RICE UNIVERSITY

THE UNIFYING CONCEPTIONS AND THE
IMPLICATIONS OF CYCLIC STRUCTURE IN
THE SHEPHEARDES CALENDER

by

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ABSTRACT

THE UNIFYING CONCEPTIONS AND THE IMPLICATIONS OF CYCLIC STRUCTURE IN THE SHEPHEARDES CALENDER

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The purpose of this thesis is: (1) to investigate the nature of unity in pastoral poetry by analyzing the use of language in The Shepheardes Calender; (2) to discover and define the implications of cyclic structure; (3) to make an initial analysis of the cyclic pastoral form that will serve as a prolegomenon to a longer genre study.

The goals and methods of this study are new. In analyzing the poem, the theory and linguistic description model of transformational grammar are employed to describe and explain the norms of the Calender which are found by the reader of the poem, as described in René Wellek and Austin Warren's (Theory of Literature) stratificational model. By incorporating the two models, it is possible to derive a theory of structure and unity in poetry, by specifying the kinds of restrictions and conditions imposed upon the competence grammar for ordinary discourse in order to produce the specific set of linguistic structures in poems that use the cyclic form and pastoral mode.

The special requirements upon the grammar are described as unifying conceptions. The poem defines its world in language through its syntactic structures, through the choice of words and through semantic interpretations for words. The unifying conceptions state the kind of relationships that must obtain between the syntactic, lexical, semantic and phonological features of the poem. Unifying Conception I is a set of rules that makes specific requirements necessary for conceptual cohesion in the poem.

Unifying Conception I has two parts: (1) the world-view subcomponent; and (2) the pastoral conception subcomponent. The world-view conception assigns semantic markers, lexical readings or selection restrictions to allow the encoding of a world view in the poem. Spenser recreates the progression of consciousness from unexplained evil, in its most external form, to a consciousness of sin and guilt that implies a demand for order and justice. At the same time, rudimentary systems of order are developed to a full-scale hierarchy of cosmic harmony and order in which human endeavor is sanctioned
and authorized by God and presented as man's duty. The rules of this conception are stated in the form of semantic generalizations for categories of terms to be used in the poem.

The second part of Unifying Conception I deals with the pastoral mode. This conception restricts word choice and makes possible the substitution of pastoral terms for other terms which have been assigned equivalent semantic markers. The combination of lexical choice and assigned evaluation markers in lexical readings make possible complex and subtle characterization as well as the projection of many moral and temporal perspectives. The characters in the Calendar are self-defining in their use of language. The requirements of the unifying conceptions and theoretical linguistic concepts help to describe the existence of different moral perspectives for particular characters.

The Phrase-markers of the linguistic description model are the basis of a system of discourse description, by which equivalence classes of discourse units in the poem are defined. These descriptions are used to demonstrate the cyclic structure of the poem. In general, the cyclic structure provides for the recurrence of discourse patterns which have multiple directional relationships with other eclogues. Through the divergent lines of directional relationship the structure creates cyclic motion that expands, develops and qualifies the meaning of all the eclogues as the reader follows the cyclic pattern of the poem. Unifying conceptions of cyclic structure and phonological patterns of meter and rhyme relate to the unifying conceptions of semantic and lexical features to produce the strata of Wellek and Warren's stratificational model. A tightly cohesive system of dominance and organization is defined as the criterion for evaluating poetic unity. Careful analyses of individual eclogues are used to demonstrate the theoretical assumptions concerning unity and structure in The Shepheardes Calender.
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The Enigmatic 'Calender'

The Shepheardes Calender challenged the curiosity of its readers when it appeared in 1579. It was a slender work, "Conteyning Twelue Aegiogues Proportionable to the Twelue 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 beloued of all, embraced of the most, and wondred at of the best." ¹

"For what in most English wryters vselh to be loose, and as it were vngyrt, in this Author 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, Sannazarro 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 preceded 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 coordination 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. One purpose of this study is to discover the relationship between the various aspects of the Calender and to evaluate the implications of cyclic structure for the unification of The Shepheardes Calender.

Like the pastoral tradition, Spenser's theme is of ancient origin. 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 of virtue and vice.

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 mo-
mentous.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:

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 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

4 Giovanni Pico della Mirandola, Oration on the Dignity of Man, trans.

5 For discussions of Hercules at the crossroads and as a figure in emblem
literature, see the following: Eugene M. Waith, The Herculean Hero (London, 1962),
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]..." 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.

The Critical Problem

Until 1956, when A. C. Hamilton's "The Argument of Spenser's Shepheardes Calender" was published, 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.

A. C. Hamilton is the first serious challenger to this traditional evaluation. 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." 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." (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 makes certain assumptions 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]" 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 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.\textsuperscript{15}

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,

\textsuperscript{15} Hamilton, p. 177.
this psychomachia, is the soul of the poem which informs its pastoral substance." 16

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, the three-part polyphonic harmony; and what we have accepted as changes of theme are in reality the successive emergences of its constituent melodies." 17 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." 18 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.

(I 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." 19

16 Robert Allen Durr, "Spenser's Calendar of Christian Time," ELH, XXIV (1957), 269-295. This quotation from page 274.

17 Durr, p. 270. 18 Durr, p. 270. 19 Durr, pp. 273-274.
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.

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 structure, 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." The relation of theme to aesthetic form is compared to a 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." 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 Calender, 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

\[Durr, p. 271.\]  
\[Durr, p. 270.\]
puzzle of the enigmatic Calender? How can we discover the secret of the Calender's significance, the new contribution which Spenser made to the pastoral tradition, and still avoid the fractional perspectives that 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 and Gay's The Shepherd's Week? It will be necessary to explore the Calender through its use of language. Such an exploration will not be a "rhetorical study" or a "word study," but an analysis of the component systems of language which produce the Calender's syntax, rhyme, meter, lexical items and semantic interpretations to weld the poem into a work of art.

Unity is a problematic critical term in the many discussions of The Shepheardes Calender, because 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? It seems imperative that a critical interpretation make clear its definitions, assumptions and methods or a discussion of unity shall be vague and useless.

We must find the relationships between the inner systems of language in order to specify what "unity" is and what conditions must be satisfied in order to justify a critical judgment that the Calender and any of the poems of its kind are or are not unified. It will be necessary to formulate a more adequate descriptive technique to handle the many elements of the poem we wish to analyze, and only then will we be in a position to show how the structure of the cyclic pastoral form contributed a new potential for developing meaning within the pastoral form.
This study will investigate the hypothesis that unity is an aspect of the literary work of art which is not limited to what critics have called thematic unity, unity of impression, structural design, tone, mood, style or characterization; but rather that unity is an aspect of the literary work of art produced by underlying conceptions which determine and govern and make possible all the other fractional aspects of relationship which have been called unity.

The Poem as a Linguistic Work of Art

To be consistent and meaningful, the theoretical conception of unity must state clearly certain basic assumptions made about the nature of the material under consideration. The necessity for clarifying these assumptions as a basis for further interpretation is specifically suggested by René Wellek and Austin Warren in *Theory of Literature*. The real poem, they think, must be conceived of as a structure of norms, and "the scholar must decide where and how they exist... it is best to think of it as not merely one system of norms but rather of a system which is made up of several strata, each implying its own subordinate group."  

22 (Italics mine) Wellek and Warren adapt the stratificational model proposed by Roman Ingarden to demonstrate what they consider to be the nature of this multi-leveled system of norms. 23 This model consists of several strata:


23 Wellek and Warren develop their model from the one proposed by Roman Ingarden in *Das literarische Kunstwerk* (Halle, 1931), who, in turn, draws upon the ideas of E. Husserl.
(I.) The sound stratum;

(II.) The stratum made up of units of meaning or words, combining in syntactical patterns;

(III.) The stratum of the "world" of the literary work—the characters, the setting, the situation—seen from a particular viewpoint which is not necessarily overtly stated, but may be implied;

(IV.) The stratum of "metaphysical qualities" in which questions of philosophical meaning as well as such qualities as the sublime, the holy, the terrible and the tragic exist.

Each of these strata (except the first) are described as "arising" from the preceding level. Alternatively, the system of norms which constitute the poem may be expressed as a manifestation of "inner form" (attitude, tone, purpose) and "outer form" (specific meter or structure). It is on the basis of inner and outer form that genre classifications are possible. 24

This proposed stratificational model is really a description of several levels at which the poem may be perceived, or a possible division of the sequence of the reader's or hearer's experience. It does not specify the manner in which the poem is produced, or the ontological nature of the poem per se.

Wellek and Warren do not elaborate on several questions which very much need answering if we are to employ these concepts in practical criticism: (1) What are the relationships between the strata, and how are these relationships produced

(in some more specific formulation than "arising")? (2) What is the order and principle of governance between strata? (3) What is the relationship between "inner form" and "outer form" and how shall these terms be understood? (4) What is the relation between stratificational norms and "inner form" and "outer form"?

Due to developments within linguistics since Theory of Literature was written, there is now available a much more complete and useful theory of language. In their discussion of the stratificational model, Wellek and Warren recognize that the problems of the stratificational model require better linguistic tools. Due to the work of transformational grammarians, especially Noam Chomsky and Jerrold Katz, much has been done toward understanding the relation between conceptual knowledge and language, and in particular the way in which philosophical ideas are formulated in terms of language. It will, therefore, be advantageous to incorporate these functional theories of language into our approach.

The theory of language developed by Chomsky, Katz, Postal and others is based on the theory of transformational grammar. The transformational grammar is a "generative" grammar, and deals with linguistic "competence." It attempts to account for all the rules which are necessary to produce all the sentences which an ideal speaker/hearer in the speech community of a natural language would have the competence to produce or understand. A "competence" grammar is not a "performance"


grammar; that is, it does not specify all the factors involved in the production of a particular sentence in a concrete situation.

In attempting to formulate a linguistic description model compatible with a grammar that will correspond to and account for Wellek and Warren's model that describes and divides the process by which the reader and/or hearer of the poem perceives and understands the poem, it will be necessary to combine with the "competence" grammar certain features of a "performance" grammar. For we wish to specify both the competence of a grammar to produce the presumably infinite set of possible linguistic structures in poetry, and to specify also the kinds of restrictions and conditions imposed upon the competence grammar in order to produce the specific set of linguistic structures in poems that use the cyclic form and the pastoral mode. In particular our grammar must provide us with the theoretical concepts from which we can develop a definition for poetic unity and the description of the conditions and relationships which are essential for unity in a poem. In analyzing 'The Shepheardes Calender' the linguistic description model and transformational theory will be employed to describe and explain the features of the 'Calender' which are found by the reader of the poem, as described in Wellek and Warren's stratificational model. By incorporating the two models, we can proceed to an elaboration of a theory of poetic structure and poetic unity by which evaluation of the poem may be accomplished.

First, it will be necessary to establish the relations between strata that constitute the "inner form" of the poem. These relations will be described as the functions

27 Chomsky, "Chapter I," Aspects.
of unifying conceptions. Unifying conceptions act as principles of order and governance between strata. They prescribe the possible choices and delimit the significance of items of the second stratum, in which words appear in syntactic structures. Unifying conceptions form a coherent pattern of assumptions and value judgments that determine the particular viewpoint at the third stratum (world of the poem) which Wellek and Warren say may not be overtly stated, but implied. On the second (words in syntactical patterns) and third (world of the poem) strata, unifying conceptions may be said to function as selectional imperatives and restrictions on semantic interpretation. The unifying conceptions must agree with the philosophical and metaphysical principles inherent in the fourth strata (level of philosophical meaning). The level of metaphysical and philosophical meaning can emerge in the literary work of art as an active force only when it has this relationship to the unifying conceptions. When stated as what Wellek and Warren call "mere information, or raw material,"\textsuperscript{28} the philosophical or metaphysical idea does not possess this power of governance and determination.

Whenever there is a partial breakdown in the concordance of the unifying conceptions and the principles of the fourth stratum, the meaning of this fourth stratum is incompletely realized, or worse, ambiguous. This result is produced because the unifying conceptions operate with a reduced imperative force, and produce, on the second and third strata, words, sentences and images which do not constitute a coherent and identifiable pattern of meaning which would embody a precise philosophical or metaphysical meaning for the work. If such a breakdown occurs, the "inner form" of

\textsuperscript{28}Wellek and Warren, p. 121.
the poem, its attitude, tone and purpose will seem ambiguous and obscure. The various types of surface unity will not be consistently and significantly demonstrable. "Outer form," suggested by Wellek and Warren to be roughly synonymous with meter or structure, might be classed as the result of a particular kind of unifying conception, which has special kinds of relationships to the other unifying conceptions and to the philosophical and metaphysical level. When the unifying conception related to outer form is selected in such a way that there is concordance between the structural and metrical conception and the other unifying conceptions and the fourth stratum principles, the result is aesthetic reinforcement, a total unification in the work of art. If there is deliberate or unintentional "non-matching," the result will be irony, mock-heroic, bathos, and other varieties of inversion and ambiguity. The effect then produced is incongruence. This incongruity may be an intentional, deliberate part of the poem's meaning, as in Pope's Dunciad. The unifying conception governing structure and meter interacts with other unifying conceptions to produce the literary surface of the first three strata, and thereby the meaning of the fourth stratum. The kind of unity most affected by this conception is structural unity. The details of the interaction of unifying conceptions will be fully discussed later. Generally, this component conception functions in the poem in a manner analogous to transformational and base rules in the grammar (and indeed, such rules are part of this larger conception), making possible certain kinds of emphasis, subordination, embedding, negation or reversal, and contrast, both at the syntactic level of the sentence (stratum two) and in the larger units of structure: the stanza, the eclogue, and the complete poem.
The comments made in these last three pages have been presented without substantiation. They are not submitted as conclusions, but as indications of the kinds of relationships which the analysis of *The Shepheardes Calender* will disclose, in order to furnish the reader with some idea of the kind of results anticipated from the exploration of language within *The Shepheardes Calender*.

**Conclusion**

The purpose of this study may be summarized as the following: (1) to investigate the nature of unity in pastoral poetry by analyzing the use of language in *The Shepheardes Calender*; (2) to discover and define the implications of cyclic structure; (3) to make an initial analysis of the cyclic pastoral form that will serve as a prolegomenon to a longer and more complete study of pastoral as a poetic genre.

The projected study would attempt to formulate a theory of pastoral poetry by analysis of the functioning of language in poems with representative pastoral forms. The analysis would employ the techniques devised for the present study, but it is expected that these techniques will be improved by the development of more sophisticated systems of notation than it was possible to devise for this initial study.

Both the goals and the methods of the present study are new. Because the techniques of the analysis have not been used previously, the method must be called an experimental procedure which, it is hoped, will prove to be a useful and productive method for interpretive criticism. As the introduction has already made clear, the method of analysis incorporates concepts from linguistic theory that have not been previously employed in practical criticism. As a result, the demands upon the energy,
patience and good will of the reader are proportionally increased. In compensation, the reader is offered an invitation to share in what is essentially an adventure in literary analysis, an exploration that will provide little repetition of oft-traveled scholastic routes. And not once will you be presented a new identity for Rosalind!
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. Fortunately, the work of outstanding scholars like Erwin Panofsky and Edgar Wind has helped to clarify these relationships.

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.
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 find the "system of norms" in 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 the lexical items (words) it assigns to its terminal Phrase-markers (syntactic symbols) and through the semantic interpretation assigned to words, constituent phrases 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 perhaps 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 meaning on the third stratum (the world of the poem) will be ambiguous or anomalous.
Characterization, included in this level by Wellek and Warren, 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 The Shepheardes Calender as correctly as possible, it is necessary to understand the relationships between words, between word meanings and between syntactic structures, as well as the relationships between all of these groups, 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 Shepheardes Calender we will use the linguistic description model provided by transformational grammar and transformational theory of language as mentioned in the introduction. We will be particularly concerned in this chapter with the evolving definitions of key terms such as "shepherd," "pastor," "flock" and terms which are related to world view.
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. It will provide a means for describing how philosophical ideas and myth enter into and exist in the poem, how characterization takes place, how attitude and world view are encoded and how these aspects are related through language in the poem. As suggested in the introduction, the theory of language will enable us to describe the strata which Wellek and Warren specify in their model for a poem in greater detail and in a systematic fashion.

The Theory of Language and the Components of the Description Model

The theory of language on which this study is based includes three sub-theories: a syntactic theory, a phonological theory, and a semantic theory. These theories describe the organization of the components of the linguistic description model. The three components of the description model corresponding to the three subtheories are the syntactic, semantic and phonological components. The syntactic component contains sets of rules which describe the generation of abstract formal structures, each of which represents the syntactic organization of a sentence. It also

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2 Jerrold J. Katz, The Philosophy of Language (New York, 1966), pp. 111-116. The theory of language upon which this study is based is primarily the one formulated by Katz. See the bibliography for related materials on the theory of language.
contains a lexicon, whose entries consist of formatives and their feature matrices. A formative is the symbol for an item that will be assigned phonetic representation by the phonological component in order to surface as morphemes (words). The semantic component contains a subcomponent that might be called a dictionary and a set of rules for assigning semantic interpretations for the structures generated by the syntactic component. The phonological component is the statement of the rules governing the speech sounds of language, and its function is to assign phonetic representation to the terminal markers (formatives) generated by the syntactic component. Pertinent aspects of the model will be given as they are applied in the analysis of unifying conceptions.

Unifying Conception I

We have stated that the poem defines its world in language through its syntactic structures, through the choice of words and through semantic interpretations for words. Unifying Conception I is a set of rules that make the specific requirements necessary for conceptual cohesion in the world view of the poem. One kind of requirement relates to the selection of lexical items, which for the present we are calling words, although this is not a technically adequate designation in terms of the theory of language. The set of rules regarding word choice will be reserved for discussion in the next chapter.

\[^{3}\text{Chomsky, Aspects, p. 3. He defines formatives as "minimal syntactically functioning units," generated in well-formed strings by the syntactic component. Also, p. 16: "[the phonological component] relates a structure generated by the syntactic component to a phonetically represented signal."}]

The second set of rules in the Unifying Conception I involves the semantic interpretation assigned to words. To effect unifying cohesion the unifying conception specifies that particular semantic features must obtain for categories of words used in the poem.

In discussing this function of Unifying Conception I, we will follow the following procedure. First we will show how the semantic component is organized. Second, we will show how this organization can be employed by the unifying conception to assign special meanings for words chosen. Third, we will trace the development of semantic markings for key terms (such as shepherd, pastor and terms relating to world view), showing the techniques employed in the poem to indicate the assigned semantic markers. Fourth, we will summarize the findings to indicate the world view of The Shepheardes Calender and explain the function of the unifying conception as it makes possible the encoding of this world view in the Calender.

The Organization of the Semantic Component

The semantic component has two subcomponents: a dictionary which provides a representation of the meaning of each of the lexical items, or words in a language, and a system of rules which will make possible the selection and combination of meanings in order to derive interpretations for sentence constituents larger than single words. As every speaker knows, words may have more than one meaning. Further, the meanings of words are composed of concepts in particular relations to one another. The dictionary subcomponent must represent the conceptual structure of words. The entries must be full analyses of word meanings in order for the rules of the semantic component to work properly. The usual form for these dictionary
entries includes a symbol to represent the morpheme followed by an arrow and a set of syntactic symbols, and finally a series of symbols called lexical readings. Each lexical reading will contain symbols called semantic markers and a complex symbol called a selection restriction. An example is the dictionary entry for pastor:

\[ \text{pastor} \rightarrow N, N_1, \ldots, N_k \]

(i) (Physical Object), (Animate), (Human), (Male), (-Infant), (Role: (cares for sheep)); \( \langle \text{SR} \rangle \).

(ii) (Physical Object), (Animate), (Human), (Male), (-Infant), (Role: (leading and caring for congregation of a church)); \( \langle \text{SR} \rangle \).

This is the type of entry in a grammar for a natural language (English) proper for ordinary discourse. The entry for a grammar which describes the language of The Shepheardes Calender will be slightly different. By analysis we will be able to formulate a description of the entry for pastor in a grammar for this poem at the end of this chapter.

Lexical Readings and Semantic Markers

Each distinct lexical reading in a dictionary entry for a word represents one sense of the word. Semantic markers are the conceptual elements which comprise a

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4. This entry imitates the form of the sample entries in Katz, Philosophy of Language (1966), pp. 151-175; Katz and Postal (1964) suggest that these may optionally be given in the form of branching diagrams. It is now felt that the entries will have to be much fuller than this example would suggest in order to provide all the conceptual elements necessary for interpreting metaphor, etc. The entries shown in the examples in this study are felt to be adequate for demonstrating the operations of unifying conceptions and are designed for that purpose.
particular meaning or sense of a word. Note that in this entry there is a semantic marker (-Infant). Whenever the constituent concept would properly be specified in negative terms, such as "not an infant" the semantic marker shall be stated by a positive symbolic representation preceded by a minus sign. Where no minus sign is indicated, the plus sign is assumed, and the semantic marker is interpreted to be part of the conceptual complex of the word's sense. This device is useful for handling concepts which are general and nonspecific with only a few exceptions. In this case, the pastor may be extremely old, middle aged, young—any age but that of an infant. If we have a series of words which have a semantic marker in common, we can make a generalization about these terms. For example, widow, queen, ewe and priestess would all have semantic markers indicating (Female), allowing us to make a generalization about the meaning of those terms on that basis. The notion of a reading may be extended to designate not only senses of words, but to represent the meanings of constituents up to and including whole sentences. For this study, we shall allow the notion of reading to be extended to represent the meaning of linguistic units greater than single sentences.

Selection Restrictions

The selection restriction expresses the conditions which are necessary and sufficient for the readings in which they occur to combine with readings for other words to form derived readings. To demonstrate the function of the selection restriction in producing readings, one reading for "burn up" might have the selection restriction $\langle \ast (Physical \ Object) \rangle$, in which case only nominal (noun phrase) readings
which contained the semantic marker (Physical Object) could combine with it: "The barn burned up." but not "Geology burned up." The selection restriction system allows us to explicate cases of conceptual incongruence where a sentence has two constituents whose readings do not allow matching because of selection restrictions. For example, we can specify the way in which "It smells green" or "The worm sings" is anomalous.

**Evaluation Markers**

An evaluation marker indicates whether a meaning of a noun may be evaluated in terms of good or bad. The evaluation marker indicates the basis for evaluation, and classes the types of evaluation as purpose, use, function, duty, etc. Generally, nouns whose reading contains semantic markers (Artifact) or (Natural Substance) may be evaluated according to use; those with the semantic marker (Component of a System) or (Member of a Team) permit evaluations of their referents in terms of function; those with the semantic marker (Role) such as "shepherd," "pastor," "doctor," or "priest" permit evaluation in terms of duties to which someone occupying such a role is obligated. It is also possible to specify that in certain constructions, such as "X is good for (like, because, due to, as) Y," the presence of a word in this type of construction institutes a new evaluation marker through the reading of the expression it introduces, or initiates an evaluation marker where none appeared before.

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6 Katz, Philosophy of Language, p. 302.
Rules for Derived Readings

The rules for combining readings to form derived readings provide for the proper selection of lexical readings for words in sentence constituents and whole sentences, according to the information provided by the syntactic component. The form of these rules must include instructions for utilizing the information provided by the selection restrictions and evaluation markers, as well as the syntactic markers.

Unifying Conception I and the Semantic Component

"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 encoding 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 rules for encoding the proper semantic interpretation of a "world view" are the type that express semantic generalizations. Semantic generalizations are expressed by the assignment of readings containing the relevant semantic markers to those linguistic constructions over which the generalizations hold. These rules for assigning semantic markers have the following form: Where \( X \) is a particular semantic marker and \( \text{Cat} \) is a particular category of entries,

(a) Introduce \( X \) into lexical readings of \( \text{Cat} \); or where \( \text{LR} \) is a particular lexical reading complete with selection restriction markers,

\[ \text{Katz, Philosophy of Language, p. 158.} \]
(b) Introduce \(LR_{n_k}\) into entries of \([Cat_y]\). If selection restrictions will produce the necessary conditions, the rule may be given as:

(c) Introduce \(^{\text{SR}}\) into entries for \([Cat_y]\).

The important thing to understand is that the unifying conception contains a very large number of generalization rules that preserve the relationships between conceptual elements in the conceptual structure that is the world view. The rules preserve these relationships by assigning semantic markers to lexical readings or assign complete lexical readings composed of semantic markers to the appropriate categories of lexical items to be used in the poem. In assigning readings and inserting semantic markers, the unifying conception incorporates rules which require the presence of certain selection restrictions, which limit the matching of particular terms to form derived readings. Thus, Unifying Conception I functions as the organizer of certain semantic features throughout the poem by controlling the permissible operations of the semantic component. It may be considered to exert an imperative determining force in the poem and therefore constitutes the basis of certain norms in the poem.

**The View of Cosmic Organization in 'The Shepheardes Calender'**

The first unifying conception which will be discussed is that conception which represents the body of generalizations concerning the view of the universe implied in The Shepheardes Calender. The operation of the unifying conception results in particular lexical 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 reading for a term used in the poem differs from that which it would have in ordinary dis-
course, the new meaning signified by the assigned lexical reading will gradually become apparent to the reader because of the terms which are allowed to match with it, such as verbs, adjectives, etc., as the term is reused in the poem. 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. Neither meaning nor interpretation can rest on semantics alone.

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." 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. 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. Among primitive men, one could interpret illness as the result of being possessed by an evil demon, or the result of what seems to us an inconsequential event, such as the leaping of a frog into the fire. 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.

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10 Ricoeur, pp. 15, 33-40.
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," "vnmethes 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; "vnmethes . . . 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 entries for this group of terms, there would be included markers for confinement, instability, change of state, weakness, deprivation, poor health, loss of vital color.

While not identical to the symbols of defilement, these initial markers 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 cure 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 marked for the selection restrictions for agreement 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 marked for 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 marked for reference to 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 marked for one level of the system are used to describe functions on another level. It is the same technique, the levelling of selection restrictions, 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 levelling of matching restrictions 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 readings for the sentences progressively abolish the
the differentiation between man and nature so that the readings for all the important terms express Colin's experience. The terms used describe the 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 desire to leave the straight and narrow: "A thousand sithes I curse that carefull hower, / 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 Hobbinel's "dayly suit," "clownish gifts and curisies"; (2) Colin, like Hobbinel, 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 forlorne, (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 pleasesest not, where most I would:
And thou unlucky Muse, that wantst to ease
My musing mynd, yet canst not, when thou should:
Both pype and Muse, shall sore the while aby.
So broke his eaten 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 reading for "please," then, should be marked "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 reading for "where most I would" has no other previous referrent that I can find in the poem which could place a derived selection restriction on the reading of this phrase. Therefore "pleasest" should be marked "to win acceptance."

The 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 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 abyce"). 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 markers for "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) expands by redundancy rules to include 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—marked 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 lass 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 deemen, the Spring is come attonce. / Tho gynne you, fond flyes, the cold to scorne, / And crowing in pypes made of greene come, / You thinken to be Lords of the yeare. / . . . ye count you freed from feare." In Thenot's speech, "greene" is marked "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 Youngth is a bubble blown up with breath, / Whose witt is weaknesse, whose wage is death, / Whose way is wildernesse, / whose ynne 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 of a price or penalty. 11

11 Ricoeur, pp. 70-99.
Thenot employs terms marked for 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 "greeuaunce," "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 bases 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 lusty 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 chamfrod browes, / Full of wrinckles and frostie furrowes: / Drearily 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, reigneth 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 marking of love as 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 woke 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 as 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 woken)."

"Woken" 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

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12 Boccaccio, Genealogia Deorum, IX, 4: "Franciscus de Barbarino non postponendus homo in quibusdam suis poenatibus vulgaribus huic oculos fasceae velat et grifhis 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 litterature provencale en Italie au moyen age (Paris, 1883), p. 35.
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 love, / 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 failures 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 "April," when Hobbinol speaks of his grief caused by Colin's actions: "Hys pleasantaunt Pipe,
whych 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 onslauhts 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 mortall 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 florish 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 "brightnesse." No other light can compare with it. Neither

13 Ricoeur, pp. 260-271.
Phoebus nor Cynthia can boast the "brightnesse" 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 mark the figure of Eliza with readings 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"¹⁴ 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 "Ladyes 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 yet another set of markers, and this set 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."

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 poets' 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 theirlasses 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 "lustihehe 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

\[15\] Cain, 51.
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 wealth 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 peccability 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 something to be
taken away. The community can not 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
deepens the demand that is addressed to man, introducing a subjective sense of re-
sponsibility. 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 originates the behavior which is measured. The
new sense of responsibility creates a new depth in the demand, it becomes an unlimited
demand for perfection 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."16

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

16 Ricoeur, p. 103.
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 calendar. 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 advice: / Or prick them forth with pleasoune 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, / To quite it from the black bowre of sorrowe."

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 poem, *The Shepheardes Calender*. The unifying conception "world view" is taken to be the basis of one of the "norms" of the poem, that implied in Wellek and Warren's second (words) and third (world, characters) strata.
In this unifying conception, three experiences of evil are defined, defilement, sin and guilt. The unifying conception assigns 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 onietric 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

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19. 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.
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 markers and derived lexical readings. The important levels of the hierarchical system treated in *The Shepheardes Calender* 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 benevolence, whose function is "good governance."

In relation to the theory of language, the unifying conception is a coordinated conception of cosmic organization which is presented in *The Shepheardes Calender* by means of related semantic markers and sub-classes of conceptual elements in the semantic markers for low-level constituents (morphemes). Specifically, this means a coordinated set of definitions for the terms involved in expressing order and experience. The definitions for shepherd, priest, poet, governor, husbandman, and prince will all have a semantic marker for (Member of a Team) (Component of a System) (Human) and (Role). The semantic marker for component of a system will carry the definition of the system of order pertinent to that occupation. The entry for pastor assigned by Unifying Conception I, would perhaps be the following:

Pastor—\*P\* N; (Human), (-Infant), (Component of a System: (Ordered hierarchy of created beings dependent on Creator; On human level, several sub-levels: small social group level; series of political levels con-
stituting the state; series of religious levels constituting the church; cultural levels constituted by the arts; on each level, roles proper to members; maintenance of system depends on fulfillment of roles; level proper to pastor is religious level. [*(Expansion Symbol)*] ), (Role: (To care for, nurture, guide and protect all individuals of the group in his charge)), (Member of a Team: (Belongs to group responsible for religious life of community; Part of larger group consisting of all those who are leaders of groups at any sub-level in the human level)), (Eval\_du: (to keep continuous watch against danger to those in his care; to value the responsibilities of office above all pleasures and personal possessions)), (Eval\_fn: (to maintain System)); (Eval\_pu: (to promote religious growth and wisdom; to bring about faith which make salvation possible)); \(\langle SR \rangle\).

The expansion symbol indicates a reference to Redundancy Rules; these are rules which "economize the formulation of the dictionary and represent inclusion relations among the concepts which semantic markers . . . [signify]."\(^{20}\) The redundancy rules state that wherever a particular specified marker appears, such as (Human), all the following markers indicated in the rule, such as (Physical Object), (Animate), etc., also obtain.

The expansion symbol as used here also causes all constituent concepts of all the terms within the semantic markers, such as "constitute," "members," "care

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for" to obtain. All the symbols within the markers, here indicated by words, are assumed to have a lexical reading semantic marker number attached to signify which reading for the symbol applies in this entry. Thus (Human) will expand to provide all the semantic markers related to characteristics of human beings to be represented in the entry, such as normal 'human' acquisitiveness, sexual desire, etc.

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 must 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 assigned markers create 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 defined selection restriction. 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 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 "Feb:uarie." 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
THE PASTORAL MODE

The advantage of using the model for linguistic description is that it enables us to describe very 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.

1 See the discussion in the introduction, *The Critical Problem.*
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."³ By pointing to many texts, especially

²Durr, p. 270. ³Durr, p. 271.
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 Calender 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 Paschiasius Radbertus are beyond the boundaries of the present study, but it is our responsibility to account for those problematic shepherds in the Calender.

The identity of poet, priest and magistrate as shepherd is grounded firmly in the world view of The Shepheardes Calender. 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

4 There have, in fact, been many "explanations" for Mantuan and Petrarch's choice of the pastoral mode. Most of these remarks are critical commonplaces: (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 really 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 this discussion's limits and their cases must be postponed for future discussion.
the equivalent terms from its category (pastor, groom, goatherd, queen of shepherds)

Unifying Conception I is pointing to a semantic identity of role that holds for all the characters, regardless of the occupational category which determines their level in the cosmic plan. 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). And this is the central aspect of priesthood, monarchy and poetry with which the poem is concerned. It is the 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."

In terms of the linguistic model, there are two parts to Unifying Conception I. One subcomponent, which we can call the "world view" component, supplies semantic interpretations through assignment of semantic markers, selection restrictions and lexical readings by means of generalization rules. The second subcomponent, which we will call the pastoral conception component, does not create definitions, but makes use of the generalization rules of the "world view" subcomponent. The pastoral conception component makes use of these rules in the following way: the generalization rule states, for example, that poet, priest, monarch, shepherd, groom, etc. shall all be given the same marker for role; the pastoral conception component rewrites these rules in the form of permissive lexical selection rules which state that whenever the syntactic component generates Phrase-markers as complex symbols having a subcategorization that agrees with the feature matrix of poet, priest or monarch, this term may be replaced by a term belonging to the same category (Role) which has the same level marker or by a
Characterization and Pastoral Perspective

The second function of the pastoral conception is the organization of evaluation semantic markers based on the definition of the shepherd role. This function creates what is called the moral perspective or attitude which Wellek and Warren consider to be part of the "inner form" of the poem. The evaluation marker for function \(\text{Eval}_{fn}()\) indicates the relation of the individual's performance of his role to the ideal function defined in the marker (Component of a System). The evaluation marker for purpose \(\text{Eval}_{pu}()\) indicates the relation of the role to the cosmic system. The evaluation marker for duty \(\text{Eval}_{du}()\) indicates the obligation for which the individual is responsible. For each instance of the term, the evaluation markers will have a + or - in the marker to indicate whether the individual does or does not fulfill the function, purpose or obligation indicated in the marker. Thus, Piers as shepherd in the "Maye" eclogue would bear \(\text{+Eval}_{fn} (\text{Component of Cosmic System})\), \(\text{+Eval}_{pu} (\text{Maintenance of Order})\) and \(\text{+Eval}_{du} (\text{Role: Obligation to refrain from})\)
profane love and pursuit of material wealth). In certain constructions derived evaluation markers appear, which indicate a new basis for evaluation.

The fulfillment of the role depends on the character's knowledge and understanding of the role and its necessity in the fallen world. Self-centeredness blinds men to proper understanding of themselves, their experiences, the world and the divine order, making them agents of the Devil's party. An evaluation marker for comprehension can be assigned (Eval\textsubscript{comp} : ( )); on the basis of this marker generalizations can be made between characters.

The readings of the evaluation markers assigned to particular characters are reflected in the individual's particular perceptions about himself and his world. The organization of these evaluations are projected as pastoral perspectives. For example, Piers projects a moral pastoral view or attitude; Palinode projects a libertine pastoral view. This can be seen in the readings for constituents involving different syncategorematic terms such as "good," "bad," "high," "low," etc. as they are used by different characters.

The Pastoral Mode and Characterization

The pastoral perspective which projects characterization possesses great flexibility and 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 "Detraction" 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 Artegall 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, including R. A. Durr: "After what has already been said, 'Iulye' 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

5 The Faerie Queene, V. xii, 28-40; for discussion of Spenser's use of emblematic techniques see Rosemary Freeman, English Emblem Books (London, 1949), pp. 103-113.

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.
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" ("lulye" 6-8). Thomalin replies: "Ah God shield, man, that I should clime, / and learne to looke alofte" ("lulye" 9-10). This is a clear statement of Thomalin's ideal. As these two lines stand, the evaluation marker is clearly positive in regard to duty.

But it will be remembered that a new evaluation marker may be introduced whenever a term appears in a construction of the type: "X is good (or bad) for, because, in that, as, etc. Y." Here X is the statement of the ideal of humilitas. The lines following this statement fulfill the description of the construction just described, supplying the Y term, because the rest of the speech presents Thomalin's explanation of why climbing is bad: "This roede is ryfe, that oftentime / great clymbers 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 wasteful

7 Durr, p. 284.
hills unto his threate [the sun's] is a playne ouverture" ("Iulye" 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" ("Iulye" 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 sayd "(. . . But I am taught by Algrins ill, / to loue the lowe degree.)" Thomalin's es-pousal of humilitas is a rationalization of his desire to "live secure."

Morrell rebukes Thomalin: "Syker, thou but a laesie loord, / and rekes much of thy swink, / That with fond termes, 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." 8 Morrell attacks Thomalin on the grounds of piety, for hills stand "sacred unto saints" and Christ himself stood "Upon Mount Olivet." 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

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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 lived in lowlye leas" ("lulye" 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."  

Thomalin's first example is Abel, a shepherd that "whilome was the first shepheard, and lived with litile 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" ("lulye" 141-144).

E. K. glosses these brothers as "the twelve sonnes of Iacob, whych were shepemaisters, and lyued onelye thereupon." 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 feeede, / They neuer strouen to be chiefe, / and simple was theyr

9 Miller, p. 96.
10 E. K.'s gloss for line 143 of "lulye," p. 74.
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 proue 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 disprayse 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" ("lulye" 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 characters of each are projected through their use of language; through the means of the pastoral unifying conception it is possible to see how the mode may be used to modulate subtly the pastoral projection of evaluation markers.

In the other eclogues Spenser carefully creates a character for each of the shepherds. There is Cuddle, 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 loves the thing, he cannot purchase" ("April" 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 shepheardes ritch, / And fruitfull flockes bene every where to see" ("Iune" 17-21). To Colin this state seems "That Paradise . . . whych Adam lost" ("Iune" 10). But Hobbinol, we discover 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 "Iulye" 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 feyne, 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 recog-
nized, 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 euer 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 to project the complex organization of human perspectives. 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. 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

"FINELY FRAMED": THE DESCRIPTION OF STRUCTURE

The Language of Poetry

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 magical energy 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. Understanding this phenomenon has intrigued men for centuries. To account for the intuitive sense of the different ways in which language was used in the epic, the lyric and drama, Aristotle formalized a theory of genres in the "Poetics." Gradually, a distinction between "form" and "content" became a rule of thumb for evaluating and categorizing literature. In spite of attempts at reformulating critical principles, the dichotomy of form and content has long persisted. Dissatisfaction with this division has grown, and many critics have argued that in poetry the message and way in which it is encoded is inseparably joined to produce a special kind of unity. ¹

¹William K. Wimsatt, Jr. and Cleanth Brooks, Literary Criticism: A Short History (New York, 1957), p. 748. They see the poetic dimension of language to be "just that dramatically unified meaning which is coterminous with form."
However strong our conviction may be that a "special unity" is characteristic of poetry, there is something profoundly unsatisfying about substituting blind faith or even educated guesses for interpretive and critical conclusions based on a theory of demonstrable hypotheses. Intuition is wholly acceptable as a motivation for investigation; it is unacceptable as the conclusion of a study.

The unifying conceptions which have been discussed in previous chapters are not sufficient to explain the unity of *The Shepheardes Calender* or any other poem. Important as they are, syntactic and phonological relationships in language cannot be explained by semantics and lexical choice. And if this is admitted then obviously these unifying conceptions cannot be used as a complete explanation for the relationships between the strata which we perceive in a poem. Therefore, to show the inter-relationships between syntax, semantics and phonology in *The Shepheardes Calender*, we must first investigate the poem's syntactic features and determine its structure.

"Structure" and Unity in Poetry

"Structure" is one of those general terms in literary criticism that suffers from lack of definition. It has been pressed into service to stand for everything from plot development to chapter divisions. It is necessary, therefore, to make clear the ways in which the term is being employed in this study. It will be used in at least four ways: (1) to signify the body of abstract formal objects generated by the syntactic component—"a syntactic structure"; (2) to indicate the relationships between these objects; (3) to signify groups of sentences in discourse, calling the stanza, for example, a structure, or the poem a linguistic structure, of which the stanza is a structural unit; and (4) to describe the relationships between sentences in such a group or unit.
Systematic analyses of linguistic structure can be a productive tool for literary criticism. Samuel R. Levin's study, *Linguistic Structures in Poetry*, revealed a structural phenomenon called "coupling," a structure, in sense (2) given above, that is imposed upon language in a poem, but not generally used in casual discourse.\(^2\)

As Louis Heller points out, these structures are also found in prose that we consider "poetic."\(^3\) Being able to find instances of these structures in prose that differs from casual discourse and even from other kinds of formal prose strengthens 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 the first of the qualities Levin mentions, the special kind of unification.

The approach used in Levin's study is like the technique used in one kind of stylistic study, an investigation of the relations between elements in a particular text. To correlate the results of an analysis of one work with the analyses of similar works would presumably lead to a description that would characterize a genre. Levin deals with poetry in general; this study will concentrate on one particular type, the


cyclic pastoral. Because *The Shepheardes Calender* is the first work of its kind, it tends to establish and define the genre. A comparison with *Idea the Shepheards Garland*, it is hoped, will later substantiate the conclusions made about structure in the Calender.

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.

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4 My formulation of equivalence classes differs from Levin's in that he does not employ a generative grammar in defining his classes. Levin is writing in 1961, when the theory of language in transformational grammar has 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.
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<td>Det</td>
<td>Determiner</td>
</tr>
<tr>
<td>gen</td>
<td>genitive</td>
</tr>
<tr>
<td>P</td>
<td>Preposition</td>
</tr>
<tr>
<td>art</td>
<td>article</td>
</tr>
<tr>
<td>def</td>
<td>definite</td>
</tr>
<tr>
<td>indef</td>
<td>indefinite</td>
</tr>
<tr>
<td>md</td>
<td>matrix dummy for embedding</td>
</tr>
<tr>
<td>VP</td>
<td>Verb Phrase</td>
</tr>
<tr>
<td>V</td>
<td>Verb</td>
</tr>
<tr>
<td>Aux</td>
<td>Auxiliary</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>
</tr>
<tr>
<td>D</td>
<td>Declarative sentence indicates the transformations and semantic interpretations possible</td>
</tr>
<tr>
<td>Ex</td>
<td>Exclamatory sentence, as above</td>
</tr>
<tr>
<td>Q</td>
<td>Question sentence; indicates sentence will question the phrase-marker with wh- in question transformations.</td>
</tr>
<tr>
<td>Tq</td>
<td>Question Transformation (Katz and Postal's formulation)</td>
</tr>
<tr>
<td>AdvT</td>
<td>Adverb of Time</td>
</tr>
<tr>
<td>AdvPI</td>
<td>Adverb of Place</td>
</tr>
<tr>
<td>AdvR</td>
<td>Adverb of Reason</td>
</tr>
<tr>
<td>Adv pu</td>
<td>Adverb of purpose</td>
</tr>
<tr>
<td>Adv d</td>
<td>Adverb of direction</td>
</tr>
<tr>
<td>Adv fq</td>
<td>Adverb of frequency</td>
</tr>
<tr>
<td>Adv du</td>
<td>Adverb of duration</td>
</tr>
<tr>
<td>PP</td>
<td>Prepositional Phrase</td>
</tr>
<tr>
<td>tns</td>
<td>tense</td>
</tr>
<tr>
<td>past, pres</td>
<td>Past, present tense</td>
</tr>
<tr>
<td>TP</td>
<td>Passive Transformation</td>
</tr>
<tr>
<td>T del</td>
<td>Deletion Transformation</td>
</tr>
<tr>
<td>T adj</td>
<td>Adjective Transformation</td>
</tr>
<tr>
<td>T pon</td>
<td>Post-nominal modifier Transformation</td>
</tr>
<tr>
<td>T rel</td>
<td>Relative Transformation</td>
</tr>
<tr>
<td>T c</td>
<td>Conjunction Transformation</td>
</tr>
<tr>
<td>T to</td>
<td>Transformation producing &quot;to ___&quot; from a string; e.g. &quot;δ sings&quot; into &quot;to sing&quot;</td>
</tr>
<tr>
<td>#</td>
<td>sentence boundary</td>
</tr>
<tr>
<td>NPs</td>
<td>subject NP; NP in the context S —→ NP + Pred P</td>
</tr>
<tr>
<td>NPv</td>
<td>NP dominated by V of Pred P</td>
</tr>
<tr>
<td>Tq</td>
<td>Question Transformation</td>
</tr>
</tbody>
</table>

These symbols are directions for the phonological component to assign the proper phonetic features to the verb to indicate tense.
Type I Equivalence Classes and Syntactic Structure

Type I equivalence classes are defined by syntactic generalizations. A class of this type does not consist of words, as such, but of Phrase-markers which represent the identifying syntactic relations of the items. The items in these classes do not depend on semantic properties to belong to the class. In the following lines from "September" (40-41); "Or they will buy his sheep . . . ", "Or they will carven . . . " (underlining mine), the Type I class position filled by the morpheme "they" is defined as pronoun in the structural context Sentence→ Noun Phrase→ Predicate Phrase; Noun Phrase→ Noun→ pronoun. The position could be equally well filled by we, you, these, someone, etc. The members of Type I classes are abstract items, and belong to the structures produced by the base component of the syntactic component. The members of this class are abstract items in the sense that each is a syntactic conceptual unit contained in a speaker's set of rules for producing sentences and exist in the syntactic structures conceived by the speaker, to which he gives a phonetic and semantic interpretation in producing any of an infinite set of new sentences he may wish to utter. This conceptual unit is, therefore, part of the deep structure of the language. The conceptual unit never appears in the surface structure of language as a conceptual unit, but appears as a non-abstract phonetic acoustical or graphic morpheme such as "she," "him," "it," "you." The conceptual unit remains abstract, not the same thing as its phonetic interpretation.
Phonetically interpreted: "they" or "he" or "someone" etc.

The Syntactic Component

The base component consists of rewriting or branching rules and subcategorization rules; it makes use of information in a lexicon to produce the deep structure for sentences. The transformational component of the syntactic component operates on the Phrase-markers generated by the base to interrelate Phrase-markers in a number of fixed ways.

The Passive Transformation

Since our analysis of the Calender will rely on this generative transformational grammar, it will be helpful to demonstrate what kind of operations are meant by the various "transformations." For example, the sentence "They bought the sheep" would have the following Phrase-markers:
The passive transformation \( (T_p) \) can be applied to produce:

\[
S \rightarrow \text{Pred. Phrase} \rightarrow \text{NP} \rightarrow \text{Det} \rightarrow \text{N} \rightarrow \text{Aux} \rightarrow \text{past} \rightarrow \text{VP} \rightarrow \text{buy} \rightarrow \text{Adv. Manner} \rightarrow \text{the} \rightarrow \text{sheep} \rightarrow \text{were} \rightarrow \text{bought} \rightarrow \text{by} \rightarrow \text{them}
\]

(3.3)

In the first version (3.2) the Phrase-markers are called *underlying Phrase-markers*; in the second version (3.3), the transform, the Phrase-markers are called *derived Phrase-markers*. The base component produces formal abstract structures that consist of underlying Phrase-markers. The transformational component maps these 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 analyzing the transformations in lines thirty-seven through forty from "Aprill":

Ye dayntye 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 dayntye
  c. brooke is blessed
  d. bowres are watry
  e. ye (pres) be Nymphs
The Phrase-markers for the matrix sentences are:

\[ S_1 \]
\[
\text{Nucleus} \quad \text{Pred. Phrase} \\
\text{NP} \quad \text{VP} \\
\text{N} \quad \text{S} \quad \text{Aux} \quad \text{V} \\
\text{pro} \quad \text{tns} \quad \text{pres} \quad \text{forsake} \quad \text{your} \quad \text{bowres} \quad \text{md} \\
\text{Im} \quad \text{ye} \quad \text{md} \quad \text{gen pro} \quad \text{at this time} \quad \text{md} \\
\]

\[ S_2 \]
\[
\text{Nucleus} \quad \text{Pred. Phrase} \\
\text{NP} \quad \text{VP} \\
\text{N} \quad \text{S} \quad \text{Aux} \quad \text{V} \\
\text{pro} \quad \text{tns} \quad \text{pres} \quad \text{looke} \quad \text{hether} \quad \text{at} \quad \text{my} \quad \text{request} \quad \text{md} \\
\text{Im} \quad \text{ye} \quad \text{md} \quad \text{at this time} \quad \text{md} \\
\]

(The notation for these markers is given on page 84.)

The first transformation to consider operates on a single string which the base has specified as embedded at a particular matrix dummy. In the diagram above,

5 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)."
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:

(3.5)

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 with a transformation marker \( T_{\text{adj}} \) inserted, as in the following:

(3.6)

The embedding of appositive nouns is accomplished by the post-nominal transformation involved in the adjective transformation. For convenience of description, appositive nouns are placed post-nominally.

embeddings will be inserted from the appropriate NP node and given a transformation marker $T_{pon}$.

Conjunction Transformation

The next type of embedding transformation demonstrated in the lines from "April" is conjunction. Though the conjunction transformation has not, to my knowledge, received recent treatment by transformational grammarians, certain principles about transformations have been established which enable us to construct a description of the conjunction transformation that will serve adequately the purposes of this analysis. 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 one string in a matrix dummy of another string. 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,

7 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.

8 Chomsky, Aspects, pp. 128-138.

9 Chomsky, Aspects, p. 132.
Adv pu, Adv Pi: 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 semicolon. If the conjunction occurs in an Adv Result node, and X is a dummy element, the punctuation mark will probably be a colon. (3.6) demonstrates the Tc:

\[
\begin{align*}
&M_{\text{Matrix S}}: \\
&P \rightarrow NP \rightarrow \{\text{Det} \ N \ S'\} \\
&\text{Bill sang at that time, md and at that time, md John danced}
\end{align*}
\]

(3.6) demonstrates the Tc:

\[
\begin{align*}
&M_{\text{Embedded S}}: \\
&P \rightarrow NP \rightarrow \{\text{Det} \ N \ S'\} \\
&Y \rightarrow \{\text{Det} \ N \ S'\} \rightarrow \{\text{AdvT} \} \\
&\text{Bill sang at that time, md and at that time, md John danced}
\end{align*}
\]

(3.6) demonstrates the Tc:

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

embedded Adv Result example:

(f) Bill commanded: John danced.

or, Bill commanded so John danced.

The final step in the Tc 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 "April!" 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: \[ \text{md} \Rightarrow S' \]. The conjunction transformation is the only transformation that will not be diagrammed in the standard way. In (3.4) 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 (3.11).

Relative Transformation

The relative transformation (\( T_{rel} \)) 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:

\[
\begin{align*}
&\text{Ye daynte Nymphs } \mathcal{\Delta} \text{ th- } \Delta \\
&\text{in this blessed brooke doe bathe } \\
&\text{your brest} \# \text{ forsake } . . . \# \text{ becomes } \text{Ye dayntye Nymphs } \mathcal{\Delta} \text{ th-Ye } \\
&\text{dayntye Nymphs in } . . . \text{ brest} \# \text{ forsake } . . . \#; \text{ followed by deletion of the X replacing Y}
\end{align*}
\]

11Chomsky, Aspects, p. 145.
pro-form of the new occurrence of X and erasure of boundary markers of the embedded sentence:

#Ye daynty 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:

(3.7)
Within this compound imperative sentence there are syntactical equivalence classes. The underlying Phrase-marker positions of "looke," "forsake," and "bathe"; "brest" and "bowres"; "your," "your" and "my" form equivalence classes.

While the term "derived phrase marker" is no longer necessary in transformational grammar because of the incorporation of underlying Phrase-markers and transformational history into a generalized Phrase-marker, it is useful to retain both derived and underlying Phrase-markers as descriptive terms in this analysis, because the semantic component operates on underlying Phrase-markers, and because we wish to use derived Phrase-markers as the basis of one kind of syntactic (Type I) equivalence class.

One can also define equivalence classes of units larger than single words by generalizations made on the basis of high-level Phrase-markers and transformations. One could make an equivalence class of all strings which have the same transformation markers, such as those strings to which the passive transformation has been applied, or the relative transformation. 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 symbolized as SUD (structural unit of discourse). 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:

\[ \text{Chomsky, Aspects, p. 145.} \]
where the SUD superscript indicates the number of major sentences in the unit; NPs indicates the embedding occurs in the NP of the subject; NPv indicates the embedding occurs in the NP of the Predicate; rel indicates the transformation applied to the embedded string; and [ ] encloses the embedded sentences.

Type II Equivalence Classes

Type II equivalence classes are related to the semantic component. When Levin made his analysis there was no integrated theory of language to provide him with the theoretical apparatus to link semantics and syntax. In order to define semantic equivalence classes, he turned to the notion of "thought mass" proposed by Hjelmslev: "Two forms are said to be semantically equivalent insofar as they overlap in cutting up this [thought] mass." Since then, the work of Jerrold Katz and Paul Postal has provided the basis for formulating semantic categories in language. Semantic categories are given by sub-sets of semantic markers. One can formulate semantic equivalence classes on the basis of generalizations made from the occurrences of semantic markers. In the Calendar, there are additional equivalence classes of semantic markers due to the assignment of particular semantic markers to large groups of terms by the unifying conceptions discussed in Chapter II (such as an identical semantic marker for

13 Levin, p. 27.

14 Katz, Philosophy of Language, pp. 224-239.
Role to shepherd, poet, pastor, prince, priest, etc.). Whereas poet and shepherd would not necessarily be semantically equivalent in ordinary discourse, they are specified as belonging to an equivalence class by the first two unifying conceptions.

**Type III Equivalence Classes**

Type III equivalence classes are related to the phonological component. The particular metrical scheme and rhyme scheme employed in a poem can be considered as a unifying conception which imposes restrictions on the phonological component. The phonological component is required to produce phonetic representations of transformed strings which conform to an abstract pattern of required stresses and rhymes. Less rigid requirements of optional feature arrangement to produce what is traditionally called "assonance," "consonance" and "alliteration" may be involved also. In order to effect the requirements certain transformations become obligatory in particular lines.

**Coupling**

In "August," line ninety-three is given as "The glaunce into my heart did glide." Due to the metrical constraint, the phonological component produces the dummy element "did" to bear the past tense marker rather than the inflected form. This also fulfills the requirement of the rhyme scheme, which specifies that the line rhyme with line ninety-five, "Therewith my soule was sharply gryde." The rhyming of the two lines really involves a syntactical relationship between the two lines: the verbs are placed last in both lines. In line ninety-three this is accomplished by the repositioning of the adverbial phrase; in line ninety-five the string undergoes a passive
transformation with the manner adverbial positioned at the beginning of the line.

These two lines offer an example of coupling between the phonological class and the syntactic class (Type I and Type III) bound together in a formal structural relation:

\[
\text{(past V)}
\]

The glance into my heart did **glide**.

\[
\cdots
\]

\[
\text{(past V)}
\]

Therewith my soule was sharply **gryde**:

"**Glide**" and "**gryde**" are syntactically equivalent in terms of their derived markers and they rhyme as well as being alliterative. (The Aux auxiliary P-markers are not equivalent, of course.) In general, the greater the number of couplings, the more intense is the effect.

Metrical and rhyme scheme requirements are rules requiring abstract patterns of phonetic features. They help determine the "outer form" of a poem, and may be one of the definitive characteristics of a poetic kind, as in the sonnet. Meter and rhyme are not the only unifying factors in outer form, however, as can be seen by a careful analysis of the elegy in "November."

**The "November" Elegy**

The first analysis of the November elegy will be a structural analysis to determine the pattern of Phrase-markers 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. In the following structural diagrams for the individual stanzas, all prenominal inflected genitive 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. The analysis will begin with the first stanza of the elegy ("Nov." 53-62).

Section I: Stanza One

Up, then, Melpomene, thou mournfulst Muse of nyne,
Such cause of mourning neuer hadst afore:
Up, grieslie ghostes and up my ruful 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 iyeth wrapt in lead:
O heauie herse;
Let streaming teares be poured out in store:
O carefull verse.

The Phrase-markers for the stanza are on the foldout sheet labeled (3.11).

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 strings involved. There are

15 Katz and Postal, pp. 138, 155.

16 Lees (1960), p. 130.
three imperative strings, into which a declarative string is embedded in md of node $S'$ in the Phrase-marker Adverb of reason (AdvR). The second primary string has undergone a conjunction transformation ($T_{c1}$) at the adverb of reason Phrase-marker, joining two imperative strings whose AdvR constructions are identical. Each of these embedded declarative strings share an identical AdvR Phrase-marker, consisting of:

$$\text{AdvR} \quad (3.12) \quad \text{into which primary string $S^3$ is embedded, along with its constituent embedded strings, and serves as the basis of $T_c 2$, which thus joins $S^1$ and $S^2$.}$$

$S^3$ has four constituent strings, the matrix string plus a relative clause transform and two conjoined ($T_{c3}$) strings whose adverb of time Phrase-markers are identical with that of the matrix sentence, and which provide the basis of $T_{c4}$. I will defer a discussion of the formal relationship of the refrains to the stanza structure until later in this chapter.

We can then write a structural description for the structural unit of discourse (SUD) where the small case letter following the symbol identifies the unit and the superscript indicates the number of primary strings in the unit:
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 rhyme and meter account only for part of the unity of the stanza's "outer form." The complex interrelationships of the syntactic structure within the stanza provides the integral unifying coherence which is intensified through phonological meter and rhyme plus semantic equivalences. The final unifying feature is provided by the coupling of equivalence classes, thus welding together the linguistic elements into an aesthetic whole.
Shepheard, 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 (3.14).

From these Phrase-markers we can write the SUD description for the stanza:
In SUD(a) of stanza one, there was a structural equivalence class of strings \(S^i, S^{ii},\) and \(S^{iii}\) \((S^{ii} \text{ and } S^{iii} \text{ being identical})\), all of which were 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 \(S^{iii}\) \((S^{ii} \text{ and } S^{iii} \text{ not being identical})\), 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. The formation of antonymous equivalence classes involves not only classes of Type I, but Type II and Type III classes as well. In our discussion of semantic markers, it was specified that some markers would be given in the form \((-X)\) whenever a conceptual element would be expressed in a negative paraphrase. When the minus sign is absent, a positive \(+\) is assumed. When two terms possess the same semantic marker, but one has a negative prefix and the other an implied positive, we can still make a generalization about all the items having this marker, and do so with the same efficiency as before, only the generalization shall state that the members of the class are antonymous with respect to the semantic marker. Thus, "absence" and "presence" in lines sixty-five and sixty-six would belong to a class generalized by the semantic marker \((\pm \text{factive nom. of be present})\). Because the formation of such classes is efficient and confirmed by our intuitions about such words as presence and absence, antonymous or negative equivalence classes will be allowed.

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 $S^1$, $S^2$, $S^3$, and $S^4$ are all declarative.

Section I: Stanza Three

Why doe we longer live, (ah, why live we so long)
Whose better days death hath shut vp in woe?
The fairest flower our gyrlond all among,
Is faded quite, and into dust ygoe.
Sing now, ye shepheard's daughters, sing no moe
The songs that Colin made in her praye,
But into weeping turn your wanton layes,
O heavy 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 (3.16) on the foldout sheet.

From these Phrase-markers, 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 do 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 $S_5$, $S_5'$ 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' are embedded in the Adverbial of Reason node of 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 (3.17) 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 acts as a transitional link. \( \text{Ex}^5 \) and \( \text{Ex}^{5'} \) are at once answers to the initial questions as well as full expressions of the lamenting commanded in this section.

**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.

**Section II: Stanza Four**

Stanza four begins the second structural section of the elegy.

Whence is it, that the flouret of the field doth fade,
And lyeth buryed long in Winters bale:
Yet soone as spring his mantle hath displayd,
It flourereth fresh, as it should never fayle?
But thing on earth that is of most availe,
As vertues braunch and beauties budde,
Reliuen not for any good.
O heauie herse,
The braunch once dead, the budde eke needes must quaile,
O carefull verse.

("Nov." 83-92)

The Phrase-markers of this stanza are given on the sheet marked (3.18).

The SUD description can be written as follows:

Each stanza. In the SUD description for stanza four there appears to be sixteen.
However, $S^1$, $S^{1'}$, $S^2$ and $S^3$ are identical, and $S^2$ and $S^3$ were arbitrarily repeated in the structural diagram as a means of simplifying the representation. If these two strings are not counted, the total number of strings in the stanza remains constant and equivalent to the number of major strings in the preceding stanzas. In SUD(c), the first seven lines of the stanza, there are eight strings embedded in a single question
The embedded sentences in SUD(a) contain adverbials of successive time, so that the question might be paraphrased as: "For what reason is it that X but not Y?"; or more fully, "For what reason is it that a then when b, c, but not then d?" If questions demand answers, can \(S^5\) be the response to the question contained in \(S^1\) through \(S^4\)? In terms of "Why X but not Y?", we see that the X of the question, contained in SUD(a) has four primary embedded strings, \(S^i\), \(S^{ii}\), \(S^{iii}\) and \(S^{iv}\), with \(S^{iv}\) embedded in the AdvT of \(S^{iii}\), while \(S^{i}\) and \(S^{ii}\) are joined by conjunction; Term X = \(S^i + S^{ii} : S^{iii}\) AdvT[\(S^{iv}\)]. The questioned part of the analogy, "but not then d", has the form \(S^V_{\text{NP}}[S^4]\). The missing structure in the Y section of the question is S AdvT[S], which \(S^5\) provides, confirming that structurally it is answer or response.

The answer is given with the structure \(S^5_{\text{AdvT}}[S^{viii}]\) the structure present in the X section of the question but not in the Y section. \(S^5_{\text{AdvT}}[S^{viii}]\) is an answer both structurally and semantically; there can be only metaphorical equivalence and no proper analogy, for 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 is turnd to heauie 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
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 "April"), now offer cypress and elder branches. Even the "fatall 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 elevan of the elegy) has the following SUD description:
The questioning and commanding of the lament is over. This final stanza is a 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 "April" 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 loveliness.

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 "eternal 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 enioys that mortal 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 cracknels 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)"
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 eclogues
has its own internal abstract coherence. The SUD description for the last stanza is
as follows:

(3.21)  

\[
\text{SUD}^9(c) \\
\text{SUD}^6(a) \\
\text{SUD}^3(b) \\
\text{SUD}^4(d) \\
\text{SUD}^{13}(e)
\]

\[
\text{DS}^1_{\text{AdvT}}[\text{Q}^i] \text{ AdvPl} \text{ md AdvR} \text{ md} \\
\text{DS}^2_{\text{AdvPl}} \\
\text{DS}^3_{\text{AdvT}} \text{T_c} \\
\text{DS}^3_{\text{NPv}[S^i_{\text{rel}}]} \text{AdvT}\text{T_c} \\
\text{DS}^4_{\text{NPv}}[\text{DS}^{iii}_{\text{AdvT}}[\text{DS}^{iv}]] \text{Adv Res md} \\
\text{ExS}^6 \\
\text{ImS}^5_{\text{AdvR}}[S^v]
\]
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 heauie 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." 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 visitors who are puzzled by Daphnis and 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 assert that Spenser knows the Greek works and is making active use of this idyll as a model; the other group deny 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" is 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 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 careful verse," changing to "O happy herse, . . . O ioyfull verse" in the last section. E.K.’s gloss reads: "Herse) is the solemne obsequie in funerailles." 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 commemorative 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. 19 In the Primer authorized by Edward VI there is no section dealing with funerals,

Prayer (New York, 1886).
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) 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

20 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 traslatyd after the Laten texte Brit. Mus. C. 35 c13 (1) STC No. 16005.

21 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.
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 1538 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, and 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 encode in his poem a Christian cosmic view. 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 funeralles." 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 supplies, 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.
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 and show Spenser's innovative genius. 22

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 deaths dreeriment... Then up, I say, ... Let not my small demaund be so contempt." ("Nov." 35-36, 47-48) The elegy reverses the movement of the frame (from songs of 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

22 It is an interesting note that some of the primers, including the one quoted here are illustrated by a drawing of the dance of death to which Spenser alludes in "November," line 105.
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

"STRONGLY TRUSSED VP TOGETHER": CYCLIC STRUCTURE

Structural Description of Discourse

To deal with units larger than a sentence, it was useful to indicate what type of sentence—declarative, imperative, exclamation or question—was being analyzed. The elements in the diagrams (Q, Im, Ex and D) do not appear merely for convenience in making our analysis, however. These Phrase-markers make possible the correct semantic interpretations in the semantic component and indicate which transformations are applicable to the string. ¹ In a sense, and this is a personal conclusion, it can be said that these markers indicate the purpose for which such abstract structures may be employed, inasmuch as they exercise a selective power over what semantic interpretations may be given them and what transformations may be applied to produce a well-formed or grammatical surface structure. Although this is not the sort of statement one would expect from a transformational grammarian, it does not necessarily conflict with the theory of language employed in this study. Transformational grammarians have chosen to study linguistic competence rather than performance; they have been concerned to devise a theory that would account for all the rules necessary for producing all the different kinds of structures within the competence of an ideal speaker/hearer rather than the actual use of language in a concrete situation. Even in specifying the basic features that a linguistic theory must have if it is to qualify as an

¹ Katz and Postal, pp. 76-77.
explanatory theory of a language acquisition device, Chomsky does not require a hypothesis for describing the selection of structural descriptions or sentences once the grammar has been chosen. Transformational grammar, in short, simply does not venture into the area of specifying the factors which determine which of a set of available structures will be generated. However, transformational grammar does specify which structures within a sentence (categories) perform particular functions, as in the case of adverbials generated at the Predicate Phrase node. To state that particular Phrase-markers in a structural description are an indication of the purpose for which the sentence type may be employed is really only to extend a practice of making generalizations in regard to the function of whole sentences that transformational grammar already makes in regard to categories within the sentence.

One might also argue that there is a purpose hypothesis which acts as a selectional principle in the formulation of a unit of discourse larger than a single sentence. It will be recognized that this is a belated statement of the principle of analysis which was employed in the study of the structure of the "November" elegy. It is relatively easy to show that, in concrete situations, certain structural descriptions have priority over others, especially if only one sentence is involved. If one wishes to issue a command, it is very unlikely that a question form will be employed. We assume that purpose is related to the semantic interpretation of the sentence but not necessarily identical with it. "Purpose," as it was used in analyzing "November" is an aspect of organization which applies to discourse units rather than to single sentences in isolation.

2Chomsky, Aspects, pp. 4, 30.
In literary analysis, once groups of syntactic constructions are assigned a purpose for their being arranged in a particular manner, there is a degree of value judgment involved. Yet it is necessary, if one is to do more than made SUD descriptions for a poem. Therefore, in the following discussion, "structure" will be used to describe the syntactic properties of the linguistic constructions within an eclogue, and within the poem, but it will be accompanied by an additional statement.

In speaking of "November" as a structural unit, the eclogue will be described in terms of its distinguishing syntactic features plus the purpose which seems to explain this syntactic organization. The structural description has two parts: "Two sections: frame and elegy; a twice repeated pattern of imperatives, interrogatives, description, revaluation (Q+D), and new imperatives; once in the frame and once in the elegy. Order of fortune's cycle transcended by divine order; poetry as a revelatory medium overcoming woe." The last part of the description is not intended to be a statement of "content," "plot," or "subject." Granted, it is frankly interpretive; but it is not meant to be impressionistic. The second part of the description should be called an hypothesis, because it is intended to represent those factors which seem to account for the syntactic organization better than any others. The reasons for making this judgment about the purpose underlying the configuration of stanzas in "November" have already been presented and need not be repeated here.

For each of the eclogues, a similar description will be given. Because these descriptions need to be fairly brief and comprehensive, sometimes categorical terms which are not necessarily "syntactic" will be included. For example: "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 opposing" indicates that the eclogue is divided into groups of sentences (speeches) which are fairly evenly apportioned between the speakers, and convey contrary opinions. If the arrangement of the sentences as well as the meaning of the sentences seems to be determined by the temporal perspective of the speakers, that information may also be included in the description. When these descriptions are determined and compared it will be possible to make some generalizations about the structure of the Calender as a whole, and to determine in what sense the structure may be called a cyclic form.

Structural Descriptions of the Eclogues

"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

3 Herbert David Rix, Rhetoric in Spenser's Poetry, The Pennsylvania State College Studies VII (State College, Penn., 1940), pp. 64-65.
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 "similitudo." 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 unexplicated. The structure of
the complaint describes, compares and complains, but does not provide understanding
for Colin. Therefore, as a structural unit of the Calendar, 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. / T. You must not, AdvR md./
C. No wonder you don't complain of X, AdvR (you are like X). / T. 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. /
T. You know little because AdvR md. Shall I tell you a tale?"

In the Argument E.K. comments: "To which purpose the old man telleth 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, "Februarie" 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: "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 followed 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 "Februarie," can be characterized as: "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: "Thesis-antithesis; opposing alternating demonstrative explication + instructive fable. Duty vs. pleasure, dangers of tolerance."

"Iune"

"Iune" 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. Though Colin blames "cruell Fate," he himself has submitted to his state. Colin’s condition is that which Ricoeur calls the state of the servile will.  

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; 'oftium' vs. unease; nature of desire and satisfaction."

4Ricoeur, pp. 151-160.
"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 explications; 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 fantsies 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 bal-
anced syntactic structure worthy of Colin's genuine capacity.

From the Phrase-markers we can construct the following SUD description:

\[
(3.23) \quad \text{SUD}^9 \begin{cases} 
D, \text{Im} \quad S^1 \text{NPs} \quad [S^i_{\text{appos}} [S^ii_{\text{rel}}]] \\
S^2 \text{NPs} \quad [S^iii_{\text{appos}}] \quad \text{NPv}[S^iv] \\
S^3 \text{NPs} \quad [S^v_{\text{appos}} [S^vi_{\text{rel}}]]
\end{cases}
\]

\(S^1\) 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 plaints did oftentimes resound:
Which in your songs 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 Phrase-
marker 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 pleasanta 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 enjambement 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 in
derived Phrase-marker position. 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 desire and hope to be enriched," 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 "April!" 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 Cuddie insists on the isolation of the lower Eros, and he does so by disavowing the higher Eros altogether. Like the earlier two of the "Foure 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 Ellrodt 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 "April" 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 "cattive corage" to "lowly eye." Colin has submitted to Cuddie’s "lوردly Love . . . a tyrann fell" too long. He must resume the "cattive 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."

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"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 explanation 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 individual 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 explication of successive periods of time, plus conclusion; evil explained, order confirmed."
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 (3.24).

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 + foundelay) + (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 class is properly antonymous.

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

6 Arabic numerals are used for the reader's convenience in perceiving and remembering the members of the various classes.
features in common; six and eight have embedded complaints, while the complaint stands alone on 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 by 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 and all the points of measurement, or 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:

\[(3.25) \text{ Debate + fable} \]
\[\text{Debate + fable} \]
\[\text{Debate + fable} \]
\[\text{Frame + blazon} \quad \text{[Structure much abbreviated for convenience]} \]
\[\text{Frame + elegy} \]
\[\text{(Frame-match) + (complaint-frame)} \]
\[\text{Minimum frame + complaint} \]
\[\text{Minimum frame + confession} \]

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 (3.25).

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"), Cuddle'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. Similarly, "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 7, 8, 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:
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. The conceptual units which represent purpose are internally constructed so that they generate a different or only partially equivalent discourse structure. 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

"a Calender for every yeare": THE INNER CYCLES

In "applying an olde name to a new worke," Spenser alluded to a heterogenous 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 Zodiacake 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 descrip-

1 S. K. Heninger, Jr., "The Implications of Form for The Shepheardes Calender," Studies in the Renaissance, IX, 309-321. This article contains an excellent survey of "calendar literature" before Spenser's The Shepheardes Calender.

tion, 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.\(^3\) 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\(^4\) 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,\(^6\)

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\(^3\) She is misplacing the emphasis though, I think, in saying that "Januarye" is a "prophane" parallel to the "sacred" teaching.

\(^4\) See note 20, Chapter III.

\(^5\) Nils Erik Enkvist, The Seasons of the Year, Commentationes Humanarum Litterarum, XXII, No. 4 (København, 1957), pp. 43-45.

\(^6\) Enkvist, pp. 46-48.
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 chymneis 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 fructfull 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 misgone" ("Iulye" 131-132). 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 Zodiacke of life . . . "Wherein are conteined twelve severall labours, painting out moste lively, the whole compasse 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." The Shepheardes Calender correlates aspects of the traditional cycles with

7 The title page of the Zodiacke quoted by Heninger, p. 311.
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 wherof is that all things perish and come to theyr last end, but workes of learned wits and monuments of Poetry abide for ever. And therefore Horace of his Odes a work though ful indeede 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 ensample of Horace and Ouid in the like.

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

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

E.K.'s gloss for "December," Works, pp. 119-120.
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) on the condition that the
poet has "marked well the starres revolution;" (6) he has made the calendar for instruct¬
ing 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 heauen repose assurance,
Be it riches, beautie, or honours pride:
Be sure that they shall have no long endurance,
But ere ye be aware will flit away;
For nought of them is yours, but th'only vsance
Of a small time, which none ascertainment may.

... For all mens states alike vnstedfast be.

("Daphnaida" 498-504, 518)

"An Hymne of Heavenly Beavtie" traces an ascent in "the frame of this wyde uniuers"e," 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).^10

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 Calender 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 "ruderm 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?

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. It could be argued that this result is built into the system we have chosen, since it was decided that the conjunction transformation was defined in such a way that conjoined sentences were embedded in either the adverbial of time matrix dummy, the adverbial of reason matrix dummy or another pre-sentential adverbial branching from the predicate phrase node. But that argument is false, for even if one designates another node as the matrix dummy for conjunction, some marker will have to indicate the temporal relations that are implied in conjunction and statements of reason. 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 branching from the predicate phrase node, there are adverbs of time, frequency, duration, and manner branching from 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. Every adverbial in deep structure has the form Adv → Prep + Adj or Prep + NP, and NP can expand to Prep + Det + N + S'.
All expressions of time are thus related to some aspect of perception that we give the features of a complex nominal. 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. Everyone has met the person who speaks "sportscaster," a language with a kind of universal present tense. The characters in The Shepheardes Calender are differentiated by the feelings about time their language expresses, which might be called their "temporal perspective."

In speaking of actions, there are those who are always "about to begin" and those who are always "just finishing" to complement those who are always "just in the middle." 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 discreet 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, under the cocked haye.
But nowe sadde winter welked nath the day,
.... Thilke sollein season sadder plight doth aske,
And loatheth sike delightes as thou doest praye:
The mournefull Muse in myrth now list ne maske,
As shee was wont in younghth and sommer dayes.

(“Nov.” I, 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 Fatal! 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 equivalence 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 even the thoughts of men," in that immortal light that "from th'eternall truth . . . doth proceed."

Conclusions

The study of the language of The Shepheardes Calender began with an invitation to the reader to share an adventure in analysis. The analysis is finished, though not complete, because we have said relatively little about the phonological component and have made only brief observations about meter. It is likely to be necessary to construct purpose hypotheses for the meter of each eclogue, in order to describe the particular kinds of "coupling" that occur, and to account for the effects and functions of Spenser's many metrical experiments.

Recognizing, then, that our conclusions are subject to some revision as more work is done with The Shepheardes Calender, what new information has been gained by this kind of analysis? First, we can describe the kinds of demands and restrictions that are placed on a generative competence grammar in order to produce this poem. Second, we can use the generative description model to account for the levels of Wellek and Warren's stratificational model. The restrictions on the generative grammar have been stated in terms of unifying conceptions.

The first unifying conception has two parts: (1) The world view subcomponent; and (2) the pastoral conception. The world view conception assigns semantic markers, lexical readings or selection restrictions to allow the encoding of a world view in the poem. In The Shepheardes Calender we progressed from unexplained evil, in its most
external form, to a consciousness of sin and guilt that implied a demand for order and justice. At the same time, rudimentary systems of order developed to a full-scale hierarchy of cosmic harmony and order in which human endeavor is sanctioned and authorized by God and presented to man as his duty. The rules of this conception are stated in the form of semantic generalizations for categories of terms which can be used in the poem.

The second part of the first unifying conception deals with the pastoral mode. This conception restricts word choice and makes possible the substitution of pastoral terms for other terms which have been assigned equivalent semantic markers. The combination of lexical choice and assigned evaluation markers in lexical readings make possible complex and subtle characterization as well as the projection of many moral perspectives—libertine, religious, soft or hard primitivism—in different individual variations. The characters of The Shepheardes Calender are self-defining in their use of language. The requirements of the unifying conceptions and our theoretical concepts help us to describe the existence of different moral perspectives for particular characters as well as the way they are integrated into the whole poem.

The linguistic description model has disclosed the organization of cyclic structure. With its divergent lines of directional relation leading to more than one reference in the eclogues, the structure creates cyclic motion that expands, develops and qualifies the meaning of all the eclogues as we follow the cyclic pattern of the poem. The development is not a straight linear progression, but a development that is affected by multiple lines of convergence through the reflection of structural equivalences. Cuddie and Thenot's debate qualifies Colin's complaint in "Januarye," but
the woes of unrequited desire experienced by Colin also modify our appraisal of Cuddie's rash confidence in appearances. In turn, later eclogues further expand our interpretation of "Februarie," and so it is with all the eclogues.

The requirements of meter and rhyme produce equivalence classes that can be coupled with syntactic and semantic classes to achieve one kind of poetic unification. 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, but I think we are in a better position to describe this phenomenon because of our theoretical linguistic apparatus. 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.

The 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 glorious, more divine,  
Through which to God all mortall actions here,  
And even the thoughts of men, do plaine appeare:  
For from th'etemal Truth it doth proceed,  
Through heavenly 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.

**Unity and the Stratificational Model**

Using the generative grammar, we can describe the strata of Wellek and Warren's model for a poem.

<table>
<thead>
<tr>
<th>Stratificational Model</th>
<th>Linguistic Description Model (LDM)</th>
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| **Stratum IV** The stratum of  
"metaphysical qualities" in which questions of philosophical meaning as well as such qualities as the sublime, the holy, the tragic and the terrible exist. | **Level 4** Interrelated Unifying Conceptions  
1. U. C. of total cyclic structure and purpose hypotheses.  
2. U. C. of World View  
3. U. C. of Pastoral Mode  
4. U. C. of Phonological requirements of meter and rhyme. |
| **Stratum III** The stratum of the world of the literary work—the characters, setting, situation—seen from a particular viewpoint which is not necessarily stated, but may be implied. | **Level 3** U. C. of world view assigning semantic interpretations, semantic markers, and evaluational markers to assure unification in the "world" of the poem, and characterizations. Interrelation of large units of syntactic structure of the poem to semantic blocks of the conceptual structure constituting world view. |
Stratum II  The stratum made up of units of meaning or words, combining in syntactical patterns.

Stratum I  The sound stratum

Level 2  U. C. of Pastoral Mode assigns lexical items that match semantic markers of U. C. of world view to terminal Phrase-markers generated by the syntactic comp.

Level 1  Phonological component restricted by U. C. of meter and rhyme assigns phetic features to P-markers, local and reordering transformations to produce coupling of equivalence classes of semantic, syntactic and phonological patterns.

Reading back from Stratum one (sound) and Level one (LDM), we have phonetic shape of strings of terminal P-markers assigned by the phonological component, complete with abstract pattern of meter and rhyme, and then move to Stratum (words in sentences) II. In reading the LDM backwards in a decoding process, we carry all the information gained by phonological shape with us and decode the derived Phrase-markers. At Stratum III and Level 3, we derive complete semantic interpretations that enable us to define the world of the poem, its pastoral setting, the pastoral projection of moral perspectives and characterization through the organization of evaluation markers. At Stratum IV, or Level 4, we can see the convergence of unifying conceptions whose comely concordance represents both the structure of the poem + meter + rhyme (outer form) as well as the organized conception of lexical choice and conceptual structure of semantic markers constituting a world view (which in The Shepheardes Calender is at once moral, philosophical, aesthetic and religious). Not only must all the unifying conceptions match, but the hypothesis of purpose of structure and the hypothesis of purpose of meter and rhyme and the semantic categorizations are interrelated:

U. C. 1 (Sem.)  -- U. C. 2 (SUD and underlying syntactic P-markers)

U. C. 3 (Lex. Choice)  -- U. C. Phon. Meter and Rhyme Derived Phrase-markers
Here we can see clearly what we asserted in the introduction: the strata of Wellek and Warren's model are sequential stages in the decoding process, but Strata II, III, and IV do not "arise" from previous levels. Level 4 or Stratum IV must actually dominate Level 3 or Stratum III, Level 3 must dominate Level 2, Level 2 over Level 1.

It is possible to require that the levels of the generative competence Linguistic Description Model for the poem must dominate each other in a branching form if there is to be unity in the poem as a linguistic work of art; unity can be defined as the presence of this tightly cohesive system of domination and organization. And this is the criterion which must be demonstrated if we evaluate a poem as "unified."

_The Shepheardes Calender_ fails to demonstrate this tight cohesion at two points. The "October" speech on love by Piers employs a semantic interpretation or derived reading that has not been hinted at before in the poem, and must be considered a weak point of unification; the transition in the "November" elegy comes suddenly without the review of divine promises of mercy and love that leads up to the final joyous section of the Dirge. Therefore, the transition, taken in isolation from the other eclogues of the _Calender_, seems abrupt. It is really much less of a problem when viewed as part of the whole _Calender_, with its emphasis on poetry as
a revelatory medium by which the poet can glimpse inspired truths by concentrating on the "immortal mirror" of divine virtue untarnished though embodied, rather than the physical attributes of a lady; as Thomas Cain has so well demonstrated in his analysis of "Aprill."

Acknowledging these two exceptions, The Shepheardes Calender demonstrates a high degree of unity that comes not from theme, tone, mood, or structure alone, but from the linguistic cohesion made possible by unifying conceptions of structure, pastoral mode, world view and phonology.
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