iv}]] AdvR \]

\[ Q^{S^3} NPs[S^v NPs[S^4_{rel} NPs[S^v_{appos} S^{vii}]]] \]

\[ Q + R \]

\[ S^5 AdvT[S^{viii}] \]
One of the ways that coupling in poetry exerts an aesthetic influence upon the reader is through this control of focus and emphasis that guides the semantic implications of the poem. Judgments about the significance of an utterance should take into account the manipulation of focus and emphasis achieved by patterns of surface structure. Thus, the structural equivalences of stanzas one and two fuses the two stanzas and helps to determine our understanding of the imperative section of the elegy.

**SUD Intersentence Concord**

The structural descriptions of the four stanzas show that in structural units of discourse, the conditions that justify inclusion in a structural unit larger than the sentence are basically the conditions that would allow the embedding of one sentence in another. Sentences which are included in the same stanza or structural unit most frequently would qualify for relative transformation, apposition, or conjunction based on the pre-sentential adverbs of reason, purpose, result or time. The other basis of inclusion is the question-response relationship, where the second sentence contains a constituent that matches the questioned constituent of the interrogative sentence. The predominant value of the linguistic theory described in this appendix is its usefulness for literary, not linguistic, study. The division of the grammar into semantic, syntactic (base + transformational rules), and phonological components facilitates the study of semantic
cohesion necessary for a consistent world view, the lexical restrictions of the pastoral mode, and the syntactic structures and phonological patterns that organize our experience of the literary work. The descriptive thoroughness and explanatory power of linguistic theory makes the transformational model a valuable analytic tool. Incorporated in a comprehensive theory of genre, it can contribute to our understanding of literary issues.
APPENDIX A - FOOTNOTES

1. Edgar Wind, Pagan Mysteries in the Renaissance (London, 1958); Erwin Panofsky, Studies in Iconology: Humanistic Themes in the Art of the Renaissance (New York, 1939). These are but two of the many important works by these distinguished scholars that reformed criticism of Renaissance art.


3. This was the major problem with Hirsch's definition of verbal meaning, as discussed in Chapter 11.

4. This brief discussion is by no means intended to equip the reader to use linguistic analysis himself, only to follow the diagrams that are included.

5. A phonetic system such as the one proposed by Chomsky and Halle, The Sound Pattern of English, (New York, 1968) would function in a standard theory grammar. No well defined representation of the semantic system yet exists, although there have been several proposals, of which the best so far is that of Jerrold Katz, which has been presented in several forms, most completely in The Philosophy of Language (New York, 1966).


7. The description of transformations is simplified. The passive transformation actually involves two rules, as described by Chomsky, "Deep Structure . . .," pp. 37-38 and elsewhere.

8. Katz and Postal, p. 48: "[Chomsky's] theory characterizes embedding transformations as those which operate on a pair of P-markers . . . That P-marker which has a subpart embedded in it is referred to as the Matrix P-marker. We claim that all Matrix P-markers will be characterized by the presence of one or more specified dummy elements in their last lines. A dummy element is a morpheme which necessarily never occurs in any sentence (i.e., is never a formative). There will be at least two types of dummy elements . . . the first type is found only in Matrix P-markers and will be henceforth referred to as Matrix dummies (md)."

10. Older forms of the conjunction transformation, such as the one in Chomsky, Syntactic Structures, Janua Linguarum, IV (The Hague, 1957) and Zellig S. Harris, "Co-occurrence and Transformation in Linguistic Structure," Language, XXXIII (1957), are based on strings rather than Phrase-markers and are no longer adequate in a transformational grammar. Another possible version is that proposed by R. Dougherty, "A Transformational Grammar of Coordinate Conjoined Structures," Ph.D. diss., M.I.T., 1968, which is more detailed than necessary for this study.


13. While Chomsky (Aspects, p. 106) lists only the adverbs AdvT, Adv Pl as branching from the predicate phrase node, Katz and Postal (1964) show several others, including AdvR, Adv pu, Adv Result, and call them "presentential adverbs." I have merged the two formulations on the grounds that all of these adverbials tend to pattern the same way.


LYCIDAS.

In this Monody the Author bewails a learned Friend, unfortunately drown'd in his passage from Chester on the Irish Seas, 1637. And by occasion foretells the ruine of our corrupted Clergie then in their height.

Yet once more, O ye Laurels, and once more
Y e Myrtles brown, with Ivy never sear,
I com to pluck your Berries harsh and crude,
And with forc'd fingers rude,
Shatter your leaves before the mellowing year.
Bitter constraint, and sad occasion dear,
LYCIDAS

Compells me to disturb your season due:
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer:
Who would not sing for Lycidas? he knew
Himself to sing, and build the lofty rhyme.
He must not flote upon his watry bear
Unwept, and welter to the parching wind,
Without the meed of som melodious tear.

Begin then, Sisters of the sacred well,
That from beneath the seat of Jove doth spring,
Begin, and somewhat loudly sweep the string.
Hence with denial vain, and coy excuse,
So may some gentle Muse
With lucky words favour my des’ning’d Urn,
And as he passes turn,
And bid fair peace be to my sable shroud.
For we were nurst upon the self-same hill,
Fed the same flock; by fountain, shade, and rill.

Together both, ere the high Lawns appear’d
Under the opening eye-lids of the morn,
We drove a field, and both together heard
What time the Gray-fly winds her sultry horn,
Batt’ning our flocks with the fresh dews of night,
Oft till the Star that rose, at Ev’n’ning, bright,
Toward Heav’n’s descent had slop’d his westering wheel.

Mean while the Rural ditties were not mute,
Temper’d to th’ Oaten Flute,
Rough Satyrs danc’d, and Fauns with clov’n heel,
LYCIDAS

From the glad sound would not be absent long,
And old Damætas lov'd to hear our song.

But O the heavy change, now thou art gon,
Now thou art gon, and never must return!
Thee Shepherd, thee the Woods, and desert Caves,

With wîlde Thyme and the gadding Vine o'regrown,
And all their echoes mourn.
The Willows, and the Hazle Copses green,
Shall now no more be seen,
Fanning their joyous Leaves to thy soft layes.

As killing as the Canker to the Rose,
Or Taint-worm to the weanling Herds that graze,
Or Frost to Flowers, that their gay wardrop wear,
When first the White Thorn blows;
Such, *Lyceidas*, thy loss to Shepherds ear.

Where were ye Nymphs when the remorseless deep
Clos'd o're the head of your lov'd *Lyceidas*?
For neither were ye playing on the steep,
Where your old *Bards*, the famous *Druids*, ly,
Nor on the shaggy top of *Mona* high,

Nor yet where *Deva* spreads her wisard stream:
Ay me, I fondly dream!
Had ye bin there—for what could that have don?
What could the Muse her self that *Orpheus* bore,
The Muse her self for her enchanting son

Whom Universal nature did lament,
When by the rout that made the hideous roar,
His goary visage down the stream was sent,
LYCIDAS

Down the swift Hebrus to the Lesbian shore.

Alas! What boots it with incessant care
To tend the homely slighted Shepherds trade,
And strictly meditate the thankless Muse,
Were it not better don as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Neera's hair?

Fame is the spur that the clear spirit doth raise
(That last infirmity of Noble mind)
To scorn delights, and live laborious dayes;
But the fair Guerdon when we hope to find,
And think to burst out into sudden blaze,

Comes the blind Fury with th' abhorred shears,
And slits the thin spun life. But not the praise,
Phoebus repli'd, and touch'd my trembling ears;
Fame is no plant that grows on mortal soil,
Nor in the glistening foil

Set off to th' world, nor in broad rumour lies,
But lives and spreds aloft by those pure eyes,
And perfet witnes of all-judging love;
As he pronounces lastly on each deed,
Of so much fame in Heav'n expect thy meed.

O Fountain Arethusa, and thou honour'd florid,
Smooth-sliding Mincius, crown'd with vocal reeds,
That strain I heard was of a higher mood:
But now my Oat proceeds,
And listens to the Herald of the Sea

That came in Neptune's plea,
LYCIDAS

He ask'd the Waves, and ask'd the Fellon Winds,
What hard mishap hath doom'd this gentle swain?
And question'd every gust of rugged wings
That blows from off each beaked Promontory;
They knew not of his story,
And sage Hippotades their answer brings,
That not a blast was from his dungeon stray'd,
The Air was calm, and on the level brine,
Sleek Panope with all her sisters play'd.

It was that fatal and perfidious Bark
Built in th' eclipse, and rigg'd with curses dark,
That sunk so low that sacred head of thine.
Next Camus, reverend Sire, went footing slow,
His Mantle hairy, and his Bonnet sedge,
Inwrought with figures dim, and on the edge
Like to that sanguine flower inscrib'd with woe.
Ah; Who hath reft (quoth he) my dearest pledge?
Last came, and last did go,
The Pilot of the Galilean lake,

Two massy Keyes he bore of metals twain,
(The Golden opes, the Iron shuts amain)
He shook his Miter'd locks, and stern bespake,
How well could I have spar'd for thee, young swain,
Anow of such as for their bellies sake,

Creep and intrude, and climb into the fold?
Of other care they little reck'ning make,
Then how to scramble at the shearers feast,
And shove away the worthy bidden guest;
LYCIDAS

Blind mouthes! that scarce themselves know how to hold
A Sheep-hook, or have learn'd ought els the least
That to the faithfull Herdmans art belongs!
What recks it them?What need they?They are sped;
And when they list, their lean and flashy songs
Grate on their scannel Pipes of wretched straw,
The hungry Sheep look up, and are not fed,
But swollen with wind, and the rank mist they draw,
Rot inwardly, and foul contagion spread:
Besides what the grim Woold with privy paw
Daily devours space, and nothing sed,
But that two-handed engine at the door,
Stands ready to smite once, and smite no more.
Return Alpheus, the dread voice is past,
That shrunk thy streams; Return Sicilian Muse,
And call the Vales, and bid them hither cast
Their Bells, and Flourrets of a thousand hues.
Ye valleys low where the milde whispers use,
Of shades and wanton winds, and gushing brooks,
On whose fresh lap the swart Star sparry looks,
Throw hither all your quaint enameld eyes,
That on the green terf suck the honied showres,
And purple all the ground with vernal flowres.
Bring the rathe Primrose that forsaken dies.
The tufted Crow-toe, and pale Gessamine,
The white Pink, and the Pansie fraught with jeat,
The glowing Violet.
The Musk-rose, and the well attir'd Woodbine,
LYCIDAS

With Cowslips wan that hang the pensive head,
And every flower that sad embroidery wears:
Bid Amaranthus all his beauty shed,
And Daffadillies fill their cups with tears,
To strew the Laureat Herse where Lyceid lies.
For so to interpose a little case,
Let our frail thoughts dally with false surmise.

Ay me! Whilst thee the shores, and sounding Seas
Wash far away, where ere thy bones are hurl’d,
Whether beyond the stormy Hebrides
Where thou perhaps under the whelming tide
Visit’st the bottom of the monstrous world;
Or whether thou to our moist vows deny’d,
Sleep’st by the fable of Bellerus old,
Where the great vision of the guarded Mount
Looks toward Namancos and Bayona’s hold;
Look homeward Angel now, and melt with ruth.
And, O ye Dolphins, waft the haples youth.

Weep no more, woful Shepherds weep no more,
For Lycidas your sorrow is not dead,
Sunk though he be beneath the watry floar,
So sinks the day-star in the Ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new spangled Ore,
Flames in the forehead of the morning sky:
So Lycidas sunk low, but mounted high,
Through the dear might of him that walk’d the waves
Where other groves, and other streams along,
LYCIDAS

175 With Nectar pure his oozy Lock's he laves,
   And hears the unexpressive nuptial Song,
   In the blest Kingdoms meek of joy and love.
   There entertain him all the Saints above,
   In solemn troops, and sweet Societies.

180 That sing, and singing in their glory move,
   And wipe the tears for ever from his eyes.
   Now Lycidas the Shepherds weep no more;
   Henceforth thou art the Genius of the shore,
   In thy large recompense, and shalt be good.

185 To all that wander in that perilous flood.
   Thus sang the uncouth Swain to th' Okes and rills,
   While the still morn went out with Sandals gray,
   He touch'd the tender stops of various Quills,
   With eager thought warbling his Dorick lay:

190 And now the Sun had stretch'd out all the hills,
   And now was dropt into the Western Bay;
   At last he rose, and twitch'd his Mantle blew:
   To morrow to fresh Woods, and Pastures new.
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Abbreviations are consistent with PMLA standard abbreviations
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