

THE APPARATUS OF THE SHEPHEARDES CALENDER

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"WHO KNOWS NOT COLIN CLOUT:" THE APPARATUS OF

THE SHEPHEARDES CALENDER

by

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ABSTRACT

This thesis examines the apparatus added to The Shepheardes Calender by E.K. and the woodcuts to determine how, or whether, they function as criticism in the modern sense of the term. The arguments are generally not in sympathy with the eclogues to which they pertain, although some of them do highlight the advertising aspects of the Calender. The woodcuts, however, besides showing many instances of one-to-one correspondence with the eclogues, often interpret and even extend the poem along sympathetic lines. This contrast between the arguments and the woodcuts, both appearing before the text of the eclogue, suggests that a cross-reference between E.K.'s verbal and the artist's visual representation, and between these and the text, is intended, and that these parts of the apparatus constitute a lesson in reading Spenser.

The glosses contain much padding, many errors, and some misleading interpretations, which implies that their purpose is not criticism. They are to be seen rather than read, for their cumulative effect is to make the Calender look like a heavily glossed edition of a classical author. That is, E.K.'s material is primarily an advertising strategy, as is much of the poem itself. In his introduction, arguments, and glosses he often works directly to promote the "New Poete," and more often obliquely by producing an apparatus whose existence takes priority over the content.

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INTRODUCTION

TO HIS BOOKE

Goe little booke: thy selfe present,
As child whose parent is unkent:
To him that is the president
Of noblesse and of chevalree,
And if that envie barke at thee,
As sure it will, for succoure flee
Under the shadow of his wing,
And asked, who thee forth did bring,
A shepherds swaine saye did thee sing,
All as his straying flocks he fedde;
And when his honor has thee redde,
Crave pardon for my hardyhedde,
But if that any aske thy name,
Say thou were base begot with blame:
For thy thereof thou takest shame.
And when thou are past joepardee,
Come tell me, what was sayd of mee:
And I will send more after thee.

Immeritô.¹

The purpose of this thesis is to examine the apparatus added to The Shepheardes Calender, and the woodcuts, much of which is omitted in modern editions.² Two parts of this apparatus are by Spenser himself, of which the above envoy is the first. In this envoy Spenser sends his "little booke" to Sidney, voicing a claim to demonstrated abilities and future potential as a poet, and soliciting protection and patronage. To solicit effectively the Calender must capture the goodwill of Sidney without obscuring the merits upon which the claims for advancement are based. Consequently, the book is to demean itself by presenting itself "as child whose parent is unkent." This

denial of pretention and the disclaimer of ability in the pseudonym Immeritô, is a common topos³ designed to secure the goodwill of the audience, but like all such shows of modesty is, in practice, double-edged, shielding self-assertion under the mask of self-abnegation. Spenser carries the Immeritô device one step further, in the Calender, by adopting the persona of Colin Clout which contains both aspects of the inability topos. A "clout" is a rag so the choice of the name is itself self-depreciating, and Colin continually protests his inability and lack of ambition. But despite Colin's modesty he advertizes Spenser's abilities in "Aprill," "August," and "November," and is hailed as the archpoet of the pastoral world by the other pastoral figures. Spenser's self-assertion is also evident in the fact of publication itself, the dedication to "the president of noblesse and of chevalree," and in setting it forth with an apparatus like an ancient classical text to create an impression of the age and importance of the poem. Even the printing format of the first edition (1579) is designed to further the aim of self-assertion and advertisement. The eclogues are printed in black-letter type whereas the forematter and glosses are in roman type and the arguments in italics, producing a visual effect of an ancient poem with a new commentary, an "instant classic."⁴

The chief purpose of the envoy is to advertize The Shepheardes Calender, which is itself a larger "envoy"

advertizing Spenser's poetic intentions. Spenser modestly asks his book to "crave pardon" for his "hardyhedde," implying that the book of itself can both show "hardyhedde" and "crave pardon" for it, and suggesting that the whole Calender is an inability topos in preparation for greater things. Despite his assertions of inability he expects his poem to get past "ieopardee," suggesting confidence in his powers, and in having a favourable reception, and his plans to "send more after" the Calender suggest that it is but a probe to measure his potential success. The inclusion of this statement in the published poem itself implies that it is essentially a canonic statement, a heralding of the calends of apoetic career, and, as such, is a sample (for "eclogue" means "selection") of his abilities serving as an advertisement for Spenser's subsequent productions.

Even the name of the poem is an advertisement of its author. Calender (and calends) are derived from the Greek verb καλεῖν, meaning to call, announce, proclaim or command. The calends were the beginning of the Roman month, at which time interest was due and debts were to be settled. The implications of settling debts are consonant with the demands for patronage and the rewards due the poet in "October." In a more general sense calends means "the beginning" or "the prelude". Since the pastoral is the beginning of the poet's career in imitatione Vergilii, the

title of the Calender is appropriate. The Calender also announces his arrival on the poetic scene and serves as a prelude to The Faerie Queene, part of which may have been already written.

In the envoy Spenser emphasizes the hierarchically low genre of his poem, indicating that it was "base begot with blame"⁵ and sung by a "shepheards swaine." As William Nelson points out, the choice of this genre as a mode of introduction "betrays his soaring ambition,"⁶ since it indicates his intention to follow the Vergilian career pattern and implicitly claims equivalence to Vergil. Both this envoy and the square poem at the end of the Calender⁷ are Spenser's own additions to the body of the poem and are built into it as Spenser's self-advertisement.

The implications of the poem's title suggest that the signature E.K. could mean "Edmund the Kalenderer," implying not only Edmund the Calender-maker, but also Edmund the Beginner (a modesty topos), and Edmund the Announcer. The significance of "announcer" is in sympathy both with the purposes of the poem and with what E.K. does, for whether he is Spenser himself or the close friend he claims to be, his purpose is to extend the poem's advertizing campaign. The first words of his "Dedicatory Epistle" emphasize the anonymity of the Calender and exemplify the assertion implicit in the modesty topos. E.K. explains the meaning of his proverb "uncouth unkiste" as follows: "Our new Poete, who for that

he is uncouth (as said Chaucer) is unkiste, and unknown to most men is regarded but of few. But I doubt not, so soon as his name shall be come into the knowledge of men, and his worthiness be sounded in the trumpet of fame, but that he shall be not only kiste, but also beloved of all, embraced of the most and wondered at of the best." (p.3). All that is necessary to ensure that Immeritô be "kiste" is that he be properly presented to the public. E.K. takes upon himself the job of promoting the "new Poete," paralleling his efforts to those of Chaucer's Pandarus furthering Troilus' suit. The incongruity of the analogy, odd in a "critic" so appreciative of decorum, is underlined by E.K.'s misquoting Chaucer but drawing explicit attention to him three times in one paragraph. He is more concerned with public relations than with scholarly exactitude, so his remarks in the forematter, arguments and glosses are not to be taken at face value as criticism in the modern sense of the term.

E.K. augments the assertion implicit in the inability topos by highlighting the heralding or advertising aspect of the Calender. The use of the pastoral genre is part of the false-modesty gambit, but, lest it be missed E.K. spells out the implications by indicating the ultimate point of Spenser's promise to "send more after" the Calender. He points out that in beginning with pastoral Spenser follows the example of the best and most ancient poets which devised this kind of writing,

being both so base for the matter and homely for the manner at the first to try their habilities as young birds that be newly crept out of the nest by little first to prove their wings before they make a greater flight" (p.7). He then gives a list of precedents which do not suggest inability, including Theocritus, Mantuan, Boccaccio, Marot, Petrarch, Sannazzaro, and Vergil, "whom this poet everywhere followeth" (p.7), and he is confident that "in time he shall be able to keep wing with the best" (p.7). E.K. claims that Spenser reluctantly allowed him to gloss the poem, and he hopes his efforts will encourage him to further publication of already written works including Legends, Dreams, and the Court of Cupid. He is patently advertizing Spenser's status as a poet capable of many forms of composition and underlines the fact that whatever else Spenser had hitherto written he saw fit to publish the Calender first, making his intention to be in imitatione Vergilii even more obvious.

E.K.'s chief advertizing strategy is to behave as an ideal audience. The Calender thus presents both its advertizing and its desired results simultaneously. In addition to the tactic of praising the poet,⁸ another good advertizing procedure is to elucidate the "obscurities" of the poem in a pretense of scholarship, which is the tactic E.K. follows primarily in his glosses. But he gives a first taste of what to expect in the commentary, when in the "Generall Argument" he

proposes to write "particularly of all" the eclogues and "first of the first" (p.11). Not only does he not write of all, but he does not even do so of the first, but is side-tracked into a discussion of when the year begins. He claims that it is "well-known and stoutly mainteyned with strong reasons of the learned that the year begins in March" (p.11), without explaining why something well-known needs to be so "stoutely mainteyned" which suggests that the ensuing discussion exists mainly to be seen and not for purposes of elucidation or information. Furthermore, the final paragraph of the discussion, in which E.K. says that "our author respecting neither the subtiliity of thone part nor the antiquity of thother, thinketh it fittest, according to the simplicitie of comen understanding, to begin with January" (p.13), renders the whole preceding show of learning unnecessary, as Herford indicates,⁹ and even contradicts the previous assertion that it is well-known that the year begins in March. These contradictions and superfluities suggest that E.K.'s material is by and large irrelevant as criticism, and that its real purpose is public relations. His own "extraordinary discourses of unnecessary matter" (p.10) do serve to "sound" Spenser's worthiness in the "trompt of fame" and give the impression of a learned commentary on an "old famous poete."

This thesis will examine E.K.'s apparatus and the woodcuts in order to assess their value as criticism and to consider their function in the poem. The first chapter will

focus on the arguments to the individual eclogues to see whether they are in sympathy with the eclogues to which they pertain. The second chapter will consider whether the woodcuts show an understanding of the eclogues. The final chapter will discuss E.K.'s glosses, in which his privilege as the first "critical reader" of the poem is most fully exercised, to ascertain whether his commentary is apt criticism or even intended to be, or instead simply one aspect of the strategy of advertising the "new Poete."

CHAPTER ONE

THE ARGUMENTS

Since the woodcuts and E.K.'s arguments are the first things encountered when approaching any given eclogue of The Shepheardes Calender, they create certain expectations which may either condition one's understanding of the eclogue or thwart it altogether. Thus, one important question is how, if at all, do the arguments and woodcuts correspond to the eclogues themselves? Since the woodcuts are visual representations of some aspects of the eclogues, their full meaning becomes apparent only after reading the eclogue, so an impression of the ensuing eclogue derived from the woodcut will be less definite than that created by the argument, which makes its claim more directly and authoritatively.¹ An examination of E.K.'s arguments will best indicate how the reader's expectations are aroused, and how far these expectations are fulfilled by the eclogues themselves.

In general terms an argument is a "prose statement summarizing the plot or stating the meaning of a long poem."² A brief look at other arguments both before and after those of E.K. will suffice to indicate the kind of comments a Renaissance audience could expect to find in them. Chapman's arguments to his translation of The Iliad seem to be fairly typical examples. His argument to the eighteenth book tells us that Achilles mourns the death of Patroclus; Thetis comforts

him and counsels abstention from battle until Vulcan prepares fit arms; Juno commands him to show himself; he does so, which of itself causes the enemy to flee, Patroclus' body is recovered and washed; and Vulcan makes the arms.³ The argument is a bare summary with no hints of interpretation.

Similarly, the arguments in Harrington's translation of Ariosto's Orlando Furioso are no more than summaries. The Orlando is as susceptible to allegory and interpretation as is The Iliad, but Harrington reserves such activities for his preface, the marginalia, the gloss at the end of each book divided into "morall," "historie," "allegorie," and "allusion," with a summary of the allegory at the end of the translation. Likewise, the arguments in Fairfax's translation of Tasso's Jerusalem Delivered, Dryden's translation of The Aeneid, Pope's translation of Homer, and Milton's arguments in Paradise Lost are similarly summaries. The poem is either left to speak for itself or else the guiding interpretive and critical matter is reserved for another location, perhaps even (if it is a translation) in the manner, phrasing, expansions, deletions or even errors of the translation. The only relevant criterion for judging descriptive arguments is their accuracy: for example, errors sometimes occur in the arguments to the cantos of The Faerie Queene.

Although in Renaissance literature the arguments are

normally descriptive with little attempt at interpretation, not all are. An anonymous translation of Theocritus' twentieth Idyll published in 1588, includes the following argument:

A Nete heard is brought in, chafing that Eunica, a maid of the cittie, disdained to kisse him. Whereby it is thought that Theocritus seemeth to check them that thinke this kinde of writing in Poetry to be too base and rustical. And therefore this poem is termed Neteheard. 4

This argument is devoted mainly to interpretation giving only enough description to render the interpretation comprehensible.⁵ One is tempted to judge this type of argument, which makes a claim to criticism, by the standards of modern criticism, namely its consistency with the text and known traditions and symbols with which the poet works, and by its utility in helping one understand more of the work. If the modern approach is rigidly applied to arguments like the above, many will surely be found wanting. However it may be wise to reserve judgement temporarily, for it is possible that arguments of this kind do not intend to be criticism as we know it and thus render our criteria irrelevant.

E.K.'s arguments to The Shepheardes Calender are of three different but overlapping kinds: (1) the descriptive summary, but with errors or inadequacies, represented by those to "Januarye," "Aprill," "June," "August," and "December;" (2) the interpretations with obvious biases, represented by those

to "Februarie," "Maye," "Julye," and "September," and (3) the addition or imposition upon the eclogues of things not necessarily implied by the text itself, represented by those to "March," "October," and "November." In all three categories E.K.'s arguments appear to be explanatory comments on the eclogues, so one expects a commentary accurately corresponding to the text, much as one finds in modern criticism. But is this in fact what one finds?

1. Summary Arguments

Since the summary argument requires no profound understanding of the significance of the poem, one would expect E.K.'s arguments of this type to be the most satisfactory. On the surface, the argument to "Januarie" seems to be a simple summary:

In this fyrst Aeglogue Colin clout: a shepheardes boy complaineth him of his unfortunate loue, being but newly (as semeth) enamoured of a countrie lasse called Rosalinde: with which strong affection being very sore traueled, he compareth his carefull case to the sadde season of the yeare, to the frostie ground, to the frosen trees, and to his owne winterbeaten flocke. And lastlye, fynding himselfe robbed of all former pleasaunce and delights, hee breaketh his Pipe in peeces, and casteth him selfe to the ground.

A brief examination of some of the major features of the eclogue will provide the best perspective for assessing the argument.

When Colin Clout leads "forth his flocke", one sees that during "winter's wastful spight" it has "waxed" faint and "feeble in the fold," and that "all as the sheepe, such was the shepheards looke" (ll. 1-7). Both here and when "he compareth his carefull case to the saddle season of the yeare," the condition of external nature is mentioned first, then the fact that Colin resembles it, suggesting that the state of nature is primary and that of Colin secondary or derivative, i.e. that Colin is a prisoner of the natural cycle and subordinate to it, like a plant. Colin claims that the "barren ground" is "made a myrrhour, to behold "his plight" (l.20). This ambiguous phrase may suggest a pathetic fallacy in which the natural surroundings respond to Colin's emotional state, and the passive voice of "made" implies that it has occurred inexorably. But since winter is already "wasteful" prior to Colin's state, his beholding his own condition in it amounts to nothing more than him imitating the season, and implies that in his comparison of his life with the seasons he is accomodating himself to the cycle of the natural year in which case he must die with winter.

Some of the details of Colin's comparison indicate that he will be unable to compose poetry. The archetypal image of the pastoral poet and poetry is that of Vergil's Tityrus sitting under a shady tree to avoid the noon-day sun, playing on his pipe. This picture of ease and relaxed leisure is opposed to

that of the dispossessed Meliboeus in anxious exile in the hot sun and unable to compose poetry - carmina nulla canam.⁷ Colin, having adopted the attributes of winter while still a "shepheards boye" (1.1) finds, like Meliboeus, that no repose in the shade is possible for he sees only the "naked trees whose shady leaves are lost" (1.31). The change of the seasons will not help him, for he has already psychologically passed through all of them and will be paralysed in this wintery unproductive stasis until he dies in "December" (cf. 11. 20-30). The Shepherd-poet needs shade and etium to produce poetry but Colin's mind is "overcome with care" (1.46). which is a disruptive influence on the creative mind, for

The vaunted verse a vacant head demandes,
 Me wont with crabbed care the Muses dwell.

("October," 11.100-101).

The breaking of his pipe is merely a formal recognition of the obvious fact that Colin cannot compose poetry.

Nor can he do much else, for he is caught in a stasis of conflicting emotions:

A thousand sithes I curse that carefull hower
 Wherein I longed the neighbour town to see:
 And eke tenne thousand sithes I bless the stoure
 Wherein I saw so fayre a sight as shee.

(11. 49-52).

Colin is immobilized within the Petrarchan antitheses of "joy and pain" (1.54) and can neither progress nor regress in

his love for Rosalind. If Colin is an Orpheus, he is a failing Orpheus, for although Orpheus won Eurydice through his music, Rosalind "holdeth scorne" (1.64) of Colin's. Colin's pipe may please "rude Pan" (1.67), but Pan as a deity to be invoked is useless, for his pipe pleases "not where most I would" (1.68), in either winning Rosalind or in slaking the fires of love, as did Chaucer ("June", 11.84-6). Colin breaks his pipes because the supposed efficacy of poetry has reached a stasis. After doing this he "downe did lye" (1.72). This physical stasis mirrors the emotional and poetic stasis from which Colin cannot emerge, having now reached the winter of his life. Is E.K.'s argument in sympathy with this eclogue?

E.K.'s remark that Colin is but "newly (as semeth) enamoured" of Rosalind implies that there may be a story to be developed in the Calender. We have seen that progression in the love affair is unlikely, but in his argument to "June,"⁸ E.K. affirms without solid textual justification, that progress has been made. If Colin is newly enamoured, there must have been a time at which he was not, indicating some sort of progression. But Spenser has gone to great length to make the temporal element of the love affair vague to create an impression that Colin has always been in this state. Colin laments that his spring is "but now begonne and yet it is already done" (11.29-30), suggesting that he was "newly enamoured" once, and that this brought him from the spring to the winter of his

life with great rapidity. Although he is young chronologically, he is aged psychologically and this peculiar Janus-like combination of the attributes of youth and age with emphasis on the age, distances, and so obscures his youth creating an impression of duration and that it is too late for change.

Spenser never presents Colin in person before he falls in love. Any information about him before this trauma is presented obliquely by narration through either Colin or another character. This distances his hypothetical state of innocence because the strongest impressions of Colin's character will proceed from beholding him in his stasis. Colin is directly presented as a permanently love-tormented figure who at some indeterminate, and therefore, impressionistically remote point of time was an active poet. This impression of permanent stasis is reinforced by the fact that he is equally vehement in his passion at all times in the Calender, and makes no progress at all in his love. This static entrapment in his love precludes narrative development and becomes his defining characteristic.

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The circularity of the calendar form also emphasizes the futility of attempting to turn it into a linear story, since the whole love affair would recommence in "Januarye" even though Colin is dead as of "December." An indication of how unnarrative the Calender is in the fact that Colin can break his pipe in "Januarye" but use it in "November" and hang it, unbroken, on a tree in "December" - i.e. these are "events" but they have no causality or logic of sequence. Thus E.K.'s

suggestion of a linear narrative is inaccurate and misleading.

The rest of the argument is basically summary with little overt interpretation. E.K. says that because Colin was "robbed of all former pleasurance and delights" he broke his pipe, whereas in the eclogue the reason is that poetry has failed him. E.K. dimly indicates the important relationship between the poetic and the erotic, but emphasizes the frustrated love while the eclogue emphasizes the frustrated artist.

E.K. says of Colin that "lastly he breaketh his pipe and casteth himself to the ground," which implies greater action of a positive deliberative kind than is Colin's quiet and almost natural lapse into stasis. Although E.K. implies a violent outburst of passion which may pass away, while the eclogue gives an impression of permanent stasis, he does leave Colin lying on the ground, capturing his essential stasis. Even though E.K. here makes a factual error, he does seem to make an apt critical point about the eclogue. In reality, the final "event" of the eclogue is Colin leading his sheep home, but this gesture does not indicate that his passion is over and he is now to re-emerge into an active role, as even his sheep recognize (ll. 77-8). This act is a pastoral formula for ending an eclogue and may serve as a symbol for the poem, which is superior in importance to anything that may happen in it. Colin may lie down but the poem needs a proper closure so he leads his sheep home.

The other arguments devoted to summary, like that for "Januarye" imply an interpretation. For example, the argument to "Aprill" which states that

This Eglogue is purposely intended to the honor and prayse of our most gracious souerigne, Queene Elizabeth. The speakers herein be Hobbinoll and Thenott, two shepherdes: the which Hobbinoll being before mentioned, greatly to have loued Colin, is here set forth more largely, complayning him of that boyes great misadventure in Loue, whereby his mynd was alienate and with drawn not onely from him, who moste loued him, but also from all former delightes and studies, as well in pleasant pyping, as conning ryding and singing, and other his laudable exercises. Whereby he taketh occasion, for proofs of his more excellence and skill in poetrie, to recorde a songe, which the sayd Colin sometime made in honor of her Maiestie, whom abruptly he termeth Elysa.

This apparent neglect of the ode, E.K.'s limiting his commentary to the statement that it is intended to praise Elizabeth, may be a deliberate ploy rather than a sign of critical ineptitude. E.K.'s dwelling on Colin's "story" does underline the change which has occurred in Colin's attitude towards poetry, and thus draws attention to that part of the eclogue which may be overlooked by one who is captivated by the ode itself. The ode presents Spenser's self-assertion whereas E.K. presents his self-abnegation in the fate of Colin, so between the two of them, both aspects of the inability topos are manifested.

E.K.'s phrase "laudable exercises" may indicate that he

does recognize at least part of the significance of the ode, for although the phrase ostensibly means "praiseworthy endeavours", it also means "exercises in praising", i.e., the practice of the poeta in the rhetorical topics of praise.¹⁰ Thus the phrase indirectly focuses the reader on the ode and indicates its distance from the pastoral low style of the rest of the eclogue. E.K. claims that Hobbinoll "taketh occasion" to sing the ode, which is not literally true since he was asked to do so. The reason E.K. gives for the recital is that it is "prooffe of his more excellencie and skill in poetrie." The term "more" is unclear: it may mean "more skill than one finds in other poets", or "more than Colin now possesses." The tense seems slightly confused in this phrase, for E.K. implies that this "excellencie" is in the present, whereas Colin's excellency was in the past, before he broke his pipe and decided to "forbeare his wonted songs, wherein he all outwent" (ll. 15-16). The tense may be obscured here to indicate that the excellency of the poem endures despite what happens to the poet. This suggestion is reinforced when E.K. says that Hobbinoll "records" the song which Colin "sometime" made. Spenser himself uses the term "record" in line 29, meaning not only "to recite," but also "to remember" (from the Latin recordari). The fact that Hobbinoll can remember the ode indicates that it has a kind of permanence not possible to the poet himself. If Colin lapses into a negative stasis of immobilization, his ode attains the positive stasis of artistic permanence.

The argument to "August" is a summary which avoids spelling out the significance of Colin's sestina, but which nonetheless attempts one towards interpretation by establishing Spenser's affinity with Theocritus and Vergil, and advertising Colin's "proper song" at the expense of the amoebaeian contest and so implying that Colin-Spenser overgoes the ancients. The argument to "December" makes use of suggestive phrases such as "proportioneth his life to the four seasons of the yeare", in what is ostensibly a summary, to imply an interpretation.

In short the summary arguments contain no overt interpretation of any consequence, yet E.K. manipulates the summary method, by means of ambiguities, omissions, and errors, to suggest an interpretation which is not always clear, precise, or accurate but which does point to certain important aspects of the eclogues.

2. Interpretive Arguments

In E.K.'s second type of argument, the interpretive, one could justifiably expect an accurate comment, incomplete due to its length, but at least defensible by reference to the text. Is this in fact the case? An example of this kind of argument is that to "Februarie" which states that

This Eglogue is rather morall and generall,
then bent to any secrete or particular
purpose. It specially conteyneth a dis-
course of old age, in the persone of Thenot

an olde Shepheard, who for his crookednesse and vnlustinesse, is scorned of Cuddie an unhappy Heardsmans boye. The matter very well accordeth with the season of the moneth, the year^e now drouping, and as it were, drawing to his last age. For as in this time of yeare, so then in our bodies there is it dry and withering cold, which congealeth the crudled blood, and frieseth the wether-beaten flesh, with stormes of Fortune, and hoare frosts of Care. To which purpose the olde man telleth a tale of the Oake and the Bryer, so liuely and so feelingly, as if the thing were set forth in some Picture before our eyes, more plainly could not appeare.

A brief look at the eclogue itself will put the argument in perspective.

The framing debate of "Februarie" is the conflict of
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 youth and age suitable to the month. Cuddie identifies himself with the approaching spring and complains about the "bitter blasts" (1.2) of winter. The Mantuanesque Thenot, who has lived to the "lusty prime" of thrise threttie yeares" (11.16-17), maintains that Cuddie's complaints are the "lewd" complaints of a "laesie ladd." Thenot believes that the world must become progressively worse (11.11-.4) and that the only remedy is to make one's flock one's chief care and disregard the cycle of the seasons (11. 19-24). Since Cuddie's "flowering youth is foe to frost" (1.13) he will not accept Thenot's pessimistic wintery world view. He identifies himself with the fertility of Spring and regards winter as age's restraint on youth's desires. Thenot moralizes on the dangers of Cuddie's position

(ll. 35-50) but Cuddie replies that his arguments are expressions of envy for his lost youth and efforts to deprive him of his legitimate and natural eroticism (ll. 57-64, 71-84).

Thenot will not capitulate, even at the price of a contradiction, and argues that age is a punishment for misspent youth (ll. 85-90). The debate reaches a standstill and Thenot offers to tell a "tale of truth" which he had learned from Tityrus (Chaucer).

The arguments presented by both contestants have flaws and virtues. Cuddie's youthful enthusiasm, rebelliousness and amorous instincts are in need of some restraint as Thenot indicates, and it is true that he does not see the necessity, demonstrated by Colin in "Januarye." But Thenot's too-easy moralizing and desire to restrain youth leads to abstinence from erotic activity. More broadly, Cuddie's optimism is shallow and unthinking, whereas Thenot's intense pessimism is an over-reaction. Both Cuddie's accommodation to and Thenot's disregard of the necessities of the natural cycle lead to death. Both characters elevate their attitudes to a universal mandate, but the validity of their arguments is in part a matter of perspective, for what is appropriate to the old Thenot is not necessarily so to the young Cuddie, if transferred bodily from the one to the other. If Spenser were advocating either attitude he would have made it clear in either the qualities of the arguments or the result of the debate.

But in the debate itself neither party prevails, there is no visible progress. Both positions are extremes, but they become locked together in an insoluble stasis.¹² E.K. remarks that the eclogue "specially conteyneth a discourse of old age, in the person of Thenot". Thenot does give a "discourse" (i.e. speech) on old age but E.K. is trying to throw all the authorial weight on him. The emphasis of the whole argument is on old age indicating where E.K.'s bias lies, but doing no critical justice to the eclogue, since he must ignore both Cuddie's counter-discourse on youth and the stasis of the debate. This bias towards Thenot is also evident in the "Generall Argument" where he says the subject of the eclogue is "the reverence dewe to old age". E.K. implies that the arguments should go somewhere, the debate should be won, that we should recognize that Thenot is right and Cuddie wrong, but the eclogue leaves them locked in tension. This propaganda for old age is evident when he argues that "the matter very well accordeth with the season of the month, the yeare now drouping and as it were drawing to his last age".¹³ The February setting accords with E.K.'s subject of old age only if one ignores the proximity of spring to winter in this month, which makes it appropriate for the actual subject of the eclogue.

E.K. promotes Thenot's viewpoint about the fable of the oak and the briar when, in his gloss, he says that it is an "Icon or Hypotyposis of disdainfull youngsters". Since Cuddie,

in the eclogue, appears to listen and praises the "good old man" (l.97) it appears that Thenot and E.K. may prevail (but with a tale "conned in his youth") and progress ensue.¹⁴ But Thenot is cut off in his tale and the debate falls back into its previous stasis. Thenot's actual tale does not advance the case of age, however much he may try to colour it.¹⁵ The briar may be partially unjust as well as self-destroying in its efforts to eliminate the oak, but the oak itself is not entirely worthy of reverence (ll. 111-14, 207-11). The closest thing to a "moral" discoverable in the fable is that the briar was foolish in not seeing where his self-interest lay. Moreover, his was the destructive ambition more than "scorning eld" (l.238) that brought him to ruin. The fable may illustrate the necessity of symbiosis between the oak and the briar, but its results are, as in the debate, total stasis (unrecognized by E.K.), here a stasis of annihilation of both parties.¹⁶ The fable is not a parody of the debate as Cullen suggests, but rather an extension of it, illustrating the results if either perspective were to emerge into action.

E.K.'s argument as a piece of literary criticism is inadequate since it misrepresents the central thrust of both the eclogue and the fable and, to retain its own consistency, must ignore large portions of the text. The precise status of the argument is not clear: it may be an imposed interpretation, a playful deceit, or it may be a parallel statement of some

ideas about old age, valid enough in themselves but not really relevant to a critical interpretation of the eclogue, designed to add to the statement of the eclogue - i.e. a sort of interpretation by imputation. E.K.'s argument to "Maye" also seems inadequate as an interpretive commentary:

In this fift Eglogue, under the persons of two shepheards and Palinodie, be represented two formes of pastoures or Ministers, or the protestant and the Catholique: whose chiefe talke standeth in reasoning, ehether the life of the one must be like the other. With whom hauing shewed, that it is daungerous to mainteine any felowship, or giue too much credit to their colourable and feyned good-will, he telleth him a tale of the foxe, that by such a counterpoynt of craftines deceiued and deuoured the credulous kidde.

He simplifies the subject of the debate in claiming that it is about whether the life of the protestant and catholic clergy should be the same. But, in the eclogue the debate begins with the subject of what is the appropriate behaviour of the clergy in contrast to the laity, and finally works around to discussion of the ideal behaviour of the clergy. E.K. implies that the eclogue does not contain a genuine debate since it is anti-catholic, but his interpretation is too rigid and dogmatic to suit the eclogue itself. It is not certain that Palinodie is one of the catholics E.K. censures, for in the poem the clash seems to be more between the "hard primitivism" of a Reformation sort and an easy going carpe diem, both of which have their dangers and limitations.

Palinode is a "worlde's childe" (l.73), wanting to

participate in the rites of spring. He recognizes that a minister is a man like other men and thus subject to the demands of nature and the fact of death, and therefore counsels the enjoyment of the present (ll. 55-72). Piers has an equally good case when he indicates that "Shepherds (as Algrind used to say) mought not live ylike as men of the lay" (ll. 75-6), and that Palinode's exuberant spending of "good" can lead to dissolute wastefulness rather than a productive use of "good" (ll. 87-90). But his alternative is no better, for he lives in an ideal past and demands a rigid austerity and refusal to compromise which is not feasible in the fallen world (ll. 104-16). Although Palinode knows that the natural fallibility of man must be accomodated, he does not have Piers' ¹⁷awareness of the potential evil in the world (ll. 37-54, 116-31). Both parties present partially acceptable cases, but they never make any progress towards a solution, so this debate like "Februarie's" culminates in a stasis, whereas, E.K.'s comments imply that the eclogue is a polemical statement in which Palinodes' "catholic" leanings are exposed and refuted. E.K. also claims that Spenser shows that it is "dangerous to maintain any fellowship" with "catholics" like Palinode, and this view seems to be seconded by Piers' refusal to compromise "with shepherd, that does the right way forsake" (l. 164-5). But he does not appear to number Palinode among the reprobate for he maintains "fellowship" despite their disagreement. The

violent opposition E.K. implies is not consonant with the eclogue itself.

E.K.'s comments on the fable, both in the argument and in the gloss, indicate that he regards it as a polemic similar to his version of the debate. The fox may in fact be representative of the Catholics, but the actual "moral" to be derived from the tale is impossible to fix as rigidly as does E.K. or Piers; that such an end awaits those who "of such falsers friendship bene fayne" (l. 305). This moral is irrelevant to the tale, for the kid had no knowledge of the fox's identity and could not have been "fayne" to have his friendship as a "falser" (l. 259-73). The tale warns one of the result of becoming friends with a "falser", and of the deceits "of craft, coloured with simplicitie" (l. 303), but it does not tell one how to detect the fraud. The only way to completely avoid the snares of disguised "falsers" is to assume everyone to be a "falser" in which case one is condemned to inaction whatever the true merits of the situation may be. The tale does not admit of a simplistic "moral" because of the nature of the problem it reveals. In a situation like that of the kid one must do something and the choice must be made in a state of uncertainty which no a priori rules can adequately cover. To present a "moral" such as that of Piers or E.K. is to miss the complexity of Spenser's tale. Again, as in "Februarie," E.K. grossly oversimplifies the eclogue which wrenches and distorts

the text. However valid or valuable as an independent polemic the argument may be, it can make no claim to be a critical analysis of the actual eclogue.

The other two interpretive arguments exhibit the same characteristics as "Februarie" and "Maye." E.K.'s statement, in the argument to "July" that "this Aeglogue is made in the honour and commendation of good shepheards, and to the shame and disprays of proude and ambitious pastours," covers only Thomalin's invective on the abuses of power, but not the whole eclogue which discusses all aspects of the hill question without reaching any definite conclusions about the moral status of hills. Morell joins Thomalin in his awareness of the dangers to power, and in his pity for Algrind, and the eclogue does not suggest, as E.K. does, that he is one of the "proude and ambitious pastours." E.K. limits the significance of "September" to Diggen's attack on the "loose living of Popish prelates" and does not indicate that there is a discussion of how to cure these ills which leads to a stasis of futile inaction.

Are these interpretive arguments indicative of critical imperceptiveness on E.K.'s part or is he deliberately misleading? Is he presenting an allegory of the eclogue which need only correspond to its structure but not its meaning? They may not have been intended as critical commentary at all, for they could be used to provoke serious thought on Elizabethan social problems. However, the most likely function of these

arguments is to assist Spenser's self-advertisement. They are all prefixed to what E.K. calls "moral" eclogues and present Spenser as advocating a rigid "puritanical" virtue. That is, he sets up Spenser as a vir bonus who, although still so immature a poet as to need the pastoral genre to communicate, has the best of intentions. Thus these arguments are part of the inability topos designed to secure the good will of the audience by a display of virtuous modesty.

3. Arguments Adding to the Text

E.K.'s third type of argument is characterized by his addition or imposition upon the eclogue of material or ideas not obviously generated by the eclogue itself. The argument to "October" is the best example. He explains that:

In Cuddie is set out the perfecte paterne of a Poete, whiche finding no maintenaunce of his state and studies, complayneth of the contempte of Poetrie, and the causes thereof. Specially hauing bene in all ages, and euen amongst the most barbarous alwayes of singular account and honor, and being indede so worthy and commendable an arte: or rather no arte, but a diuine gift and heauenly instinct not to bee gotten by laboure and learning, but adorned with both: and poured into the witte by a certaine *ἐνθουσιασμός* and celestiall inspiration, as the Author hereof els where at large discourseth, in his booke called the English Poete, which booke being lately come to my hands, I mynde also by Gods grace upon further aduisement to publish.

The opening remarks (up to the first colon) are ambiguous. The first clause can mean "the pattern of a perfect poet," which is inappropriate if applied to Cuddie since, in the

eclogue, Orpheus, Vergil, and Colin are all presented as better poets. But it may also mean what it says, "the perfect pattern of a Poete." "Perfect" can mean either "accurate" or "complete" as well as perfect in the modern sense. But Cuddie is neither a complete nor an accurate pattern of a Poet since most areas of poetic endeavour are closed to him, although not to Colin (ll. 85-90). The rest of the first comment renders the meaning more ambiguous. These clauses may describe the problems besetting this "perfect pattern of a poet" and his response to them, or they may further define the meaning of "perfect pattern of a poet," that is, the accurate picture of a frustrated poet, which is an accurate assessment of Cuddie. This portion of the argument is all that is directly relevant, as critical commentary, to the eclogue.

The central thrust of the eclogue, which E.K. overlooks entirely, is the diminishing of Cuddie for the amplification of Colin-Spenser who is the only possible inheritor of the laurel crown handed down from Orpheus and Vergil and Chaucer to the present. Piers tries to spur Cuddie on with the noble platitudes of Renaissance poetics but Cuddie rejects them all as inadequate. The honour and praise to be won by restraining the lust of "lawless youth" (ll. 20-2) will not feed the poet (ll. 31-6), so Cuddie will do nothing. Piers suggests he attempt a more worthy genre with subjects anticipating The Faerie Queene (ll. 37-54). Cuddie affirms that the ideal is

good and spells out the Vergilian career pattern, the true "perfect pattern of a poete" which Spenser will fulfill (ll. 55-60). But this pattern is not for Cuddie whose poetic furor is paralysed by the lack of patrons and worthy subjects (ll. 61-78). Nor can Cuddie sing of God, as Piers suggests, because his wit is "to weake and wanne/So high to sore" (ll. 85-6), but Colin has the potential "were he not with love so ill bedight" (l. 89). Piers argues that "lofty love" "would rayse one's mind above the starry skie" (l. 94), but Cuddie reminds him that Colin's love is "lordly love," "who is such a Tyranne fell/that where he rules all power be doth expell" (ll. 98-9). Cuddie then attempts to act out his own imaginary wine-induced inspiration but his "corage cooles ere it be warm" and he retires to the "humble shade" (ll. 115-6) which is conducive to the otium of pastoral poetry. So all aspects of poetry even the inspiration, congeal into a stasis which will not be broken by Cuddie. ¹⁸ The only positive movement in poetry is attributed to Colin's potentiality, and thus the eclogue, like the Calender as a whole, is an advertisement of Spenser.

Most of the argument is irrelevant as critical commentary. The remarks on "enthusiasmos" have textual justification only towards the end, but even then Cuddie's "inspiration" is not that described by E.K. The account of the poet's past reputation have but a slim textual basis, and his remarks about Spenser's treatise do not function as criticism. All the additional propaganda he here offers contributes to the eclogue

as advertisement and may indicate that E.K. understood its purpose and wished to further the aims of the eclogue rather than criticize it.

The arguments to "March" and "November" add material or ideas to the eclogues which the poem of itself does not generate. In both arguments E.K. tries to impose a topical allegory on to the eclogue, which he is unable to elucidate but which tempts one to relate the eclogues to things beyond themselves. In "March" he adds elements to the "plot" such as love's knights and distorts much of what is actually there by adding scorn to Thomalin's reactions, conflating his story with Willy's, and having Thomalin instead of Cupid entangled in the net. At best, this argument enlarges upon what Spenser says by an analogy with another kind of related experience. In "November" he mentions that the elegy surpasses Marot, whom Spenser here imitates, and the rest of the Calender. This argument is not helpful as criticism of the whole eclogue, but it does serve to advertise Spenser's plans to surpass the
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pastoral.

All three types of arguments E.K. writes raise some important questions. No definite conclusions about their function and status can be made, but one may ask why the arguments are often in so little sympathy with the text of the eclogues. Was E.K. imperceptive or deliberately misleading? Were the arguments intended to be critical commentary as it is understood today, or something entirely different? Are they

parallel statements of ideas tenuously connected to the poetry, intended to have some value in themselves, quite distinct from whatever relationship they have with the eclogues? The basic problem is that E.K. does not seem to see why an argument should correspond closely to the poem to which it pertains.

CHAPTER TWO

THE WOODCUTS

One may have expected the woodcuts to The Shepheardes Calender to be merely literal illustrations of some of the events or situations of the eclogues with no claims to criticism; however, many of them give evidence of greater critical acumen, as we understand it today, than do most of E.K.'s arguments. As a device, the woodcuts are probably related to pictures to inform the illiterate as in the Biblia Pauperum, although differing in purpose since it is unlikely the illiterate would wish to obtain a copy of the Calender. The points to be emphasized are (1) that the woodcuts do relate sympathetically to the eclogues; but (2) depict ^{them} in another medium so that cross-reference between the verbal representation (either E.K.'s or the eclogues themselves) and the visual is possible. The artist has used two methods for communicating his understanding of the eclogues: (1) revealing an interpretation by his arrangement of detail and (2) highlighting in his woodcut an idea not found in the letter of the text, but implied there if one reads it carefully. The first procedure is sometimes used in isolation as in "Februarie," "March," "Julye," and "September," but the second is never used in isolation, presumably to maintain some obvious literal connection with the eclogue, but rather finds expression in subtle additions to an otherwise literal representation, as in "Januarye," "Aprill,"

"Maye," "June," "August," "October," "November" and
 "December,"

1. Interpretation by Arrangement of Detail

The woodcut accompanying "July" is an example of how the artist manipulates what seems superficially to be a literal representation into an interpretive statement. He illustrates

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the hill versus plain debate of the eclogue and captures its resulting stasis. Morell is sitting on the hill beckoning to Thomalin to join him. There is no indication that he himself will descend. Thomalin, looking quite stern, seems to be requesting Morrell to step down while he himself holds back from climbing the hill. The woodcut gives no hint that the stasis will ever be broken. The bald spot on Morrell's head, towards which he may be pointing, may represent the "bruzeð brayne" (1.226) which Algrind suffered. Since Algrind was

agreed to be a good shepherd by both contestants, the artist's conflation of him and Morrell suggests that he is aware that Morrell is not the "proude and ambitious Pastour" E.K. claims he is, and thus that the eclogue cannot be simply explained as saying that "hills and their inhabitants are bad, but plains and plainsmen are good."

It is difficult to determine what stage of the eclogue is represented in the woodcut to "September," so one cannot be certain which figure is which. If the woodcut represents the beginning of the eclogue, then the seated figure is Diggon Davie, while Hobbinal points to him in the surprise of recognition. But the open mouth and angry expression of the standing figure suggest that it is Diggin delivering his



tirade to the astonished and dismayed Hobbinal^o1. But one need not be so specific about the stage depicted, for the woodcut is an accurate picture of the stasis of opposed points of view found in the eclogue and so crystallizes the central thrust of

the poem. Throughout the eclogue Diggon exhorts Hobbinal, in a Mantuanesque fashion, to "ever ligger in watch and ward" (l.234) over his sheep. But Hobbinal enjoys his Vergilian otium and accepts the limitations of man to which Diggon is blind (ll. 236-41). Hobbinal may have a good corrective to Diggon's excesses, but his perspective leads to utter passivity, as he invites Diggon to "ligge in a vetchy bed/Till fayrer fortune shows forth her head" (ll. 256-7). No decision or progress is made as to the behaviour of shepherds, and one gets the impression that the debate will continue interminably and Diggon and Hobbinal will remain frozen in the characteristic poses depicted by the artist.

The woodcut to "March" is also primarily representational with an implied interpretation. Both figures are in a position suggestive of discourse and seem to be exchanging information as in the eclogue. If Thomalin and Willy are depicted beside their respective stories, the position of their hands is a gesture of each offering his story to the other for his edification. However it is possible that both shepherds are pointing towards their own tales in the opposite corners, as if saying emphatically, "This is what I know because it happened to me." In that case, the small spot on the heel of the figure to the left may be the wound that Thomalin received from Cupid, the importance of which he indicates by his gesture to the scene. E.K. claims the wound is indicative of "lustfull

March.



love" (gloss), but both the eclogue and the woodcut suggest that the wound was not as serious as E.K. and Thomalin think, and did not even disable the shepherd.

In the eclogue, Willy and Thomalin embody extreme attitudes toward Love. Willy calls him "little love," whereas Thomalin calls him "lusty love," and in his mock heroic account of his battle exaggerates both his own courage and the danger of the opponent. The boys exchange stories but make nothing of either. There is no progress in understanding to be found, unless the reader imposes his own knowledge to break the stasis. Like the eclogue, the woodcut balances the two interpretations of love without indicating where the truth lies. The artist responds to the hints of Thomalin's mock-epic amplification of his experience and himself and makes the Thomalin throwing stones look considerably more

manful, brave and perhaps older or more mature than is the Thomalin of the foreground. The Cupids in the two depicted stories are different. That in Thomalin's story, in both eclogue and woodcut, is not the plump lovable boy-Cupid one usually expects, but rather is much older and looks positively malevolent. Willy's Cupid in the net is much younger and more harmless than that of Thomalin. He is holding his bow but has no arrows. This Cupid, easily rendered innocuous, reflects Willy's naivete. It is not clear from the eclogue that it should even be Cupid in the net, for he and Willy's father are fused by a pronomial confusion. Willy says:

For once I heard my father say,
How he him caught upon a day,
(Whereof he will be wroken)
Entangled in a fowling net. (ll. 106-9).

The antecedents of "he" and "him" are unclear. The echo of the Venus and Mars myth, and the possible reference to Chaucer's Merchant's Tale (in the allusion to the Pear-Tree) suggest that Willy's father was either adulterous or cuckolded, which is somewhat more serious than Willy's "little love." Willy however probably did not grasp the significance of what his father said and the artist's representation captures his naivete. Although E.K. in his argument and gloss implies that the eclogue will tell one precisely what love is all about, the woodcut, true to the poem, presents contradictory "marks and tokens" of Cupid, illustrating different aspects of love but finding no solution to the deadlock of the protagonists' perspective.

The woodcut to "Februarie" also shows how the artist manipulates the details of a literal representation into an interpretive statement. He seems to have been inspired by Cuddie's statement that Thenot's flock is "so lustless .. so weake so wan .. all for their Maister is lustless and old" (ll. 77-87), whereas his own bulls mirror his state (ll. 71-77) for he has depicted Cuddie's bulls as considerably stronger,

Februarie.



healthier, and in a more aggressive stance than are Thenot's passive-looking sheep. He has caught the two contestants in the pose of their debate with no indication that either will back down, thus capturing the nature of the stasis of this eclogue. The arrangement of the faces of the protagonist's animals is similar; two animals with their heads down; one turning around to look backward, and one facing sideways. This balances the two sides of the foreground creating a kind of symmetry which illustrates the fact that the two contestants create a balance in advancing equally strong arguments

with equal persistency. The balance in the debate is not a transcendent compromise accomodating both perspectives, but a stasis of tension so the artist has the two herds separated but facing one another like opposing battle lines. This symmetry is sustained in the background where the building to the left balances the fable of the oak and briar. The building may be a charnel house suggesting that Thenot's perspective, like Cuddie's, leads to death if acted upon to the exclusion of the corrective provided by the other perspective.

The fable, since it is subordinate to the debate, is relegated to the background. The artist depicts the destruction of both protagonists as occuring simultaneously, illustrating the fact that once the briar has secured the destruction of the oak his own extinction becomes inevitable. In the woodcut the oak still has its leaves and looks quite healthy rather than being the "faded oake/whose bodie is sere, whose branches broke" (ll. 168-9), that the briar claims he is. This change was probably introduced to indicate the irrelevance of some of the briar's charges and the possibility that his ambition would lead him to have the oak destroyed if it posed a threat to his aspiration, whether or not it was in fact old and useless. More importantly it is a correction of Thenot's view that youth and age are the real subjects of the fable. The artist reabsorbs the at first forward-looking and effective

take back into the stasis by indicating that it does not advance the case of either side. The briar is being destroyed by one of Cuddie's own bulls, suggesting the analogy between Cuddie's potentially self-destructive naive confidence and the briar's self-destructive assertion and ignorance of his symbiotic¹ dependence on the oak.

In all of these woodcuts, the artist takes the eclogue further than does E.K. and though his arrangement of detail reveals a sound understanding of Spenser's poetry.

2. Interpretation by Addition

The other woodcuts achieve their critical statements by combining an accurate illustration of what is in the text, arranged to imply an interpretation, with additions of images implied by the text but not explicit there. An exemplary case is the woodcut for "June." On the ground towards the right are the remnants of Colin's broken pan pipes, which are not referred to at all in the eclogue. This detail refers to both Colin's abdication of his role as chief pastoral poet because he has been immobilized by his love affair, and, like other examples of broken pipes, to Spenser's ambition to abandon the pastoral for a higher genre.

Towards the left there is a group of haymakers "cocking" hay. This is more than a superficial reference to appropriate seasonal activities, for it anticipates "October"

in which Vergil is said to have "laboured lands to yield the timely ear" (1.58), in his Georgics. In the top left corner is a castle, inappropriate in a pastoral, probably representing heroic poetry. That is, the woodcut, dilating

June.



upon the implications of the eclogue depicts the Vergilian career pattern, and shows Hobbino! gesturing towards it to indicate the direction of Spenser's ambition, even if Colin is reduced to stasis.

The two shepherds seem to be located in a dale of sorts, but on a small hill within it, suggesting that Colin at his best attains the highest possible perfection in pastoral. Then there is a slight declivity and a road to cross before reaching the georgic scene, implying that the transition from pastoral to georgic covers some distance and requires effort. The final georgic haystacks progress up hill and into the distance. After the georgic scene is a sharp incline leading to the castle, implying a sharp break before the difficult ascent to epic.

A shady tree overhangs the pastoral scene, suggesting the Vergilian archetype of pastoral poetry - otium, as at the beginning of Eclogue I. The impression of otium is reinforced by the fact that the two shepherds show no signs of activity beyond the verbal. In contrast to this the georgic scene depicts three haymakers hard at work in the open. This is reminiscent of the closing lines of Vergil's Eclogue X, foreshadowing the Georgics, in which he indicates that the shade, hitherto beneficial in the Eclogue to the composing of poetry, is now harmful in relation to georgic poetry which requires much less otium and much more negotium². The castle however is high on a hill with no shelter from trees or clouds, indicating that heroic poetry is totally emerged in the world of action and the sheltered stasis of pastoral is far removed from epic (the castle is the greatest possible distance from Colin in being diagonally opposite from him). The artist goes beyond the letter of the text, where neither broken pipes nor the Vergilian pattern is to be found, to produce an incisive critical statement of the real issues, especially Spenser-advertisement, underlying the literal level.

In the woodcut to "August," the seated figure is Cuddie judging the contest and possibly also reciting Colin's sestina since he seems to be speaking, with his hands in a declaiming position. This simultaneity could be intended to point to the fact that however different in form and sophistication the two songs are, nonetheless, they both embody the

essential pastoral stasis.³ Cuddie has lain aside his pastoral crook and is the centre of attention of both the other

August.

fol. 21



shepherds and of the trees whose branches incline towards him, suggesting that he, or the song, is a figure of Orphic power. The artist may have followed through E.K.'s reference to Vergil's singing match, for the reactions of the trees to the recital is similar to that of the trees to Orpheus in a picture on a cup mentioned in Eclogue III.⁴ He was obviously responsive to the Orphic formula underlying the sestina - "the forest wide is fitter to resound/The hollow Echo of my carefull eyes" (ll. 159-60) - and anticipated by Colin's claim in "June" that he "soon would learne these woods, to wayle my woe" (l. 95).

The woman in the left background offering something spherical to the shepherds is walking through a wheat harvest, again suggestive of georgics. She may be an emissary of

celestial inspiration or political patronage tempting Colin - Spenser, through Cuddie, to progress beyond the pastoral. The artist here seems to be aware that the purpose of the sestina, set in contrast to the roundelay, accompanied by a shawm, the Latin name for which means a "cackling of geese," is in part to advertise Spenser as the poet who will surpass the pastoral to become an English Orpheus.

In the woodcut for "Aprill" Thenot and Hobbinol are reduced to small figures in the left background because of their relative insignificance in the eclogue; whereas, E.K.'s argument is primarily devoted to them and to the "story" of Colin's love affair. The woodcut, however, centralizes the ode and all that it symbolizes, indicating the artist's awareness of its importance in the eclogue. Colin Clout does not appear in person in the eclogue but his significance is



realized by the artist who inserts him in the woodcut as a larger figure than Thenot or Hobbinol. Colin is piping to direct the movements of the twelve women depicted. The central woman is ~~Elisa~~ with her sceptre, but it is uncertain who the remaining eleven women are, since there are too many to be the Muses and too few to be the muses and the graces.⁵ Since the eclogue is primarily concerned with the processes of composition and inspiration, it is possible that the twelve women correspond to the twelve eclogues of the poem. This could suggest that "April" itself, the eclogue most concerned with Elisa, is the pivotal eclogue, as it certainly is from the national and encomiast view points. The Calender studies at some length the nature and role of the poet, and the "Aprill" eclogue, along with "October" is central to this aspect of the poem.

Colin's pipe is here not the oaten reed representative of the pastoral poet, nor are the twelve women shepherd maidens. The artist is aware that this ode is in a much higher strain than is the surrounding pastoral dialogue and the Calender in general, and, if the women are symbolic of the poem, their courtly attire advertizes the fact the pastoral guise of Spenser is but a prelude to The Faerie Queene. Colin is dressed in shepherd's clothing emphasizing the "fact" that it is nonetheless a shepherd who composes the ode. (cf. ll. 97-99). The clothing of the shepherd-encomiast also helps to diminish him (note that he is diminutive as against the women) and so

to elevate the person praised. This protest of inability, juxtaposed to the ode itself, paradoxically draws attention to Colin's real ability. The figure of Colin is a visual modesty topos to complement the verbal one of the eclogue.

The diminutive figure of Colin also illustrates the relative degrees of importance of the poet and his poem. One of the background shepherds is watching the central spectacle indicating that the poet, whatever happens to him in his personal life, can still leave behind him a permanent monument which others, like Hobbino, can "record." The smallness of Colin may also represent the fact that in the ode Colin's practice of the topics of praise (poeta) produces a vatic vision exceeding his normal capacities. Colin is standing beside a flowing spring, indicating that he tunes his song "to the waters fall" (l.36), and that his vision is inspired by the Muses of the Helicon. The sun in the background seems to be attempting to hide from view, illustrating the power of Elisa's beauty which makes the sun blush and hide its "fyrre face" (ll. 73-81). The piece of one-to-one correspondence is the primary meaning of the picture, but in the eclogue Elisa is a poem made by the poet. As T.H.Cain⁶ explains in detail, the first half of the ode consists of the poeta exercising the topics of praise to create an icon of Elisa, that is, Elisa as an object of praise is made so by the poet's activity, affirmed by Colin himself when he claims that "She is my Goddess plaine" (l.97). In the second half of the

ode, which parallels the first, the invocations of the first half are literally acted out while Colin watches the panegyrica develop before his eyes (ll. 100-53). Among the details of the panegyric is the decking of Elisa with flowers from different seasons (e.g. Picke is a summer flower and Daffadoundillies are spring flowers) suggesting that the poem survives all seasonal vicissitudes (produced by the motion of the sun) and reaches a positive stasis of artistic permanence, triumphing over the time trap of nature. In the woodcut the sun's being abashed at the sight of Elisa (a poem) may be a result of the poet's creation of a world superior to that of nature. The artist here has made the most of his medium to express a thorough comprehension of both the philosophical and the advertizing aspects of the eclogue, although he needed to add details not found in the letter of the text.

In the woodcut for "Maye" Piers' story is depicted on either side of the May festivities which represent man's natural spring-time urges, implying that they are somehow part of the story or that the story somehow contains them. As we have seen, the story is an investigation of the value and limits of natural instinct unaided and uninformed from without. The artist's arrangement of the story indicates that the story implies that the natural too, must be given its rightful place, even if Piers' caveats to Kiddie's instinctive good will must be understood. The story poses insoluble problems, and the artist, with critical honesty, merely presents the issues

without attempting to posit a definitive solution.

The two horses pulling the wagon are winged and carry bay branches in their mouths, implying that they are Pegasus, symbolic of poetic inspiration. They have broken the ring of dancers around the wagon and, having wings, can

Maye.



leave the scene altogether, implying that poetic inspiration is a means of transcending the limits of the purely natural, and advertizing Spenser's ability to surpass the stasis of pastoral. But Pegasus is here associated with the May rites which does not seem to conform to the eclogue at all. The only possibility of escape from the intellectual stasis of the eclogue is in the effect of Piers' story on Palinode. The first response is contempt, probably of Piers' inadequate moralization (ll. 306-7), but he then asks to borrow the tale for "our sir John" to tell at the church (ll. 308-10), and appears to recognize the importance of the tale even if he does not agree with Piers' simplistic moral and cannot provide one

himself (ll. 312-13). No agreement is ever reached on their debate and no progress attained as to how to interpret the story, but Palinode sees it has value which lies in its artistic formulation (l.311). Piers cannot understand his own story and it affects the more naturally inclined Palinode who apparently could not invent his own story.

One interesting question raised by the Pegasus is whether inspiration is natural or celestial. E.K., in the argument to "October," says it is celestial, echoing the most common opinion. The artist may be suggesting that the inspiration, though of celestial origin, most easily enters the natural part of man. Then the question becomes why did it enter Piers and not Palinode? A possible answer is that if Palinode were graced with enthusiasmos it would be falling on barren ground since he was too naive to put it to good use. If inspiration enters a part of Piers which he does not fully understand, and enters without his knowledge or control, then the woodcut is similar to the Mount Acidale episode of The Faerie Queene VI, 10, and suggests that a poet's work may contain subconscious elements of which the poet himself is unaware or cannot explain. The suggestion aroused by the addition of the Pegasus figures increases one's understanding of the eclogue but it is more easily justifiable by reference to the Calender as a whole with its other vertical movements out from the cyclical time trap.⁷

The illustrator appears to have recognized that "October" was not the handbook of Renaissance Poetics which E.K. explains it as, but rather Spenser's statement of vocational intention and self-advertisement. In terms of the literal level of the eclogue the old man offering the young man a set of Pan pipes is Piers trying to spur Cuddie into poetic endeavours. The young man seems to be pointing towards another figure walking towards the buildings, probably representing Cuddie's abdication in favour of Colin Clout. However, pan pipes specifically represent pastoral poetry, while Piers attempts to spur Cuddie into the heroic and Cuddie himself wishes to attempt the tragic. Furthermore the old man is wearing a laurel crown, inappropriate to Piers. The most probable interpretation is that the old man is an English-Roman figure like Tityrus (Chaucer-Vergil) offering the pan pipes to Colin-Spenser so that he can assume the role of the English Vergil. The "old famous poet" is walking from a classical edifice in the background towards which the "new poet" may be gesturing, indicating that he intends to follow in the footsteps of Vergil (ll. 55-60). The large building seems to be a temple, with a group of people in a passive attitude before it, who seem either undesirous or unable to mount the steps, indicating that admission to the temple is limited to a select few. There is one person walking towards the temple and one ascending the stairs, probably representing various stages of advancement in the fulfillment of the Virgilian

pattern. The temple itself may also refer to the poetry



hymning the "Goddess heavenly bright/mirror of Grace and
 Maiestic divine" (Faerie Queene I, proem 4), who is the super-
 celestial Elizabeth free from "mortall blemish" ("Aprill," 54).
 The smaller building appears to be a palace with a few people
 in the doorway, depicting the more accessible realm of court
 poetry, suggesting that the temple may be a temple of fame,
 attached to a more accessible court. Whatever may be the
 precise meaning of the details of the woodcut, its intent is
 clearly to advertise Spenser's ambition of succeeding and
 surpassing the "old poets." The stasis reached in the eclogue

in terms of Cuddie's aspirations, is transcended by the artist who realized that the purpose of "diminishing" Cuddie was "amplifying" Spenser.



The woodcut for "November" also contains details not found in the literal level of the text, but which are apt critical statements. Colin is the central figure of the woodcut, rather than it being the occasion of the elegy, as E.K. suggests for the eclogue. Here, as in "Aprill," the artist translates the modesty topos into visual form by retaining the shepherd's weeds and depicting Colin playing a shawm. But, Thenot is crowning him with a laurel wreath, advertising Spenser by indicating that here Colin fulfills at least momentarily, the hopes raised for him in "October". The church in the background indicates, as does the elegy, that man need not die with the natural year, that a vertical movement from the natural time trap is possible.⁸

The most significant addition to "Januarie" is the broken bagpipe on the ground. The eclogue does not specify



the kind of pipe Colin broke, but since he was invoking Pan in a pastoral poem, one expects it to be his oaten reeds. The artist depicts bagpipes to indicate that Colin's emotional and poetic stasis is the result of eroticism⁹ and that there is some connection between the erotic impulse and the poetic. When the erotic goes awry the poetic follows suit, but when the erotic goes smoothly the poetic prospers (cf. "October" ll. 91-9, the difference between a "lofty love" which inspires and a "lordly love" which expells all power).

Colin's shepherd's staff is broken at one end indicating both that he is not a perfect shepherd, having resigned his office as chief pastoral poet, and that he is not really a shepherd, pointing to Spenser's plans to relinquish pastoral for higher genres. The position of his feet implies that he

is walking, but that of his hands suggests he is resting against his staff. The artist uses this apparent contradiction to indicate that Colin's activity was interrupted by the advent of Rosalind, paralyzing his motion. This appearance of action which is really a stasis is analogous to the "story" and the cycle of the year which, despite an illusion of progress, really go nowhere.

The building in the left background may be the "neighbour town," but it looks rather palatial with a hint of a Roman theatre on the left. This building is probably intended to glance at the Vergilian career pattern,¹⁰ while the building on the right seems to be a shepherd's barn representing pastoral poetry. Colin is in the middle of the picture and does not seem inclined to move towards either building. He is trapped in a stasis between the two kinds of poetry and can neither move towards nor function in either. It is of no importance to determine what stage of the eclogue is depicted for the woodcut captures Colin's essential stasis, his pipe for all intents and purposes may as well have broken at the outset of the eclogue as at the end.

The "December" woodcut adds images to the eclogue, and distorts some of the details, if these details are considered only on a superficial level. Colin's pipes are broken, whereas the text of the eclogue indicates that he will hang his "pipe upon this tree" (11.141). In terms of "plot" this broken pipe should belong to "Januarie" but the artist seems to be illustrating the connection between "Januarie" and "December" in

the cycle of the Calender, and the fact that Colin is still much the same except that here he dies with the year.

December.



The well-head still pouring water is not explicitly mentioned in the eclogue at all, but may be designed to illustrate the missing emblem, explained by E.K., implying that Colin's poetry will continue to live despite what may happen to him personally. The still active well-head suggests that, although Spenser abandons Colin Clout, he will still drink of Aganippe well, and proceed to higher poetry. In terms of the nature of inspiration, the well head suggests that enthusiasmos is not limited by the year just as it produces works that triumph over time.

The material here and elsewhere added to the text, or in violation of the text, far from falsifying the eclogue, expands one's frame of reference by indicating some of its further implications especially those of advertisement,

always remaining true to the sense of the Calender as a whole.

Conclusion

No definite conclusions about the function and status of the arguments and woodcuts in the Shepheardes Calender can be reached, especially without more extensive information about what an Elizabethan audience looked for in poetry and expected from "criticism." The main question is: why are the arguments so unresponsive, unsympathetic to, and discordant with the eclogues while the woodcuts interpret and even extend the eclogues along sympathetic lines?

One possible explanation is that the arguments were deliberately written to be misleading, ambiguous, vague, and sometimes factually incorrect to force the reader to reconsider the poem carefully by thrusting incongruities upon him. This effect is reinforced by the cross-reference with the woodcuts' generally accurate reflections of the eclogues and their place in the Calender. So, if a reader, approaching an eclogue such as March, looks at the woodcut first he will decide that the poem is about Cupid and probably involves stories told by the figures in the foreground. He then reads the argument and is told that the eclogue will teach him all about Cupid, and that there is a topical allusion to someone who, like Troilus, disdained the "knights

of Love" and became entangled in Cupid's net. But he notices that it is a Cupid in the net and finds that there are two different Cupids, suggesting that either the artist or E.K. is incorrect. He notices also that the figure fighting Cupid is not the same figure as either in the foreground, and reflects that throwing stones is a ludicrous way to fight the "knights of love". To discover the truth about the eclogue he can trust only Spenser's verse and read with care. The juxtaposition of arguments and woodcuts is a sort of lesson in reading Spenser, having a function analogous to that of the devious narrator of The Faerie Queene. In the first canto of Book I the narrator describing the Red Crosse Knight says "Full jolly knight he seemd" (Faerie Queene I,i,1,), but one stanza later says that "of his cheere did seeme too solemne sad" (Faerie Queene, I,i,2). These contradictory descriptions of the Red Cross Knight raise doubts as to his true nature, and one must read carefully to understand him fully. The narrator does a similar thing in his aphoristic moralization on various incidents, as when at the beginning of Book I, Canto ix he praises the value of human strengths and endeavours only to deny them at the outset of canto x. Between these two contradictory assessments of man's powers and virtues is the incident in the Cave of Despair. The narrator's volte face is an immediate response to the situation and is not to be taken as an absolute truth without serious consideration of the significance of canto ix. In view of Spenser's

later use of such tactics it is probable that the arguments and woodcuts are similarly designed, probably with Spenser's direct participation, to instruct the audience in how to approach the complexities of his verse.

CHAPTER THREE

THE GLOSSES

In the "Dedicatory Epistle" to The Shepheardes Calender E.K. claims that "as touching the generall dryft and purpose of his Aegloges I mind not to say much, him selfe labouring to conceal¹it" (p.8). According to T.L. Steinberg, this remark shows that E.K. makes a crucial blunder in thinking that "the poet is concealing something he dare not reveal." but it is more probable that the comment is part of the advertising campaign, functioning as a teaser, a come-on, for the very existence of the glosses and arguments contradicts this original reticence. In the "Epistle" he contradicts himself by offering to reveal the mysteries the "new poete" has concealed on the grounds that "many excellent and proper devices both in words and matter would pass in the speedie course of reading as either unknown or unmarked" (p.8). This task of composing a scholion is rendered more ostensibly authoritative by the "fact" that "by means of some familiar acquaintance I was mayd prive to his counsel and secrete meaning" (p.8). E.K.'s going in two ways at once, both offering and withholding information, is a deliberately tantalizing advertizing tactic.

E.K. mentions that this "manner of glosing and commenting ... will seem strange and rare in our tongue" (p.8). Although glosses may be anomalous in English poetry, with the

notable exception of Chaucer, E.K. knows it is not so in Latin, with its massive glosses on Vergil, Ovid, Mantuan etc., nor in French with Muret's glosses on Ronsard, nor in Italian with Tasso's glosses on himself. E.K.'s claim for novelty, and the existence of the gloss, tend to separate Spenser from contemporary English poets, creating an illusion of his importance by grouping him with those "old famous poets" who are distinguished by a gloss. As was mentioned earlier, everything concerned with the presentation of the poem is arranged for the purpose of advertizing Spenser - the printing format, the title, the pseudonym, the fact that pastoral is published first - and E.K.'s apparatus is part of this. So one should not be surprised if much of his material consists of laudatory assessments of Spenser, or is of minimal critical utility. Part of the "public relations" job is to have a gloss for the sake of its effect. Spenser needs a gloss, to look like a classic, and a gloss must have something in it, but the content is subordinate to the quantity.

The glosses themselves consist of 514 entries, varying considerably in length and content, which can be conveniently divided into the following categories: (1) lexicographical; (2) learned scholarly references to sources or analogues; (3) rhetorical or stylistic; (4) mythological allusions; (5) explanatory glosses making no interpretive claims, and (6) interpretive glosses. Such categorization does not imply

that each gloss can be so neatly pigeon-holed, for many of the longer glosses combine several types of commentary. But since this classification is a convenient means to discuss the glosses, they will be dealt with by a section on each kind.

1. Lexicographical

Two thirds of the glosses are lexicographical, which E.K. justifies by claiming that Spenser uses many "old words and harder phrases" which exceed the comprehension of the reader (p.8). Judging from McElderry's study,² and indirectly, the O.E.D., many such glosses are to words not particularly old or unused in Spenser's time. The only words that, in any philological sense, warrant glossing are the few archaisms and fewer neologisms Spenser uses, of which many consist of new grammatical uses, small inflexional variations, or combinations of already existing words, the meaning of which could be already apparent to an ordinary reader. Glosses of this kind are patently designed to help create the appearance of an apparatus, with a tenuous justification when Spenser "antiquates a word (e.g. by the "poetical addition" (p.45) of the "Y" prefix). Most of these definitions, although clearly unnecessary,³ are accurate. Steinberg and Draper note the following as errors in definition "cremosin coronet" (p.43), "frenne" (p.42), "glenne" (p.42), "ylilent" (p.45), "chevisaunce" (p.58). "enly" (p.56), "pousse" (p.84), "miscreance" (p.58), "prive

or pert" (p.95), "aequipage" (p.104), and, "unkempt" (p.112).⁴ Another word which he has apparently misdefined is the use of "dight" in "Aprill" (1.29), which E.K. glosses as "adorned". E.K. does not gloss the use of the same word in "Januarie" when Colin describes "thy sommer pro.w.de with Daffadillies dight" (1.22), although his definition, "adorned," is here appropriate. But the line he actually glosses is Thenot's statement that Colin's "ditties bene so trimly dight" ("Aprill" 1.29). In this line commending Colin's skill in "making" the definition, "adorned" seems insipid and limiting, since the context implies that the word also means "well constructed artistically." E.K. ignores the word until its second use then defines it inadequately, showing the priority of the fact of the gloss itself over what it says.

E.K. also defines a number of words twice or more, in the same sense: "embellish" (pp.27,43), "peerer" (pp.65,119), "meynt" (pp. 75,113), "medled" (pp.43,59), "gryde" (pp.26,84), "gange" (pp. 34,94), "galage" (pp.28,95), "encheson" (pp.58,95), "crag" (pp.94,27), "contek" (pp. 58,94), "beeme" (pp. 27,121), "yode" (pp.56,58), "whilom" (pp.84,101), "welked" (pp.76), "wonned" (pp.27,95), "souenaunce" (pp.58,112), "soot" (pp.44, 94), "glee" (pp.121,285), and "enaunter" (pp.27,57,95) and to "make" (66, 42). Surely, in these cases one gloss would have been sufficient. The essential inutility of the lexicographical glosses is also evident in some of the ridiculously unnecessary definitions, such as that for "neighbour town"

(p.17): "The next towne; expressing the Latine Vicina."
 Furthermore, many of these glosses are obviously padding since E.K. defines Spenser's use of several words (or obvious derivations) which he himself uses in the same sense in his Introductory matter and glosses: "uncouth" (p.3) twice, "making" (p.3), "elder" (p.4), "deeme" (p.6), "embellished" (p.6), "fayne" (p.6), "conne" (p.6), "woke" (p.8), "bid" (p.9), "reliveth" (p.11), "reckoning" (p.11), "prive" (p.8,11) and "forlorne" (p.66). If E.K. sees no reason to explain his use of a word, it is odd that Spenser's use should require a gloss. The critical inutility of the lexicographical glosses raises the question as to whether anyone is actually expected to read them. Probably not. The Elizabethan reader was expected to read those in his Latin school texts of course, but these many glosses were in margins and there was an enforced compulsion to study the text which does not pertain for him here. The readers still skip the glosses and this reaction is probably expected: we should ordinarily see them but not read them.

2. Scholarly References

In the "Dedicatory Epistle", E.K. says that Spenser's beginning with the pastoral is in keeping with the practice of Vergil, Petrarch, Mantuan and others "whose foting this author everywhere followeth, yet so as few but they be well sented can trace him out" (p.7). With a true source-hunter's

delight, he wants to point out a few of the scents, but does not want to explain whither they lead. Merely locating Spenser's sources is only a pre-critical step. His references are of two basic kinds: The most common is the type in which E.K. claims that Spenser imitates some author and quotes a line or two to prove it. The other type is that in which he indicates a classical precedent for a particular practice or motif (such as the singing match or topical allusions under feigned names).⁶

A fairly typical example of the former kind of comment is the gloss on Cuddie's abortive wine-induced inspiration. Cuddie wants to "Let powre in lavish cups of wine" ("October" 1.105), which E.K. tells us "resembleth that comen verse *fecundicalices quem non fecere desertum*" (p.104), he does not tell us of the original context, nor whether Spenser lifted it bodily or modified it for some reason. Cuddie remembers his Horace, but misunderstands and drinks too much, so that, although as E.K. says he seems "to be ravished with a Poetical Fury" which raises him above the "meanenesse of shepherds state and style"(p.105), his "corage cools ere it be warm" (1.115). His synthetically induced flight falls right back to the pastoral stasis, whereas Colin's, of which it is a vinous, but artificial and imaginary imitation, ascends above the "starry skie" (1.99). Although E.K.'s citation of Horace's passage is relevant, he is so vague in his references and so barren of

commentary that his note is useless as criticism. "And so continueth he throughout" (p.13).

That E.K. does not intend his learned authorities (usually he gives the name) to constitute serious or thorough criticism is also indicated by his inaccuracy. Renwick finds over twenty errors of ascription and quotation suggesting that E.K. either composed them from memory or in great haste. But if he had intended them as valuable critical commentaries he would surely have delayed publication until such time as he had rechecked everything and worked it out to perfection. At the very least Spenser would have had them corrected for the other four editions appearing in his lifetime. The purpose in adducing the learned references, correct or not, is to accumulate as many famous names as possible with which to associate Spenser, augmenting his prestige in the eyes of those readers who read the glosses. Moreover, in thus asserting Spenser's dependence, E.K. helps the modesty topos by suppressing the fact that Spenser wrought some daring variations on the pastoral tradition but at the same time providing sufficient material for a comparison of Spenser and the classics so one can discern his superiority oneself. It is also possible that he deliberately throws out a few red herrings to parody other glossators or to tease the readers who may take the glosses too seriously.

3. Rhetorical Glosses

Many of E.K.'s entries are devoted to pointing out the beauties (and a few faults) in Spenser's style and indicating his use of figures. That this was a common practice of glossators which would elicit no surprise is indicated by the marginalia to Harington's translation of Orlando Furioso. However, he saw no need to be particularly exhaustive in his glosses and indicates only a few of the many that can be found, such as epanorthosis (p.17), paronomasia (p.17), allegory (p.27) metaphor (p.27), personification (p.28), periphrasis (p.35), fictio (p.58), parenthesis (p.54), hyperbaton (p.59), synechdochen (p.75), syncopen (p.57), sarcasmus (p.103) exclamatio (p.113), and alliteration (p.103), missing entirely numerous others such as asyndeton ("Januarie" ll.47-8), antimetabole ("October, ll.16-17), ploce ("Maye" ll. 69-71), erotema ("Januarie" ll. 61-2), syllipsis ("Januarie" ll.69-70) climax ("Februarie" ll. 11-14), antanaclasis ("Februarie" ll.25-6) epanalysis ("Februarie" ll. 25-6), and homoeoteleuton ("Februarie ll. 132-33).⁸ The aim of selecting merely a handful of figures would seem to be to remind us that, despite the subject matter and diction, the poem is still a skilfully constructed work of art. But even here he is found wanting. His comments on figures are generally like the following one from "Januarie": "a pretty epanorthois in these two lines and with all a paranosmasia or playing with the word" (p.17). He merely points

out the figure without comment on the special effects or meaning which Spenser wishes to convey by it. A good example of how Spenser uses his rhetoric is the following passage from "Maye" the rhetoric of which E.K. ignores:

Three things to beare ben very burdenous
 But the fourth to forbeare is outrageous:
 Women that of loves longing once lust,
 Hardly forbearen, but have it they must:
 So when choler is inflamed with rage,
 Wanting revenge, is hard to assauge:
 And who can counsel a thirstie soule,
 With patience to forbeare the offered bowl?
 But of all burdens that a man can beare,
 Most is, a fooles talk to beare and to heare.
 I wene the giant has not such a weight,
 That bears on his shoulders the heaven's height.

(ll. 132-43).

The figure prolepsis is the basic structural device of this passage. The first two lines give a general proposition which is expounded at greater length in the next seven lines. This figure is a forestaller⁹ designed to increase suspense, for the explanation of the "three things" delays the explanation of the more important fourth thing. The auxesis of line 140 works in the service of the prolepsis by both forestalling and emphasizing the significance of the fourth burden. Since the purpose of the passage is to amplify the fourth burden, one could argue that the prolepsis serves the auxesis by giving a steady increase in the arduousness of the burdens. The traductio with "beare" and "forbeare" and their alliteration with "burden" keep the three terms in one's mind and thus

assists the prolepsis and auxesis in increasing expectations about the fourth burden. If E.K. had intended his rhetorical glosses to be useful commentary one would have expected him to include analyses similar to the one above to demonstrate Spenser's skill as a poeta. His bare indication of figures seems more an effort at padding the gloss and praising Spenser than an effort to assist the reader. Of course the Elizabethan reader would have no need of assistance, for as Rosamund Tuve indicates, when E.K. praises Spenser's epanorthosis "he is saying what any educated reader might say,"¹⁰ and as Rix¹¹ demonstrates Elizabethan school-boys had a solid education in rhetoric. This popularity of rhetoric renders these glosses superfluous as criticism and suggests that they are but desperate attempts to fill up paper.

E.K. especially appreciated Spenser's "dewe observing of decorum everye where" (p.3) and indicates a number of examples in the eclogues, such as his gloss on "March" (p.105) (On this tale is sette out the simplicity of shepherd's opinion of Love"), and that on "Aprill" (l.29) where he explains that the queen is called "Elysa, as through rudeness tripping in her name, and a shepheards daughter, at being very unfit, that a shepheards boy ... should know, or ever seme to have heard of a Queene royalty." But he does not seem to appreciate the ways in which Spenser manipulates pastoral decorum. For example, the important terms "forswatt and forswonck" in

"Aprill" (l.99), are merely defined by E.K. If he had wished to criticise decorum this phrase is an admirable opportunity for it occurs right in the middle of the ode to Elisa, which is in a high style, suddenly bringing the reader back down to the pastoral level of the opening "what gars thee greete", reminding him that it is just a shepherd who composes the ode. While the rest of the ode advertizes Spenser's ability to sing paulo maiora,¹² this line is part of the inability topos, giving the impression that Spenser is over-reaching himself and when he tires he lapses back into his "normal" state and diction. This use of pastoral decorum is a more obvious instance of the function it fulfills throughout the Calender, that of the poem itself as an inability topos advertizing the future Faerie Queene. E.K.'s remarks on decorum are of no use critically but they do emphasize the fact that the poem is only a pastoral, and that, in conjunction with the examples of Spenser's ability, he is a self-conscious expert in the genre. That is, his remarks on decorum serve the same advertising function that the decorum itself does.

4. Mythological Glosses

E.K.'s glosses on Spenser's mythological allusions seem quite unnecessary. Since he quotes several Latin passages from classical authors he must assume his audience can read Latin. But the dictionaries of Calepine, the Stephan^us

brothers, and Cooper were standard reference works used in learning Latin and thus were well-known and easily accessible. Starnes and Talbert explain that

from the exercise of prelection and leisen alone, English students of the late 16 c. and early 17th. centuries probably became thoroughly familiar with dictionary entries under both proper nouns and common words, particularly when they encountered the major latin poets in the upper forms. In their study of Vergil for instance the text was scrutinized by preparing lessons of some 10 or 12 verses each. The student memorized, construed, parsed, scanned and proved the verses, gave the tropes and figures discovered in the lesson, as well as an appropriate definition of each, noted the phrases, epithets and other elegances; and gave "the histories or descriptions belonging to the proper names and their Etymologies". 13

With such rigorous training, in addition to imitations and paraphrases of classical authors, Spenser's contemporaries would be familiar with the content and format of the dictionaries and would probably remember much of the mythology so learned, rendering E.K's explanations quite superfluous. But a story, however unnecessary, takes space, and filling paper is the major aim of the glosses.

Although these glosses are padding, it could be maintained that they are there for the convenience of a reader with a bad memory. But even this paltry excuse is largely unjustifiable for Spenser's use of mythology is usually self-explanatory. For example in his "Februarie" glosses, E.K.

informs us that "Boreas is the northern wind that bringeth the most stormy weather" (p.28). The lines of the eclogue read:

For eft soone Winter gan to approache,
The blusting Boreas did encroche.
And beate upon the solitarie Brere.

(11. 225-7).

Even if everyone did not know what Boreas was already, all E.K. does is improvise a gloss by paraphrasing the text, for any English reader would know that a characteristic of winter is a "blustring" north wind. Similarly the contexts of Spenser's references to Melpomene ("November" 1.53) "Elisian fieldes" ("November" 1.179), Nectar and ambrosia ("November" 1.145), Venus ("December" 1.60), Flora ("March" p.16), Helicon ("Aprill" 1.42), Latona's Seed ("Aprill, 1.86) and numerous others, renders their use self-explanatory. But E.K. needs to fill his gloss, so he recounts the stories etc. associated with them all. In at least one instance his explanation violates the use of the story in the eclogue. When he glosses the story of Pan striving with Phoebus he points out the results of the context on Midas, implying only he was punished, whereas in the eclogue Colin says:

Seth I heard that Pan with Phoebus strove,
Which him to much rebuke and danger drove
I never lyst presume to Parnasse hyll.

("June", 11.68-70).

suggesting that it was Pan, not Midas, who got into trouble

from the contest owing to his overweening ambition. E.K.'s story is the "correct" one according to Ovid, but Spenser uses a different version as part of the modesty topos.

E.K. was more concerned with making a gloss than he was with interpreting the poem and his failure here to even get the story correct underlines that fact.

When E.K. tries to offer more than a mere paraphrase he is either unilluminating or misleading as in his glosses on Flora and Thomalin's wounded heel in "March," where he imports ideas and allegories of "lustfull love" when Spenser's lighthearted tale will not bear the weight of such interpretation.

The one place in the Calender where a mythological gloss could prove helpful is the genealogy of Elisa from the childless Pan and Syrinx. But here E.K. fails dismally, telling the basic story and interpreting it in terms of Pan being Henry VIII, without grasping Spenser's point:

For she is Syrinx daughter without spotte
Which Pan the Shepherds God of her begot.
So sprang her Grace
Of heavenly race
No morall blemish may her blott.

The terms "without spotte" and "no mortal blemish" and the fact that she is begotten by Pan who is sometimes a symbol of Christ or God, suggest that Elisa, like the Virgin Mary, is the result of an immaculate conception. The daughter of Pan and Syrinx is the music produced by the pipe made from the

reeds Syrinx was transformed into, i.e., she is in some sense the creation of the poet. She is a poem, literally that which is made. In the ode Elisa as an object of praise is made thus by the poet's arranging the adjuncts of majesty into an emblematic pattern using the topics of praise. The resulting icon is granted immortality. The poet may use aspects of the mutable world as matter for a poem but the process of imaginatively combining them into a poetic pattern is something different from natural procreation and neither the process nor the results are susceptible to the ravages of time.¹⁴ E.K.'s gloss on the story, like many such glosses, merely provides the matter with which an intelligent reader (who would already know what E.K. tells him anyway) could interpret the lines. In short the mythological glosses are primarily padding, stating the obvious but offering no assistance in interpretation.

5. Explanatory Glosses

Most of the explanatory glosses are paraphrases of the text included only to fill out the gloss. For example, he glosses the following lines from "Februarie":

Tho gynne you fond flies, the cold to scorne
 And crowing in pypes made of greene corne,
 You thinken to be lords of the yeare.
 But eff, when ye count you frad from fear
 Comes the breame winter with chamfred brows..
 Then is your careless coorag accojed ..

The gloss on these lines reads:

He compareth careless sluggards or ill husbandsmen
fo flyes, that so soone as the sun shineth or yt
waxeth anything warme, began to flye abroade,
when suddenly they be overtakn with cold.

Besides the fact that E.K. takes Thenot's point of view, which is a critical blunder, he does no more than rephrase the text, adding nothing. Similarly, in "Aprill" he identifies the "lad" and "lass" (ll. 10-11) as Colin and Rosalind, which the text itself does in a few lines anyway. He repeats the text when he tells us that the goat's stumbling in "May" (ll. 230-2) is an evil sign (then further pads with a story about Lord Hastings); that the woundless armour rusting in "October" (l.41) is a result of being out of use. The list could be augmented a good deal, but this is a quantity sufficient to indicate their general direction.

Occasionally in these explanatory glosses he glosses something particularly inviting for interpretation, but then says little of any real value. For example, in "Aprill" Thenot asks Hobbinol whether his eyes be "attempered to the yeare" (l.5). "Attempered" means adjusted, so the line implies a pathetic fallacy in reverse - Hobbinol responds to nature. This imitation of the year suggests that he, like Colin, is submitting himself to the calender and will die in the cycle of time, being incapable of any vertical escape. In addition, since "Aprill's" traditional etymology is from Aphrodite, Spenser is suggesting that the tragic and wasteful

love affair of Colin and Rosalind is causing Hobbinol's tears. This line has numerous implications upon which E.K. could dilate, but all he in fact says is that the phrase means "agreeable to the season of the yeare, that is Aprill, which month is most bent to showers and seasonable rain" (p.42); informing us of the obvious and missing the more subtle implications of Spenser's text.

Many explanatory glosses add irrelevant material for padding purposes. For example, in "June" Hobbinol tells Colin that the dales contain "frendly Faeries" (1.25). E.K. glosses this by explaining all about unfriendly elves and goblins:

Frendly faeries) the opinion of Faeries and elfes is very old, and yet sticketh very religiously in the myndes of some. But to roote that rancke opinion of Elfes oute of mens hearts, the truth is, that there be no such thinges, nor yet the shadows of the things, but onely by a sort of bald Friers and knauish shauelings so feigned; which as in all other things, so in that, soughte to nousell the comen people in ignorounce, least being once acquainted with the truth of things, they woulde in tyme smell out the vntruth of theyr packed pelfe abd Massepenie religion. But the sooth is, that when all Italy was distraicte into the Factions of the Guelfes and the Gibelins, being two famous houses in Florence, the name began through their great mischiefs and many outrages, to be so odious or rather dreadfull in the peoples eares, that if theyr children at any time were frowarde and wanton, they would say to them that the Guelfe or the Gibeline came. Which words nowe from them (as many thinge els) be come into our vsage, and for Guelfes and Gibelines, we say Elfes and Goblins. No otherwise then the Frenchmen vsed to say of that

valiaunt captain, the very scourge of Fraunce, the Lord Thalbot, afterward Erle of Shrewsbury; whose noblesse bred such a terrour in the hearts of the French, that oft times euen great armies were defaicted and put to flyght at the onely hearing of hys name. Insomuch that the French women, to affray theyr chyldren, would tell them that the Talbot commeth.

Similar instances of glosses containing space-consuming irrelevancies are those to "Many Graces" (June", p.25), "raging seas" ("December", 1.86), "power of herbs, ("December", 1.38) enchased" ("August", 1.27), "laesie loord", (July", 1.33), and "Tho with them" (May", 1.69). The vast majority of the explanatory glosses are similar to those cited and either explain nothing, explain the obvious or add a wealth of irrelevancies. Once again we see the priority of the fact of the gloss over its content.

6. Interpretive Glosses

The interpretive glosses, although not so numerous as the other kinds, are nevertheless of some importance because they attempt to influence the reader's understanding of the Calender. They are similar to the arguments in their procedures, either interpreting the eclogue outright or adding other material implying interpretation. A few examples of each type should suffice to indicate E.K.'s reliability as a critic.

A number of the glosses on the emblems are interpretive such as that for "Januarie's" emblem, in which E.K.

says that:

His emblem or Poesys is here under added in
 anchoŕa speme: the meaning whereof is, that
 notwithstanding his extreme passion and luckeless
 love, yet leaning on hope, he is some what
 recomforted.

Up to the colon he pads by repetition of the text. His interpretation is correct in terms of what Colin means by it. But is Colin himself correct in using the emblem? Throughout the eclogue he has "attempered" himself to the natural year, which leads to death, broken his pipe, and lain down in despair. He has been vanquished by the year, relinquished whatever efficacy or solace poetry can offer and resigned himself to stasis. There is nothing in the eclogue to justify the emblem, suggesting that Colin deludes himself. If he can assume two contradictory attitudes simultaneously it is because his plight and his reactions to it are in a large part self-engendered. His ability to think he has hope shows his awareness that by an effort of his will he can change his attitude and escape the time trap. The emblem's contrast with the eclogue may be intended to be a technique similar to the devious narrator of the Faerie Queene discussed above. We must read carefully and wait till "June" and "December" to realize that the stasis of "Januarie" was the truth, not the potential recovery suggested by the emblem. Spenser teases us with the possibility that submission to the Calender allows for hope with the return of spring, but the

Calender, true to form, circles right back to "Januarie". It starts and ends in winter, obliterating the pseudo-progress of spring to winter. E.K.'s gloss for the "June" emblem reminds us of that for "Januarie" and attempts to establish a narrative development which is not present, Colin simply admits that which was already evident in "Januarie". E.K. may be being deliberately obtuse, just padding, or helping Spenser's "devious narrator" device, but he is not giving the text a responsive reading.

A number of glosses to what E.K. calls "moral" eclogues follow lines similar to those of his argument, and are thus subject to the same strictness and correctives. Specific instances of these interpretive faults include "Februarie," the glosses to "youth is," "there grew," "O my leige," "Maye," those to "somgan," "as better," "Sweet.S.Char-ite," "such ende," "Our Sir John" and that commencing "This tale is much like to that in Aesops fables," and, in "July," those to "Goteherd," "straying herd," "In purple," and "their Pan'."

E.K. also adds information which is not generated by the text itself. The glosses on Spenser's names are of this nature. Glossing Hobbinol in "Januarie," E.K. tells us that it is a "feigned country name" and promises to reveal the secret personal allusion in the name, but then withholds the information until "September" when he fills the gloss with

information and praise of Harvey which has nothing to do with his function in the Calender. The only other times E.K. satisfies one's historical curiosity, which he himself arouses in the first place, is in the identifications of Elizabeth and Leicester/ neither of which are obscure.

E.K. in his research for an historical "key" commits a fault censured by C.S. Lewis who says that "passages of this sort can in fact be found. But usually the real process of reading the poem is almost exactly the opposite ... we should not say 'to appreciate Belpheobe we must think about Elizabeth I' but rather 'to understand the ritual compliment Spenser is paying to Elizabeth we must study Belpheobe'."¹⁵ Moreover, if the topical allegory is an intended level of meaning in the poem, Spenser must assume that his audience will recognize the personages and will adjust the allegory to the reality to ensure this. If the audience can unravel the references for themselves, the glosses are unnecessary. If a "key" is necessary, E.K. is quite useless, for he merely tantalizes Elizabethan readers by holding out the hint of concealed comment on topical affairs. For example, of Rosalind, he tells us in "Januarie" that if the name be "well ordered" it will reveal the name of Spenser's "love and mistress," implying that it is quite discoverable, and the assurance of E.K.'s pronouncement suggests that he knows who it is. He fills up the rest of the gloss with classical precedents for hiding names of

contemporaries, occupying space but telling us nothing about the poem. In "April" he tells us more about Rosalind

For it is well known, even in spighte of
Colin and Hobbinol, that shee is a Gentle
woman of no mean house, nor endowed with
anye vulgar and common gifts both of
nature and manners: but such indeed, as
needs nether Colin be ashamed to have her
made knowne by his verses, nor Hobbinol be
graved, that so shee should be commanded
to immortalitie for her rare and singular
virtues.

The additional information is not substantiated from the poem itself. E.K. assumes everyone already knows all about Rosalind, but then no explanation is needed. The gloss on "Phyllis" in "Februarie" could only frustrate anyone looking for assistance in reading the poem: "the name of some mayd, unknown, whom Cuddie, whose person is secrete, loved". And to know, as E.K. informs us, that other poets used the same name, is of equally little help. E.K.'s other glosses on names (e.g. Perigot in "August", Algrind in "Maye" and Julye "This tale of Roffy" in "September") follow the same pattern as those above. They all purport to add something to the eclogues which is not evident from the text, but in fact add nothing but words to fill the gloss.

In the "October" glosses, E.K. adds material of an interpretive nature much as he does in the argument to that eclogue. These additions occur in the glosses to "restraine" "Sence bereave," "display," and "for ever." These glosses assume that the characters express the authorial viewpoint

and add much to what they say to produce an epitome of Renaissance poetics, which is useful advertising material. In one of these glosses E.K.'s additions are an apt commentary in both interpreting the poem and advertising Spenser:

A poetically metaphore: whereof the meaning is, that if the Poet list shewe his skill in matter of more dignitie, then is the homely Aeglogue, good occasion is him offered of higher veyne and more Heroicall argument, in the person of our most gracious soueraign, whom (as before) he calleth Elisa. Or if mater of knighthood and cheualrie please him better that there be many Noble and valiaunt men, that are both worthy of his payne in theyr deserued prayes, and also fauourers of hys skil and faculty.

The essential difference between this kind of addition and the "frendly Faeries" kind is that in the latter E.K. offers information additional to the poem, and in the former he means to suggest that he is revealing implications in the poem. The one is padding and the other interpretation. However these interpretations by addition are not generally reliable as aids to the understanding of the individual lines. They do contribute to the Calender as advertisement by both filling up the requisite space of the gloss and contributing material which glorifies the poet.

Conclusion

E.K.'s value and reliability as a critic, in the modern sense, can be seen from the glosses to be slight. His glosses fall into two categories enveloping those already discussed:

(1) those glosses which are pure padding, glossing things either unnecessarily or irrelevantly, and (2) those glosses which are inaccurate, either by misdefinitions, incorrect mythology, careless references, or misrepresentations. The former "type" of glosses, although trivial as criticism, do serve the important function of being there filling up the page. For the most important thing about the glosses is that a gloss is needed for the poem as an advertising tactic and, for this purpose, exactly what goes into it is not nearly so important as how much of it can be produced. The fact that E.K. could make a large number of factual errors which could be easily rectified and the fact that they never ^{were} in Spenser's lifetime, suggests that they were probably intended more to be seen than to be read.

EPILOGUE - THE SQUARE POEM

The square poem presented after E.K.'s gloss on "December" is a coda for the interpretation of the Calender capsulizing many of its important motifs. Like the Calender it is based on a principle of twelve (twelve lines of twelve syllables each), a form which, according to Puttenham, is "of most solliditie and stedfastnesse"¹ and therefore suitable for embodying pastoral stasis. The square poem, like the envoy to which it has a verbal echo, is one of Spenser's contributions to the apparatus. The verbal echo of the "Goe little Calender - Goe little book" completes the circle of the Calender, implying that no progress is made.

The square poem imitates the Calender by crystallizing some thematic threads. It is divided into two roughly equal parts containing both aspects of the modesty topos, just as the Calender simultaneously broadcasts Spenser's "habitties" and denies them. In all modesty he tells his poem to "go but a lowly gate amongst the meaner sort." Since the poem is pastoral it must go a lowly "gait" but it is also the lowly "gate" to his poetic career in imitation of Vergil. The Calender is not to strive with "the pilgrim that the ploughman played a while." "Whether Spenser is alluding to the apocryphal Chaucerian Plowman's Tale, an ecclesiastical satire, or to Piers Plowman, the ploughman seems to have written poetry,

suggesting that Spenser is hinting at the metaphor of the poet as ploughman which he uses to describe his own composition in Faerie Queene VI, IX.1. This image suggests that poetry is a result of arduous labour, not sitting under a tree piping. The plowman (The Greek for which is Georgos) image is probably a glance towards the Georgic stage of his career, imitating the end of Vergil's Eclogue X² where he rejects the pastoral otium for a life of greater action. That the poem is like the Calender itself, a canonic statement of Spenser's ambitions, is suggested by the first two words "Loe I" which are the same words with which the Faerie Queene commences, and which emphasise the fact that at the centre of the Calender is the shepherd - singer. The first stanza of The Faerie Queene, imitating a spurious opening to the Aeneid,³ make explicit the fact that the Calender is in fact a canonic advertisement.

In the first half of the square poem Spenser stresses the permanence of the Calender as an artistic monument, "that steelin strength and time in durance shall outweare." Time in the Calender, as in Epithalamion and the Faerie Queene is an adversary force, but if Spenser has "marked well the starres revolution" his Calender will be a time carmen, a means of containing and controlling destructive time in a charm. Spenser emphasises the Calender framework of the poem which incapsulates and improves upon the stasis of the natural calendar

by casting it into a permanent artistic form.

The purpose of the Calender is to "teach the ruder shepherd bore to feed his sheepe." This phrase may allude to the Mantuanesque commitment to a Christian flock, used probably, as a vir bonus device in the modesty topos. But it may also mean that he is teaching other poets to write pastoral poetry since the poem is a calender for "Shepheardes" as well as of "Shepheardes." Spenser incorporates all possible variety of pastoral into the unity implied by the calendar, showing how all the variety of pastoral culminates in a quintessential stasis of which the repetitive "eterne in mutability" of the Calendar is an apt symbol. Of course for the poet to be able to write about the accediā - like stasis of pastoral he must be beyond this stasis. And once the poet has transcended this stasis he is ready for greater things. The very writing of pastoral is an assertion of the poet's superiority to his subject and thus serves to advertize him. Spenser's writing of pastoral poetry in the first place serves the same advertizing purpose as does E.K.'s apparatus.

APPENDIX I - THE AMOEBEAN CONTEST AND PASTORAL STASIS.

This appendix is to a large degree an extended note to the section of Chapter III on E.K.'s glosses of Spenser's "sources" with the intent of showing how Spenser manipulates the singing match motif derived from Theocritus and Vergil. E.K. is in danger of contradiction when he both lauds Spenser as the new poet and yet claims that he "everywhere" follows the old poets. His "Epistle," like the printing format of the Calender, and its old title applied to a new work, presents Spenser as simultaneously belonging to the old and revered, and as being a new phenomenon. The explanation of Spenser's Janus-like public image is that he works within an old genre, manipulates its conventions derived from the ancients and "overgoes" them. Cullen¹ has shown in part how Spenser "overgoes" older pastoral by playing off the classical tradition of the otiose pastor felix against the Mantuanesque pastor bonus to examine the strength and weaknesses of each while surpassing either in his own superior perspective. But Cullen does not go far enough. Spenser shows how the classical otium is essentially static and how the rigid Mantuanesque idealism embodies moral requirements so far above human capacity that it is therefore often self-defeating. That is, he shows not only how each perspective is essentially unprogressive of itself but also how when they clash they create a complete stasis which

is the essence of pastoral. We have already seen this process at work in "Februarie," "Maye," "September," and "Julye," in which Spenser overgoes the old poets not by resolving their conflict in an ideal balance but by extending them to their ultimate stalemate. The Shepheardes Calender, including the form itself, is designed to experiment with the ways in which a stasis can be produced, ultimately creating the "pure" pastoral from "mixed" ingredients.

One interesting experiment in stasis by the adoption of conventional motifs is Spenser's use of the conventional singing match. The amoebean contest is a dramatically presented contest in which the first singer leads off with a short song on any subject and is followed by his opponent who endeavours, in a song of the same length, to improve on the first song by either using a contrasting theme or an extension or refutation of the first song. Then the first singer tries again, and so forth, with the ever present possibility of a victory as in Vergil's Eclogue VII.² Spenser, not wishing a victory to be registered, imitates Eclogue III which was a draw. The stasis of a draw is reinforced by the circular form of the roundelay, in which the final two lines echo the first two, so that one returns to the beginning, suggesting no progress was made.

But Spenser employs other devices to render static, devices derived from classical pastoral. T.G. Rosenmeyer

explains that in classical pastoral "the steady pace of the hexameter is further slowed by refrains and anaphora and other kinds of blocking manoeuvres. Refrain in particular has the function of emphasizing the point of origin, the beginning, the source which reaches out to form a frame ... The bower reveals itself as the beginning and the end, development is specious and demonstrated to be so."³

In Spenser's roundelay the prominent, crude and bouncy "hey ho" refrain effectively blocks progress by both referring the reader to this refrain as a framework and by undercutting the seriousness of the lines it follows by means of Willy's jocular tone and the meaninglessness of the "hey ho" itself. Furthermore, the "hey ho" formula always occurs within a sentence and sharply breaks it into units within which Spenser employs devices of repetition. This repetition, in which nothing is added to the original idea, and much is taken away from it, paralyses any development which may have been possible from the original idea.

Rosenmeyer explains with reference to Theocritan pastoral that "another strategem of the same order, designed to block development and flux is bucolic symmetry, the arrangement whereby the second performer uses the paradigm supplied by the first performer to make up his contribution. Such symmetry blocks progress as surely as mere repetition would and admits only the minor adjustments that lend animation to what

would otherwise be a complete stasis."⁴ He then quotes an example from Theocritus and shows that, although the mechanics of the poem contribute a sense of standing still, the stasis is not complete because the "bucolic symmetry" involves a bit of one-upmanship. Spenser uses this Theocritan device in the roundelay but with greater success for no progress at all is discernible. In each of Willy's second line replies, he comments on what Perigot had said in the previous half-line, either picking up some of the words or extending the idea on the paradigm supplied by Perigot. But Willy's lines counteract by ridicule the over-seriousness of Perigot's and the two cancel each other out. A standstill is reached and they embark on another two line until until the circle is complete. The decision that the match was a draw is merely a formal recognition of the mechanics and stasis of the song which preclude a winner.

In the sestina Spenser carries the stasis one step further. As Rosenmeyer⁵ indicates, the sestina, due to its rigidly circular and repetitive form is popular in Renaissance pastoral for the production of stasis. The sestina allows for a more perfect stasis than does the roundelay because it is self generated rather than arising from the conflict inherent in the amoebaeon contest. In the contest a break from the stasis is conceivable because it is being composed extemporaneously and dramatically. But Colin's sestina is a reported

song not permitting Cuddie to diverge from it. The sestina wins most praise from the shepherds because it embodies their quintessential stasis. In the Eclogue Spenser thus overgoes the "old famous poets" twice - (1) in producing a better stasis in his contest and (2) overgoing their convention by the addition of the sestina.

APPENDIX II -"THE FISHES HASKE"

This excursus is an attempt to clear up a long debated problem in the "November" eclogue. The passage in question reads:

But nowe sadde winter welked hath the day,
And phoebus weary of his yearely taske,
Ystabled hath his steedes in lowly laye
And taken up his yⁿe in Fishes haske.

(ll. 13-16).

E.K. explains the lines as follows:

in lowly lay) according to the season of the
month November, when the sun draweth low in
the South toward his Tropick or returne.
in Fishes haske) the sonne reigneth that is,
in the sign of Pisces all November.

The gloss is here in error since the sun is in Pisces in February. But both the gloss and the text have led scholars, such as Renwick,¹ to presume that either Spenser did not know his astrology or that he originally wrote the eclogue for "Februarie" and transplanted it without modification. The latter explanation seems unlikely in view of the fact that the rest of the eclogue is situated convincingly enough in November.

2

T.H.Cain has suggested that the reference to Pisces here is part of a pattern in which the zodiacal signs for the first six months of the year are mentioned in the eclogue² for the last six months, working from "Januarie" to "June" and from "December" down to "Julye." This sets up two opposite motions in zodiacal signs cancelling each other out and thus imitating the stasis

of the Calender as a whole.

But it is possible that the lines are not a zodiacal reference at all, for the sun is in the "hask" not the fish. Paul McLane suggests that the lines are a comment on the French marriage. If Elizabeth (the sun) were to marry Alencon (the "dolphin,") a Catholic (fast days were called "fish days" on some old calendars), the French would have England and Elizabeth "in the bag."³ It is also possible that the lines refer to the composition of the Calender. Phoebus is the god of poetry and Spenser may be punning on "lowly lay" as a type of poem, suggesting that the god of poetry has taken up his "ynne" in the pastoral genre. The "fishes haske" poses a more difficult problem. In Eclogue X Vergil describes his composition of the Eclogues in terms of weaving a basket:

Haec sat erit, divae, vestram cecinusse poetam,
dum sedet et gracili fiscellam texit hibisco.

4
(ll. 70-1).

William Berg explains that the metaphor of weaving was often used by classical poets to represent poetic composition, then comments on Vergil's particular basket:

More important, however, to considerations of structure and symmetry in the Bucolics is the form which such a basket would actually take. Its side would spread up from the bottom in woven patterns of increasing complexity so that the dominant structure would radiate out from a central configuration of crisscrossed reeds. The whole would have a solidity, a stability which dissolves with the removal of any intricately woven part. In other words, while the basket's material would be rustic,

it would nevertheless exhibit a sophisticated structure based on the weaving of a central area which, through a complex system of interwoven patterns generates and supports the whole.⁵

Spenser may have known what Vergil meant by his basket and intended a recondite pun here. The idea of "basket" is rendered by the word "haske," and the term fiscellam may be punned on by the "Fishes" by means of either the Anglo-Saxon fisc or of a Renaissance pronunciation of the Latin. Moreover, at an early stage of Latin fiscellam could have been spelled piscellam, allowing for a more obvious pun on Pisces. Thus, Spenser's lines may suggest that the god of poetry is now in a form which though lowly in ostensible subject matter is in reality a highly complex work of art with elaborate structural patterns. Although this interpretation is based upon circumstantial evidence, it is consistent with the Calender itself in which a number of patterns have already been discovered. If this speculation is valid, and if the patterns already found are not merely local or coincidental, then the idea that Spenser was making a zodiacal error or carelessly transplanting eclogues, will have to be revised, along with the idea that he added the "August" sestina at the last minute.⁶

INTRODUCTION

1. E.Spenser, Spenser's Minor Poems, ed. E.de Selincourt (Oxford: Clarendon Press, 1910), p.2 All quotes from Spenser and E.K. are from this edition, and all further references will be indicated in the text.
2. The edition by C.H.Herford (London: MacMillan & Co. 1895) omits the woodcuts and includes only a selection of the glosses in the editor's own notes. The edition by W.L.Renwick (London: Scholartis Press, 1930), includes the glosses but omits the woodcuts, as does the Everyman edition by Philip Henderson (New York: Dutton, 1932). The anthologies and collections of selected works of Spenser are similarly lax. S.K.Heninger (Selections from the Poetical works of Edmund Spenser Boston: Houghton Mifflin Co., 1970) includes the woodcuts and some of the glosses, in his own notes. R.Kellogg and O.Steele (Books I and II of the Faerie Queene, The Mutability Cantos and Selections from the Minor Poetry, New York: Odyssey Press, 1965) omits the woodcuts and most of the glosses. As Renwick (op.cit. p.173) says, although his practice is not in sympathy with his theory, "it seems better to present the book as Spenser planned it in consultation with his friends and as his first readers saw it." A poet as careful as was Spenser would not include all this "extra" matter in his book unless it were for some good reason and violence is done to his intentions if this matter is omitted or confined to editorial footnotes.
3. The modesty topos is explained in E.R.Curtius, European Literature and the Latin Middle Ages, trans. W.R.Trask (New York and Evanston: Harper and Row, 1953) pp.83-5
4. T.H.Cain, "Spenser and the Renaissance Orpheus", University of Toronto Quarterly, XL1 (1971), 30.
5. The term "blame" suggests bastardization and impurity, probably alluding to the Calender's derivativeness. The poem does not follow any one pastoral tradition in an unadulterated line of succession but incorporates motifs from both the classical tradition of the otiose pastor felix and the Mantuanesque pastor bonus untiringly dedicated to his Christian flock, to express his ideas about the essence of pastoral. Spenser's assertion of modesty gives no indication of how he manipulates his sources, but does warn one that all pastoral traditions are to be found in the Calender, and obliquely underlines his expertise.

6. W.Nelson, The Poetry of Edmund Spenser (New York and London: Columbia University Press, 1963) p.31.
At the time of publication of the Calender Spenser was approximately twenty-seven years old. Vergil too delayed publication of his pastorals, which appeared when he was thirty-one years old. In Vergil, The Pastoral Poems trans. E.V.Rieu (Harmondsworth, England: Penguin Books Ltd, 1967) pp.8-9, Rieu attributes this delay to Vergil's shyness and says that "one can almost believe that he would not have published at all, had the friends who already knew his poems not forced him to do so." This diffidence of Vergil reminds one of E.K's comment that, having been made "prive" to Spenser's "secrete meaning" he decides to write a gloss to explain it, "which albeit I know he nothing so much hateth as to promulgate, yet this much have I adventured upon his friendship.... hoping that this will the rather occasion him to put forth divers other excellent works of his, which slepe in silence" (p.8). Of the biographical material about Virgil was available to Spenser, it would have provided good matter for his modesty topos. Could Spenser have published so late to make his public life an imitatio Vergilii?
7. Spenser's square poem is discussed in the epilogue.
8. E.K's lavish praises of Spenser are dealt with by R.Jenkins, "Who is E.K.?" Shakespeare Association Bulletin, XIX, 1944 147-60, XX(1945) 22-38, 82-94, who argues that E.K. is a mask for Spenser, and makes the point that E.K. is in part an advertizing strategy. Unfortunately he limits his treatment of E.K's advertizing to those passages where E.K. praises Spenser and overlooks the more subtle techniques.
9. Herford, op. cit., 92.

CHAPTER ONE

1. This generalization is more likely to be true of a modern reader, who is less accustomed than his Renaissance counterpart to "reading" pictures.
2. C.H.Holman, A Handbook to Literature (New York: Odyssey Press, 1972), p.42.

3. G.Chapman, Chapman's Homer, ed. A.Nicoll (New York: Pantheon Books, 1956), I, 372.
 4. F.Kermode, ed., English Pastoral Poetry from the Beginnings to Marvell (Freeport, N.Y. Books for Libraries Press, 1952), p.64.
 5. Alexander Barclay also includes interpretive arguments in his Certayne Eclogues.
 6. Vergil, Eclogue I, 1-5.
 7. Tityre, tu patulae recubans sub tegmine fagi
silvestram tenui musam meditaris avena:
nos patriae fines et dulcia lingumus arva;
nos patriam fugimus: tu Tityre, lentus in umbra
formosam resonare doces amaryllida silvas.
- P.L.Smith discusses Vergil's use of the lentus in umbra motif and his rejection of it in Eclogue X, in "Lentus in Umbra: A symbolic Pattern in Vergil's Eclogues", Phoenix (1965) 298-304.
7. Eclogue I, l. 77.
 8. "This Aeglogue is wholly vowed to the complayning of Colins ill successe in his loue. For being (as is aforesaid) ena moured of a Country lasse Rosalind, and hauing (as seemeth) founde place in her heart, he lamenteth to his deare frend Hobbinoll, that he is nowe forsaken vnfaithfully, and in his steede Menalcas, another shepheard receiued disloyally. And this is the whole Argument of this Aeglogue."
 9. December is much the same as "Januarie" its tone is just as gloomy; Colin disposes of his pipes in each; Colin likens his life to the progress of the year in each, the verse form is identical. The reader feels as though he were reading another "Januarie." This effect is reinforced by the fact that "December" is exactly twice the length of "Januarie," so that one feels "Januarie" has been transposed. These two eclogues so closely resemble each other to stress the circularity and endless unprogressive repetition of the pattern of the calender.
 10. See T.H.Cain, "The Strategy of Praise in ^{Spenser's} Aprill", Studies in English Literature, VIII (1968), 45-58.
 11. See Mary Parmenter, "Spenser's Twelve Aeglogues Proportional to the Twelve Monethes", English Literary History, III (1936), 199-201; and P.Cullen, Spenser, Marvell and Renaissance Pastoral (Cambridge: Harvard University Press, 1970), pp.125-7.

12. Most of the preceding discussion is a paraphrase of that of Cullen (op.cit., 34-41), necessarily employing a few of his phrases. Cullen weighs the arguments for both sides and decides that neither can have a complete solution on his own and is thus in need of completion by the other. He concludes that some sort of balance is the ideal and reaches similar conclusions with respect to the fable. However, although this balance may be the ideal, it is nonetheless imposed by the reader. Spenser gives little direct indication of the necessity of the balance. He does not point out any final answer although he may stimulate the reader to formulate one. From this point of view one could argue that E.K.'s imposed "answer" is just as valid in some ways as is Cullen's, though neither solution is directly implied by the poem. If the balance is the ideal, the important point with respect to the eclogue is that the balance is not attained. The argument comes to a complete standstill both before and after the fable, with no hint of possible progress. The two points of view may balance one another in some intellectually abstracted way, but the impression created by the actual eclogue is one of total stasis rather than one of balance.
13. This remark may cause some confusion since E.K. had maintained in the "Generall Argument" that the year begins in January. However, there is no need to assume a violent antithesis or contradiction. It is probable that the point at which the year us said to begin is largely dependent upon what the poet or commentator wants the beginning of the year to mean. Spenser himself is not consistent since the year begins in March in the Mutability Cantos.
14. This eclogue is in part about the need for a "new poete." This Tityrus is Chaucer, the mere mention of whose name orphically produces concord. However, Chaucer is soon revealed to be a failed Orpheus. The consequent need for a new poet to replace the old could also imply a potential victory of youth over age. Both the advertising-of-Spenser aspect of the eclogue and the slight to old age implied in Chaucer's failure seem to have escaped E.K. entirely. His gloss on Tityrus stands in ironic contrast to the actuality presented in the eclogue and may be designed to draw attention to Chaucer's failure by the indirect means of inappropriate praise.

15. Thenot tells Cuddie to "hearken the end" (1.101) which may mean either "listen until the completion of the tale," or "pay special attention to the end of the tale rather than the beginning," or, "take cognizance of my purpose in telling you this tale." This latter possibility underlines the fact that the tale is told by a character in a dramatic situation who has particular ends in view and may arrange the telling of the story in such a way as to promote those ends. That is, Spenser may be warning us to read the tale carefully and thus to be a bit sceptical of Thenot's interpretation.

16. Cullen, op.cit., 39, "The fable is a parody of the order and balance contained in the framework."

17. Ibid., 41-9, points out the strength and weakness of the arguments of both contestants, and, as in "Februarie" imposes the necessity of a balance, although the debate here too leads to a complete stasis.

18. Ibid., 68-76, discusses this eclogue in much the same terms as he uses for "Februarie" and "Maye" and arrives at a similar conclusion not taking sufficient account of the stasis reached by the protagonists and the implicit advertisement of Spenser.

19. It is possible that this surpassing the other eclogues is intended to indicate that this is one of the few eclogues which envision the possibility of a vertical movement out of the circle of the Calender. This vertical escape is through hope for an after life. The previous vertical escape possibility is "October" where Spenser advertizes his ability to transcend the pastoral genre. These two gestures of transcendence occur just before the Calender-cycle and Colin's submission to it become complete in "December."

CHAPTER TWO

1. Paul McLane, Spenser's Shepheardes Calender: A Study in Elizabethan Allegory, (Notre Dame and London: University of Notre Dame Press, 1961), between pp. 66-7 suggests that the oak represents the Earl of Leicester being cut down by Elizabeth, the husbandman and claims that the woodcut's husbandman is a female figure. This interpretation while probably accurate on one level, tends to limit the significance of both the eclogue and the woodcut, excluding some of the other implications. Nor is it clear that the husbandman is a female figure: the posture looks feminine but the bodily structure is unclear. The pointed object on the head, which may be a scarf protecting a hair style could just as easily be a hood to protect the figure from the inclement February weather. It is most probable that the artist rendered the sex sufficiently ambiguous in order that it might bear both the political interpretation and the more "morall and generall" interpretation.
2. Cf. Surgamus: solet esse gravis cantantibus umbra,
iuniperi gravis umbra, nocent et frugibus umbrae.
ite domum saturae, venit Hesperus, ite capellae.
(Eclogue X, ll. 75-8) and P.L.Smith (see Ch.1. note 6).
3. For a discussion of the roundelay see Appendix I.
4. Et nobis idem Alcimedon duo pocula fecit,
et molli circum est ansas amplexus acantho,
Orpheaque in medio posuit silvasque sequentes.
(Eclogue III, ll. 44-6).
5. It is possible that all the women together are the nine muses and three Graces. Then the problem becomes one of determining the status of Elisa. According to the ode she is worthy to be a fourth Grace (ll.112-116), but then one would need thirteen women. She may be one of the Muses inspiring Colin - "the immortal mirrhor" that "would rayse one's mynd above the starry skie" ("October," ll. 94-95). Since the ode in general foreshadows the grand encomiastic gesture of The Faerie Queene, which contains much history and is epic, Elisa may be Clio or Calliope, presented in the ode and in "June" (ll. 57-64) as the chief muse was also the mother of Orpheus, so the artist may be establishing a Calliope-Orpheus/Elizabeth-Spenser analogy in terms of patronage and advancement.

A lack of clarity in the woodcut makes it difficult to identify the branches carried by the various women, but at least one of them could be a stalk of grain to signify the fruits of peace, which E.K. hints at in his gloss on "Olives."

6. T.H.Cain, see note 10 in chapter 1.
7. There is an odd-looking creature in the background of the woodcut which looks as though it may be another Pegasus. But it may also be the fox with the pack on its back imitating the true Pegasus. If this is what the creature is, it may be designed to suggest that the rhetoric used by the fox to ensnare Kiddie, in the pattern of a malevolent Orpheus or Hercules Gallicus, is a parody of true poetry. Some of the sheep do seem rather fascinated by the performance suggesting the power of false rhetoric to mislead the uninformed.
8. The Thenot in this woodcut is not the old Thenot of "Februarie" (nor is the one in the eclogue), but a much younger one. The artist understood the poem well enough to realize that no character (except perhaps Colin) can be carried from one eclogue to another, for there is no plot which would require this consistency. Such statements as Cullen's that in "October" "Cuddie's argument is an extension of his argument in "Februarie" just as Piers' is an extension of his argument in "Maye" (p.70), implying a plot continuity, really make no sense with respect to the Calender as a whole.
9. See T.W.Ross, Chaucer's Bawdy (New York: E.P.Dutton and Co. Inc. 1972), p. 39.
10. McLane suggests that this building is the court of Elizabeth (Rosalind) and that Colin is the English people. This interpretation, like that for "Februarie's" woodcut may be true on one level but it likewise ignores some of the other important movements of the eclogue and does not account for such details as the bagpipe.

CHAPTER THREE

1. T.L.Steinberg, "E.K's Shepherd's Calender and Spenser's", Modern Language Studies, 3, Fall, 1973), 49.
2. B.R.McElderry Jr. "Archaism and Innovation in Spenser's Poetic Diction", Publications of the Modern Language Association XLVII (1932) 144-170. He concludes that of the nearly three hundred words glossed by E.K.

forty-six were not unusual in 1579, thirty-seven were dialect words which may or may not have been obscure (most of them survive in modern dialects), a maximum estimate of the archaisms is one hundred sixty-three, many of which are doubtful cases. McElderry claims that "first ... there are fewer clear archaisms than one would suppose from the extensive glosses; second ... these archaisms are not repeated as often as one might expect, and third, ... the archaisms themselves were not so far out of use as has been assumed" (p.153). Spenser's innovations in the Calender amount to no more than 115, 95 of which are variations and adoptions on already existent words, 11 are coinages and nine are borrowings from foreign tongues. Of the 163 possible archaisms E.K. glosses 116, implying that well over half these glosses are merely there to fill paper. The fact that E.K. could totally ignore 47 archaisms suggests that he did not take his task as critic, if that were his task, too seriously.

3. Steinberg, op.cit., 54 and J.W.Draper, "The Glosses to Spenser's "Shepheardes Calender"", Journal of English and Germanic Philology, XVIII (1919), 568-70.
4. Steinberg, does not consider the possibility that in some of these cases Spenser may be making the error himself or that the "error" is only apparent. See A.D.Kuersteiner, "E.K. is Spenser", Publications of the Modern Language Association, L (1935), 141-4. Another example is the "error" in the gloss on the word "inly" as "entirely" in "Maye," defensible both by the O.E.D, and by the context of the eclogue.

Perdie so farr am I from envie
That their fondness inly I pitie.

(ll. 37-8).

If "inly" here merely meant "inwardly" the line in the text is tautological, whereas, if it means "entirely" it could be used to indicate the intensity of Piers' pity, that the pity had affected the entirety of his inward being.

5. H.D.Rix gives some examples of Elizabethan teaching methods in Rhetoric in Spenser's Poetry (Pennsylvania State College Studies, No.7, 1940), pp. 7-19.
6. Spenser's handling of the classical amoebaeon contest is discussed as an example in Appendix I. All E.K. tells one about such motifs is that Spenser used them. It gives no suggestion of how or why.
7. W.L.Renwick, op.cit., his commentary, *passim*.
8. Rix, op.cit., 19-61.

8. Rix, *op.cit.*, 19-61, gives many examples of the figures in the Calender, as does V. Rubel, Poetic Dictiⁿ in the English Renaissance from Skelton through Spenser (New York: Modern Language Association of America, 1966), pp. 148-152.
9. See, Puttenham, The Arte of English Poesie, ed. G.P. Wellcock and A. Walker, (Cambridge 1936), pp. 167-8. Puttenham's definitions for the three figures discussed are as follows:
 "Ye have yet another manner of speach purporting at the first blush a defect which afterward is supplied, the Greeks call him Prolepsis, wee the Propounder or the explainer, which ye will: because he works both effects ... the first proposition is in a sort defective and of imperfect sense, till ye come by division to explaine and enlarge it, but if we should follow the original right we ought rather to call him the forestaller, for like as he that stands in the market way, and takes all up before it comes to the market in grosse and sells it by retail, so by this maner of speach our maker sets down before all the matter by a brief proposition and afterwards explains it by a division more particularly." (pp. 167-8).
 "it happens many times that to urge and enforce the matter we speak of, we go still mounting by degrees and increasing our speach with words or with sentences of more weight than one another, and is a figure of both great efficacie and ornament ... We call this figure by the Greek originall the Avancer or figure of increase because every word that is spoken is one of more weight than another." (p. 218-19).
 "Then ye have a figure which the Latins call traductio and I the translacer: which is when ye turn and trans- lace a word into many sundry shapes as the tailor doth his garment, and after that sort do play with him in your ditty." (pp. 203-4).
10. R. Tuve, Elizabethan and Metaphysical Imagery (Chicago: University of Chicago Press, 1947), p. 34.
11. Rix, *op.cit.*, 7-19.
12. Vergil, Eclogue IV, l. 1.
13. D. T. Starnes and E. W. Talbert, Classical Myth and Legend in Renaissance Dictionaries (Chapel Hill: University of North Carolina Press, 1955), p. 21.

14. T.H.Cain, "The Strategy of Praise in Spenser's "Aprill", 49-51.
15. C.S.Lewis, Spenser's Image of Life, ed. A.Fowler, (Cambridge, University Press, 1967), p.17.

EPILOGUE

1. Puttenham, op.cit., 100-1.
2. See chapter 2, note 2.
3. Vergil, Opera, ed. R.A.B. Mynors (Oxford: at the Clarendon Press, 1967), p.xii.

Ille ego qui quondam gracili modulatus avena
 carmen et egressus silvas vicina coegi
 ut quamvis avido parerenturava colone,
 gratum opis agricolis, at nunc horrentia Martis ..

APPENDIX I.

1. Cullen, op.cit., 29-112.
2. However Vergil is reticent to disturb the passivity of the otium and so subdues the effect of the victory by having Meliboeus forget that part of the song. The victory is thus reported not presented directly (Eclogue VII, ll. 69-70).
3. T.G.Rosenmeyer, The Green Cabinet (Berkely: University of California Press, 1973), p.94.
4. Ibid., 95.
5. Ibid., 94.

APPENDIX II

1. Renwick, op.cit., 226, 184, 167.
2. Communicated orally by T.H.Cain.
3. McLane, op.cit., 54.
4. Servius interpreted these lines as references to Vergil's composition as well: "ac si diceret nisi hac re occupatus, minime canerem. allegoricos autem significat se composuisse hunc libellum tenuissimo stilo" (In Vergilii Bucolica et Georgica commentarii rescensuit Georgius Thilo (Lipsae: in Aedibus, B.G, Teubneri, 1927), p.127).
5. W.Berg, Early Virgil, (London, Athlone Press, 1974) pp.111-112.
6. J.W.Bennett, The Evolution of the Faerie Queene (Bew York: Burt Franklin, 1960) p.103. This speculation is based on the fact that there is no gloss for the sestina. This lack may be designed to indirectly draw attention to it, as E.K. does mention it as Colin's "proper song" in his argument.

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