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An Interpretation of Spenser's Colin Clouts Come Home Again

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AN INTERPRETATION OF SPENSER'S COLIN CLOUTS

COME HOME AGAINE

by

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LIFE

Sam Meyer was born in Decorah, Iowa, on April 20, 1917.

He was graduated from Decorah High School on May 24, 1934. He attended Luther College, Decorah, from 1934 to 1936. From 1938 to 1940, he attended the State University of Iowa, Iowa City, Iowa. He was graduated cum laude from the State University on June 3, 1940, receiving the degree of Bachelor of Science in Commerce.

The writer enlisted in the United States Navy as a yeoman in the Intelligence Branch. He began active duty on August 9, 1941. On January 7, 1943, he was commissioned an ensign in the Supply Corps. He was separated from active Naval service on April 3, 1946, in the rank of lieutenant. He is now a lieutenant commander in the Reserve, attached to Naval Reserve Supply Company 9-7, Chicago.

The author started graduate study in English in April, 1948, at the University of Chicago. On December 16, 1949, he was awarded the Master of Arts degree. The three Master's papers which he wrote are entitled "History and Interpretation of Whitman's Song of the Answerer," "Addison's Criticism of the Aeneid in the Spectator Papers," and "Artistic Unity in Melville's The Encantadas."

The author began his studies for the doctorate at Loyola University, Chicago, in June, 1954. The requirement of a year of residence was fulfilled during the academic year 1955-56.

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The author taught English in two Illinois high schools, St. Charles and Bensenville, from 1949 to 1955. At present he teaches English and serves as adviser to the college weekly at Morton Junior College, Cicero, Illinois, where he has been a member of the faculty since 1956.

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CHAPTER I

INTRODUCTION

The writer's purpose in this dissertation is to supply an interpretative study of one of Spenser's important poems, Colin Clouts Come Home Againe, bearing a dedication, under date of December 27, 1591, to Sir Walter Raleigh,[1] and published in London by William Ponsonby in 1595. Such a study has long been needed because of the paucity of critical treatment dealing directly with this poem. As for interpretation per se there is virtually none.

One looks in vain for an interpretative study which one finds almost at random for the separate books of the Faerie Queene and most of the other poems. There are, for example, three full-scale interpretations of Muiopotmos, a poem of half the length of Colin Clout, from April, 1928, to December,

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[1]The writer's choice in spelling the name of this colorful and versatile Elizabethan as "Raleigh" is somewhat arbitrary. The main justification for it is that the name is so spelled in all of Spenser's references to his fellow poet and neighboring planter which occur in editions of Spenser's writings published during the author's lifetime. The name is spelled in this manner in the Dedicatory Letter, prefixed to Colin Clout and addressed to "Sir Walter Raleigh, Captaine of her Maiesties Guard," etc. The spelling is "Raleigh" in the two references contained in the 1590 edition of the Faerie Queene: the "Letter of the Authors" explaining the intention of the work; and the Dedicatory Sonnet addressed to the "sommers Nightingale."

Contemporary documents spell the name in a variety of ways, as did the owner of the name himself. For example, the Calendar of State Papers for Ireland, 1588-1592, has the name spelled as follows: Rawley, Raleigh, Ralegh, and Raleighe. Documents included in the Calendar of Carew Manuscripts, 1589-1600, contain spellings of the name in these ways: Raleigh, Ralighe, Ralegh,

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1934. In the single year 1930 there are two lengthy interpretations of Book

I of the Faerie Queene.

There exist in print, aside from editions, no books and only a handful

of articles dealing exclusively with Colin Clout. The articles relate, for

the most part, either to identifications of veiled personages and other top-

ical matters of limited aspect, or to sources and analogues. Such cardinal

literary aspects of the poem as diction, imagery, tone and feeling, have

hitherto received no consideration in the scholarship. Other central literary

phases such as rhetorical figures, versification in relation to diction, use

of personal material, and unity, are the subject of only incidental mention

in connection with the discussion of similar matters in other Spenser poems.

The ensuing chapters contain as part of their specific coverage a fairly

detailed presentation on the nature and scope of extant scholarship on each

of the cardinal literary aspects named in the chapter titles. Since the

matters referred to in the last sentence of the preceding paragraph each have

a chapter devoted to them, there is no need to be more explicit here with

respect to the status of previous investigations on these topics. But a dis-

cussion concerning the prior general interpretative treatments of Colin Clout,

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Raleghe, Rawlie, Rawleighe, Rawley. According to Philip Edwards, Sir Walter
Ralegh, Men and Books Series (London, [1953]), p. vii, the knight himself
used "Rauley" or "Rawleyghe" up to 1584, and after that, "Ralegh" only.

The two favored spellings of the twentieth century, "Raleigh" and
"Ralegh," both have scholarly sanction. The great Variorum edition of Spen-
ser's Works, issued from 1932 to 1957 under the aegis of Johns Hopkins Uni-
versity, employs the spelling "Raleigh" throughout, whereas the equally
authoritative Supplement to The Cambridge Bibliography of English Literature,
published by the University Press at Cambridge, England, in 1957, uses
"Ralegh."

to which this study may invite comparison, is certainly in order.

There are only three works which can at all be construed as interpretations of Colin Clout. The first can be disposed of briefly because of the cursory treatment imposed by its type and purpose. The chapter of seven pages in H. S. V. Jones, A Spenser Handbook (1930), is hardly more than a synopsis presenting introductory data and suggesting certain lines of approach.

The second such work because of its importance to Spenserian criticism deserves more extended notice. This is the Minor Poems, Volume I (1943), the seventh volume of the Variorum edition of Spenser's Complete Works. This magisterial volume, bringing together the greater part of the scholarship from the time of the original publication of Colin Clout in 1595 to the year 1942, must remain the foundation of all subsequent work on that poem. The Commentary on Colin Clout is a veritable mine of miscellaneous information on the poem.

The bulk of material in the Commentary is quotations and summaries from the collected and single editions of the various commentators and from a few key books and articles. These editions laid the groundwork for present-day scholarship. Much of the data found therein and reproduced in the Variorum has never been superseded. Of these editions, Daphnaida and Other Poems (1929), by W. L. Renwick, is the most accurate and valuable for the modern scholar's study of Colin Clout. In general, however, before accepting the notes of earlier commentators, one must purge away a great deal of dross.

The leading books and articles incorporated in part in the Variorum Commentary concentrate almost entirely on identifying allusions to the poets

and ladies at court or on sources and analogues. In other words--and this is the important point--the critical apparatus of the Variorum is applied largely to topical matters which, however important, are, after all, only one phase of critical attention to the poem. Unlike the treatment accorded the Shepheardes Calender in the same volume, for Colin Clout there are no appendices of General Criticism, Pastoral Sources, etc. Aside from the understandable pre-occupation of the Variorum editors with identifications, sources, and allusions, the inherent nature of variorum treatment--line-by-line notation--precludes a coherent general view or a unified interpretative approach. This is especially true in the case of Colin Clout for which there are no separate essays in the form of appendices. Fragmented handling is perhaps what E. N. S. T. is referring to in his Review of the Minor Poems, Volume I, when he says: "In places the effect is somewhat perplexing; for on some points the opinions differ widely and no conclusion is reached. Left puzzled in this way, a reader's best recourse is to turn to the text itself."[2]

Even if the Variorum treatment of Colin Clout were adequate--and the writer has already indicated that in the vital areas of general criticism and interpretation, it is at its weakest--a new treatment would be needed at this time to take into account the post-Variorum scholarship, to bring it into focus, and to deal with it on a single plane. In the seventeen years since

[2]Rev. of The Works of Edmund Spenser, A Variorum Edition, The Minor Poems, Vol. I, eds. Charles Grosvenor Osgood and Henry Gibbons Lotspeich (Baltimore, 1943), PQ, XXII (October 1943), 384.

the publication of Minor Poems, Volume I, containing the Colin Clout text and Commentary, the increase in Spenserian scholarly criticism has been phenomenal, although Colin Clout has received considerably less than the share commensurate even with its length, much less with its importance.[3]

The last of the three works which merit consideration as prior interpretation of Colin Clout is an unpublished doctoral dissertation by Kathrine Koller, "Studies in Spenser's Colin Clouts Come Home Again" (Johns Hopkins University, 1932). This dissertation explores a number of separate aspects of the poem and its background. The phases treated by Miss Koller are biographical: Spenser and Raleigh, identifications of personages, dating of poem with reference to time of publication of the Daphnaida; and literary: versification, Colin Clout and the classical pastoral, relationship of themes in Colin Clout to those of court-of-love writings, and similarity of themes between Colin Clout and other Spenser poems.

As may be noted by comparing the chapter headings of the present work with the summary just given of Miss Koller's topics, there is only one topic in the present thesis which directly parallels one of Miss Koller's—that of versification. However, the duplication is more apparent than real. Miss

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[3]In the Foreword to Edmund Spenser: A Bibliographical Supplement (Baltimore, 1937), p. vii, Dorothy F. Atkinson states: "The need for such a supplement is obvious, for it is hardly an exaggeration to say that the Spenseriana published since 1923 [the date of publication of Frederick Ives Carpenter's A Reference Guide to Edmund Spenser] equals in volume all that had hitherto been printed on the subject." There has been no abatement in the flood of Spenseriana. However, as William R. Mueller points out in Spenser's Critics: Changing Currents in Literary Taste (Syracuse, 1959), p. 2, "The large majority of Spenser criticism is directed, as one might expect, toward the Faerie Queene."

Koller's Chapter II, Section i, entitled "The Versification of <u>Colin Clout</u>," consists of only five pages. The last two of these pages are devoted entirely to showing that Spenser's selection of the cross-rhymed stanza was probably due to its popularity with Raleigh and other courtly poets. No attempt is made by Miss Koller to relate the versification to the diction or to show how prosody furthers or hinders the general effect intended.

One fundamental difference between Miss Koller's treatment and that of the present writer is that her orientation, even in the "literary" sections, is historical; his is belletristic. Another important difference is that Miss Koller deals with certain isolated aspects of the poem; the present writer essays to deal in a unified way with all the salient aspects in relation to their functional contribution to the whole. While some of Miss Koller's findings are certainly germane to the present study and are, in fact, drawn upon when appropriate, the present writer attempts to develop fully in relation to the poem's total effect key literary phases <u>not touched upon at all</u> by Miss Koller. These are: Rhetorical figures, diction, imagery, the oreotic sphere, use of personal material, and the problem of unity.

The summary just given of the treatment accorded <u>Colin Clout</u> in the three main works devoted to it indicates that none of these works comes directly to grips with the poem conceived as a self-inclusive work of literary art. These works have brought together an abundance of material which, however valuable in itself, does not automatically illuminate the poem. It is, therefore, no part of the present writer's intention to add to this store of background information for its own sake. It is not at all his purpose to supply a new Variorum or a new Handbook, or to develop comprehensive

materials essential to the preparation of a new edition. The writer assumes
that few unexplored areas remain by the end of the dissertation; nevertheless
there is no intention to present a full treatment of such matters as disputed
identifications, linguistic history, prosody per se, dating of Colin Clout,
and the like. There has already been, in the writer's opinion, a comparative
plethora of such efforts. To put the matter colloquially, there has been a
perpetual cutting of bait, but very little fishing! No one apparently has
taken a long, hard look at the poem as a whole in an effort to determine what
it means. If anyone has, the results have not yet, to the writer's knowledge,
reached print.

Despite the dearth of books and articles giving full and direct attention
to the poem, there lie, in the already vast and rapidly growing field of
Spenserian criticism, numerous tantalizingly brief references to the poem.
The most sensitive of these suggest that the poem possesses a breadth and
depth not likely to be suspected by the casual reader who is willing to take
at face value Spenser's modest reference, in the Dedicatory Letter, to the
poem as a "simple pastorall." In one sense the entire dissertation which
follows is an elaboration of the richness the reader finds in Colin Clout
once he begins to probe beneath the exterior.

The "exterior" itself or the paraphrasable content has been summed up in
the entry on Colin Clout appearing in the Oxford Companion to English Litera-
ture. Quoting that précis here may conveniently serve to represent the con-
ventional concept of "what the poem is about":

> The poem describes in allegorical form how Ralegh visited Spenser in
> Ireland, and induced him to come to England "his Cynthia to see"--
> i.e. the queen. There is a charming description of the sea voyage;

after which the poet tells of the glories of the queen and her court, and the beauty of the ladies who frequent it. Then follows a bitter attack on the envies and intrigues of the court. The poem ends with a tribute to "Rosalind" in spite of her cruelty to the poet.[4]

In conveying the inadequacy of previous Colin Clout scholarship as literary interpretation of the poem, the writer has suggested indirectly the task which he has set for himself in this dissertation. However, it will doubtless serve the interests of clarity to enunciate its objectives now more overtly and specifically. The present study, besides bringing under purview the vast bulk of relevent but scattered material on the poem, will attempt to illuminate its meaning fully. It will seek to do this by interpreting the poem's background and component elements in relation to their functional contribution to the finished poem as a whole. In the process, it will give, for the first time, direct and full consideration to the prime literary aspects, which the scholarship has hitherto neglected entirely or to which it has afforded only limited attention. Except for this chapter and the one following, the center of attention will be, throughout, the text of the poem. Factors external to the poem will receive consideration only when their relevance is direct and demonstrable.

The method employed in the treatment is mainly inductive, with the discussion proceeding from description and analysis to generalization. The order of presentation is that determined, insofar as practicable, by a progression from smaller to larger structural units. This order is reversed in the treatment of rhetorical figures (Chapter III) before that of words (Chapter IV)

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[4]Paul Harvey, ed. and comp. The Oxford Companion to English Literature, 3rd ed. (Oxford, [1946]), p. 175.

because of the critical advantage to be gained from showing the reciprocal effects of diction and versification upon one another. Because the inductive method largely determines the order, a knowledge of the design and meaning of the poem comes to the reader only gradually. The movement from particular to general ordinarily facilitates understanding on the part of the reader. However, there may be times when the reader will find it expedient to turn to the early part of Chapter VI for a statement regarding the division of the poem into three narrative episodes and five thematic parts, or when he will wish to turn to Chapter VIII for a synthesis of the poem.

It is indeed gratifying to record that the "long, hard look" at the poem taken according to this method has not been fruitless. Indeed, it may not be amiss to indicate some of the more significant results of this search, provided the reader will bear in mind that they are presented at this juncture as hypotheses rather than as established conclusions. The fact that certain of the findings diverge so sharply from views currently held on Colin Clout makes the writer keenly conscious of his obligation to try to validate them in the body of the text. He feels, notwithstanding, that the study has brought into being some genuinely fresh insights about the poem. One of these is the important role played by the abundant rhetorical figures in building up blocks of verse. Another is the intimate relationship existing between the distinctive vocabulary employed and the prosody. Still another new point of view is the drama-like quality of the poem and the emotional vibrancy underlying the utterances of the title character.

Focusing the gaze directly upon the poem as a work of literary art has made it possible, moreover, to fill some gaping holes in the criticism. A

good example of this result is an explanation at long last of the Bregoge-Mulla myth as an allegory illustrating what happens in the world of men when concord and divinely ordered love are breached. This myth, occupying 55 of the poem's total 955 lines, has been regarded as a pleasant "digression" by the few critics who concerned themselves about its meaning at all.

Close attention directed to the text of the poem reveals how little the imagery is used to evoke sensuous response, how much to objectify concepts and to symbolize values. The passages celebrating the Queen and her retinue of aristocratic ladies have been much censured as being insincere or overly fulsome in their praise. The superlatives of these passages are supplied by figurative imagery. When the imagery is related to its contextual background and to its formulation from logic-taught modes, the descriptive sections which it interpenetrates take on a different coloration than the one commonly given them. The beauty and grace which the encomiums paint is not so much of the flesh as of the spirit. Far from being intended as realistic portraits of mortal women, the passages are seen when properly read to be praises of abstract and idealized beauty and virtue embodied in all womankind--attributes which are here exemplified by the particular ladies referred to. Concretely, Queen Elizabeth, at the time of Colin Clout's publication a sexagenarian in manifestly poor health, is not made out by Spenser, as many have mistakenly assumed, to be a latter-day Helen of Troy!

A fresh approach has made one generally accepted notion regarding Colin Clout highly suspect, if not altogether untenable. That is the conception of the poem as primarily an autobiographical and historical account--a view held by generations of Spenser scholars, including those of the present time--with

almost compulsive persistence. A searching examination induces the beliefs
that the poem is neither autobiography nor history, though it has elements of
both; and that the poem's most significant fidelity is not to the author's ex-
ternal affairs and relationships but to his imaginative life. In other words,
artistic sincerity takes precedence over literal truths of time and circum-
stance. The fundamental orientation of the poem is thus fictive, not factual.

One final example may suffice to give the reader an idea of the hitherto
unperceived patterns the poem is seen to exhibit when brought under direct
focus. Over the centuries Colin Clout has received its share of praise. But
none of this critical approbation has been for its unity of design and theme.
Yet the long close look fixed upon the poem in this study has discovered both
kinds of unity and a comprehensive consistency as well.

Confirmation of these tentative formulations must necessarily wait upon
proofs to be advanced in the main body of the text. However, before entering
into the literary topics which constitute the principal subject of this in-
vestigation, it will be instructive to deal with certain matters concerned
with general orientation and with textual readings. Treatment of the former
includes the circumstances under which the poem reached print; questions of
non-entry in the Stationers' Register; the work of the mechanical producers
of the small quarto volume of 1595 in which Colin Clout first appeared; and
the make-up of the book. Treatment of the latter includes a collation of the
two states of the outer forme of sheet C, and a collation of the revised
quarto with the Variorum text upon which this study is based. Data on these
matters which lend needed perspective to an extended consideration of the
poem lie scattered among many sources, some not readily accessible. Even

when, after much spade work, these data are brought to light, they are not self-explanatory, but require expatiation to make their significance clear. In many cases, to be sure, the writer will show that some of these matters external to the poem have little or no direct bearing on its interpretation. But in cases where this is true, it appears incumbent upon the writer to prove, not to assume, non-relevance.

The ensuing chapter, "Colin Clout: the Book and the Poem," devotes itself to these matters which are extrinsic to the poem as an artistic entity but which are helpful, if not indispensable, for a reasoned approach to the work itself.

CHAPTER II

COLIN CLOUT: THE BOOK AND THE POEM

Though it is well known that manuscript circulation of literary pieces

was common in Tudor England and that at least part of the Faerie Queene was

circulating in that form prior to its publication in 1590,[1] there is no evi-

dence that "Colin Clout"[2] circulated in this manner. The fact that four

years elapsed between its dedication date in 1591 and its publication makes

circulation in manuscript a strong possibility, however. One authority, in

fact, makes the outright but undocumented statement that Spenser "sent the

manuscript of Colin Clout to Ralegh, and, although it was not printed till

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[1] Alexander C. Judson, The Life of Edmund Spenser, Vol. IX of The Works
of Edmund Spenser: A Variorum Edition, eds. Edwin Greenlaw et al., 10 vols.
in 11 (Baltimore, 1932-57), p. 127. In accordance with the system of refer-
ence established in the Index (p. 1), which covers the eight volumes of poetry
only, reference to the poetry and editorial material thus disposed will be to
Works, followed by the volume number in this manner: Vol. I: F.Q., Bk. 1;
Vol. II: F.Q., Bk. II; Vol. III: F.Q., Bk. III; Vol. IV: F.Q., Bk. IV;
Vol. V: F.Q., Bk. V; Vol. VI: F.Q., Bks. VI-VII; Vol. VII: Minor Poems,
Vol. I; Vol. VIII: Minor Poems, Vol. II. The biography of Spenser will be
designated Judson, Life. This is the ninth book in the series. The Prose
Works, the tenth book in the series, will be referred to as Works, X.

[2] In this chapter only the poem, as distinguished from the volume which
takes its title from it, will be enclosed in quotation marks. When the refer-
ence is to the volume, the title will be underscored. However, no alterations
will be made in quotations where the title appears. In all subsequent chap-
ters, the usual convention of underscoring the title of a long poem frequently
cited will be adhered to.

1595, it soon passed from hand to hand."[3]

The fact that the volume containing the first known publication of "Colin Clout" was not entered in the Stationers' Register suggests the slight possibility that the poem may have been printed earlier in a work now lost. Most commentators simply record the fact of non-entry. Only one of them-- John Payne Collier--attempts to explain it. Collier, a brilliant but mis- guided[4] Renaissance scholar of the nineteenth century in England, was perhaps led to speculate on the reasons for non-registry of Colin Clout because of his first-hand acquaintanceship with the registers and other documents per- taining to the Stationers' Company. He had anticipated Arber in the publi- cation of the registers by bringing out in 1848-49 his Extracts from the Register of the Stationers Company. These Extracts contain entries relating to books of drama and popular literature from the years 1557 to 1587.[5] Collier's comment regarding non-registry of Colin Clout occurs in "The Life of Edmund Spenser," prefixed to his edition of the Works. It warrants being quoted in full:

> Considering the character of this poem, it deserves remark that no entry
> of it for licence is to be met with in the books at Stationers' Hall.
> Perhaps Ponsonby did not present it for the purpose, nor sought to

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[3]Sir Sidney Lee, "Edmund Spenser," Great Englishmen of the Sixteenth Century (London, 1904), p. 181.

[4]See Richard D. Altick, The Scholar Adventurers (New York, 1950), pp. 144-160, for an interesting account of Collier's forgeries.

[5]For details concerning the Extracts, see Sidney Race, "John Payne Collier and the Stationers' Registers," N&Q, N.S. II (November 1955), 492. Race remarks on the fine quality of Collier's pioneer work in transcribing the registers (ibid.).

obtain the _imprimatur_ of the Archbishop of Canterbury, or the Bishop of
London, or of any other competent authority. For a small part of the
volume, viz. Lodowick Bryskett's "Mourning Muse of Thestylis," it may be
remembered that a licence had been obtained as long since as August,
1587; and in the doubt whether more need be done, the publisher may have
been satisfied with that.[6]

Collier adds in a note: "Another reason for thinking a new licence unneces-
sary, may have been, that, two years before the appearance of 'Colin Clout's
come Home again,' with its appendices on the death of Sidney, Roydon's
'Elegy,' and Raleigh's 'Epitaph,' with 'Another of the same,' had been printed
in the poetical miscellany called 'The Phoenix Nest,' 4to. 1593."[7]

Collier is accurate in all the factual details presented, with the minor
exception that the authorship of "Another of the Same" is still uncertain.
This poem is the last of seven elegies on Sir Philip Sidney (d. October 17,
1586) which follow "Colin Clout" in the quarto.[8]

The third elegy printed in the _Colin Clout_ volume, "The Mourning Muse of
Thestylis," was entered on the Stationers' Register to John Wolfe under date
of August 22, 1587. The entry gives the author's name: "the mourninge muses
of Lod[ovick] Bryskett vpon the Deathe of the moste noble Sir Phillip Sidney
knight &c."[9]

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[6]_The Works of Edmund Spenser_, ed. John Payne Collier (London, 1862), I,
cxxi-cxxii.

[7]_Ibid._, p. cxxii.

[8]A complete bibliographic description of _Colin Clout_ is given in Francis
R. Johnson, _A Critical Bibliography of the Works of Edmund Spenser Printed
before 1700_ (Baltimore, 1933), pp. 30-31.

[9]Edward Arber, ed. _A Transcript of the Registers of the Company of
Stationers, 1554-1640_ (London, 1875-94), II, 474.

The <u>Phoenix Nest</u> to which Collier alludes is a poetical miscellany compiled by an unidentified "R.S." The quarto was entered in the register on October 8, 1593.[10] The opening trilogy of obituary poems, which directly follows a prose vindication of Sidney's uncle, Sir Robert Dudley, Earl of Leicester (d. September 4, 1588), is the same as the last poems of the <u>Colin Clout</u> volume: "An Elegie, or Friends Passion, for his Astrophill"; "An Epitaph vpon the Right Honorable Sir Philip Sidney Knight: Lord Gouernor of Flushing"; and "Another of the same."[11]

Thus, Collier's point that Ponsonby may have thought a new license unnecessary since half of the eight poems had already been covered by registry may have some validity. But the implication contained in his statement, "Considering the character of this poem, it deserves remark that no entry of it for licence is to be met with at Stationers' Hall," is almost certainly wrong. It is clear that Collier intends to suggest that Ponsonby's failure to register the volume was deliberate--that it was based on the fear that, owing to the satirical section of the evils at court, the licensers might refuse to pass it. If Collier's implication is valid, a rather significant presupposition is created as regards the way the diatribe against bad courtiers

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[10]<u>Ibid.</u>, II, 637.

[11]Hyder Edward Rollins, ed. The <u>Phoenix Nest</u> (Cambridge, Mass., 1931), pp. 9-19. Rollins discusses in his Notes the bases for attributing the authorship of the first two poems to Matthew Royden and to Sir Walter Raleigh, respectively (pp. 115-118, 123-126). He also presents the inconclusive evidence for the respective claims of Sir Edward Dyer and of Sir Fulke Greville to the authorship of "Another of the Same" (pp. 130-131). On the strength of collations and other evidence, Rollins concludes that the three last poems in the <u>Colin Clout</u> volume were printed directly from the <u>Phoenix Nest</u> (pp. xli, 115-117, 123-125).

should be interpreted. The present writer contends, for three reasons, that
Collier's implication is unfounded--that the absence of the work from register
entry does not reflect on its censurable content. The more likely explanation
is that Ponsonby was simply not concerned about copyright protection for the
contents of the volume.

The first of the reasons for questioning Collier's supposition is this:
The fact that Colin Clout was not entered in the registers does not set it
apart as unique for the period. Arber, in his introductory remarks to the
Transcript of the Registers, alludes to the deficiency of the registers "as a
record of their total contemporaneous Literature." He states that this matter,
together with "the why and wherefore thereof" will "constitute the consumma-
tion of this Enquiry."[12] However, nowhere in the five volumes is the problem
of non-entry taken up. Another authority on Elizabethan printing and pub-
lishing asserts, "Many books were not entered at all,"[13] but he does not
expatiate on the reasons for this fact. It is known, of course, that royal
printers and others who held special privileges and monopolies for printing
a certain book, or a class of books, were under no obligation to enter their
books.[14] Numerous works of belles lettres, which as a class were outside of
privileged classifications, were not entered. Among Spenser's own works, all

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[12]The quoted phrases are from Arber, I, 1.

[13]Ronald B. McKerrow, An Introduction to Bibliography for Literary
Students (Oxford, [1927]), p. 136, n. 1.

[14]H. G. Aldis, "The Book Trade, 1557-1625," The Cambridge History of
English Literature, eds. A. W. Ward and A. R. Waller (Cambridge, Eng., 1909),
IV, 379.

of which were originally published by Ponsonby except the Shepheardes Calender, the following, besides Colin Clout, were not entered: Daphnaïda (1591), Fowre Hymnes (1596), and Prothalamion (1596). Of these, the Daphnaïda and the Prothalamion were certainly innocuous enough, so that fear of failure to get approval from the licensing authorities can hardly be the reason for the publisher's failure to enter them.[15]

A second reason supports the contention that Collier read into the circumstance of non-entry of Colin Clout more than is supported by the evidence. This is the fact that entry in the register and licensing approval were not necessarily synonymous. The Star Chamber decree of June 23, 1586, based on Queen Elizabeth's Injunctions of 1559, is very explicit on the point that all books (with the exception of certain exempt classifications) were required to be licensed by the Archbishop of Canterbury and the Bishop of London.[16] A notice to the Stationers of June 3, 1588, gives the names of eight ecclesiastics who could license books as deputies of the prelates.[17] Accordingly, the law of the Realm required that all new books be authorized by the primates or their deputies. Although the administration and enforcement of the regulations were a joint responsibility of the Stationers' Company and the

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[15] Alexander B. Grosart, Life of Spenser, Vol. I of The Complete Works in Verse and Prose of Edmund Spenser, ed. Grosart, 10 vols. (privately printed, 1882-84), p. 166, connects the fact that Daphnaïda was not registered at Stationers' Hall with the belief that "it was probably privately printed for the family."

[16] Frederick Seaton Siebert, Freedom of the Press in England, 1476-1776: The Rise and Decline of Government Controls (Urbana, 1952), pp. 61-62.

[17] Ibid., p. 62.

ecclesiastical officers,[18] no law specifically required the books to be entered in the register. According to Aldis, "Under the rules of the Company, each member was required to enter in the register the name of any book or copy which he claimed as his property and desired to print, paying, at the same time, a fee for the entry."[19] Entries in the registers for the decade of the nineties sometimes contain evidence of authorization by the deputies; for example, the name of Hartwell, secretary to Whitgift, Archbishop of Canterbury, and one of the eight deputies, occurs very frequently; but entry per se is not prima facie evidence of approval any more than non-registry is prima facie evidence of rejection or unlawful publication. Registry hardly proves more than the fact that a fee of six shillings was paid to the Renter Warden of the Company. Some entries, in fact, are made with the notation that they are not effective unless approval is later secured.[20]

The registers, it should be recalled, are "money accounts of this Corporation of Book-Speculators and their Associates."[21] They are not books of original entry. Rather, the registers are transcripts of financial data taken

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[18]Ibid.

[19]Page 378. Italics added.

[20]See Arber, III, 90, for an entry to John Wolfe, dated September 7, 1597, which contains such a proviso. The rights to the book were transferred the next year to Thomas Creede, the printer of Colin Clout, with a notation to the effect that "hee [Creede] hath gotten master Hartwelles hande for the alowance thereof. [sic] leavinge out the discourse touchinge the quene of Scottes by him crossed out/" (ibid.).

[21]Ibid., I, xvi.

from the original records, which are unfortunately lost. It is quite possible that these books of original entry contained complete data on the authorization of a book. Unless an entry fee were paid, however, the original recording would not be transferred to the registers.[22]

The third and perhaps strongest grounds for rejecting Collier's implication about the possibly illegal issuance of Colin Clout is that it is virtually unthinkable that Ponsonby would have violated the law expressly requiring that all original editions be approved by duly-appointed censors. Ponsonby, called authoritatively "the most important publisher in the Elizabethan period,"[23] was, judging from all accounts, what would now be colloquially termed "the fair-haired boy" of the Company.

During the period 1560 to 1598 he rose from printer's apprentice[24] to Junior Warden of the Company.[25] The latter position was roughly comparable to that of a twentieth-century executive vice-president. On May 6, 1588, Ponsonby was admitted a member of the Livery,[26] a select group of senior officials. This standing, according to one reliable source, was reached by

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[22] See Siebert, pp. 57-58, for a discussion of the differences between the entry book and the account book, the latter usually being referred to as the register.

[23] Ronald B. McKerrow, ed. A Dictionary of Printers and Booksellers in England, Scotland and Ireland, and of Foreign Printers of English Books, 1557-1640 (London, 1910), p. 217.

[24] Arber, I, 148.

[25] Ibid., II, 229.

[26] Joseph Ames, Typographical Antiquities, ed. William Herbert (London, 1785-90), II, 1273.

no more than one-fourth of all the apprentices.[27] Ponsonby served as Renter Warden from July 15, 1595 to July 15, 1596.[28] The two Renter Wardens, ranking among the top five officials, were the "minor Cash Officers of the Company."[29] Three years after the publication of Colin Clout, Ponsonby was elected Junior Warden, the third highest position attainable in the Company.

The bylaws of the Company, read at the administration of the free-man's oath, which Ponsonby presumably took on January 11, 1571,[30] the day he became free of the Company, had for one of its provisions the following: "It is hereby Ordained, that no Member or Members of this Company shall hereafter knowingly Imprint or cause to be Imprinted any Book, Pamphlet, Portraicture, Picture or Paper whereunto the Law requires a License, without such License as by the Law is directed for the Imprinting of the same."[31]

Is it likely that this "good company man," with a virtually impeccable record,[32] would deliberately violate the strict requirements of the law and the ordinances of the Company in order to secure the printing of a book containing selections by some of England's most famous names?

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[27]Arber, I, xli.

[28]Ames, II, 1273; Arber I, 577.

[29]Arber, I, xliv.

[30]Ibid., p. 446.

[31]Ibid., p. 17, reprinting "The By-Law to be Read at the Administring of the Free-mans Oath," etc.

[32]In the entire preserved record of the Stationers' Registers, only one offense is recorded against Ponsonby--and that a minor one--keeping his shop open on a holiday, October 19, 1586. He was given a token fine of sixpence for this infraction (Arber, II, 859).

The purpose of the foregoing arguments is effectively to lay the ghost to Collier's conjecture that non-registry of Colin Clout suggests a degree of legal impropriety connected with its publication. No known evidence supports this hypothesis, and the weight of known facts and logic is against it.

The relative part played by Ponsonby as publisher and Spenser as author in the choice and arrangement of poems to be included in the volume is unknown, although, like the matter of non-registry, it has been the subject of speculation. It is doubtful, however, that anything discovered about this aspect of the book could have a material bearing on the interpretation of "Colin Clout." The few links connecting "Colin Clout" and the series of seven elegies on Sidney are relatively insignificant for purposes of exegesis.[33] One such connection is the fact that Spenser composed the first two dirges--"Astrophel" and the "Doleful Lay of Clorinda"[34]--which introduce the commemorative series. The closing passages of these poems prepare the way

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[33]Percy W. Long, "Spenser and Lady Carey," MLR, III (April 1908), 261, takes it for granted that there is no real connection between "Colin Clout" and the rest of the poems. Expressing doubt that Amoretti and Epithalamion celebrate the same person merely because both poems were published in the same volume, he queries, "why did he [Spenser] publish together the unrelated Colin Clout and elegies on Astrophel?"

[34]See Works, VII, 500-505, for commentaries justifying the now generally accepted addition of the "Doleful Lay" to the Spenser canon, even though the closing stanza of "Astrophel" attributes the "Lay" to "Clorinda," the sister of Astrophel, i.e., the Countess of Pembroke.

for elegies that follow them.[35] Bryskett, Roydon, and Raleigh, known authors

of the third, fifth, and sixth elegies respectively, were friends of Spen-

ser's.[36] And finally, Bryskett and Raleigh, with whom Spenser, as an offi-

cial of Munster and an undertaker in Ireland, had much in common, figure

prominently as personages in "Colin Clout." There Bryskett appears under the

pastoral guise of Thestylis, and Raleigh, under that of the Shepherd of the

Ocean.

The inclusion of "Colin Clout" in the same volume with "Astrophel" and

the other six memorial poems does not appear to be based on any organic con-

nection between "Colin Clout" and the elegies. It is true that Sidney is

eulogized in "Colin Clout" as well as in the memorial poems, but in "Colin

Clout" Sidney is only one of a group of ten court poets whose praises Colin

sings. That "Colin Clout" and the obituary verses appear within a single

binding may be simply a fortuitous circumstance. Their inclusion in the same

volume may possibly be related to the fact that Ponsonby was the publisher

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[35]Cf. Herbert Ellsworth Cory, Edmund Spenser: A Critical Study, Univer-
sity of California Publications in Modern Philology, Vol. V (Berkeley, 1917),
p. 215: "'Astrophel' . . . was composed . . . as a prelude to a series of
elegies most of which had been written some years before . . . . it seems
likely that they had been turned over to Spenser for editorial supervision
and for the prelude"; and Hoyt H. Hudson, "Penelope Devereux as Sidney's
Stella," HLB, No. 7 (April 1935), p. 119, n. 1: "I do not know that the fact
has ever been noted, but from the make-up of the book it seems clear that
Spenser was responsible only for his own, the Countess of Pembroke's, and
Bryskett's elegies; that is, he wrote his own and the introductions and links
serving to connect the others with his. Ponsonbie, the printer, seems to have
lifted the other three elegies from The Phoenix Nest and appended them."

[36]DNB, s.v., Roydon, Matthew, states that Roydon was intimate with the
chief poets of the day, including Spenser, Sidney, and others.

of all of Sidney's writings,[37] equally with those of Spenser's, barring only the Calender for the latter. Ponsonby brought out the first edition of Sidney's Arcadia in 1590; an edition of the same pastoral romance revised by the Countess of Pembroke, in 1593; and a third edition, which included other Sidney pieces, in 1598.[38] As a publisher of one of Spenser's earlier volumes, Complaints (1591), Ponsonby, if one can rely on his preface, seems to have exercised considerable independence in selecting the poems for inclusion.[39]

The question of Spenser's actual attendance upon the printer is of interest because Spenser may have had something to do with the fact that "Colin Clout" underwent partial revision during press run-off. W. L. Renwick first pointed out in 1929 that "Colin Clout" exists in two states as regards the outer forms of sheet C. This forme or side of the original sheet on which four pages are printed contains signature pages and lines as follows: Clr, ll. 352-381; C2v, ll. 446-476; C3r, ll. 477-506; and C4v, ll. 567-596.[40] How many copies of books issued in each of the two states is not known. Nor

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[37]Phoebe Sheavyn, "Writers and the Publishing Trade, Circa 1600," Library, N.S., VII (October 1906), 341.

[38]McKerrow, Dictionary of Printers and Booksellers, p. 218.

[39]Cf. ibid.: "In the next year [1591] Ponsonby gathered into a volume various unpublished pieces by Spenser and published them on his own responsibility under the title of Complaints." For a contrary view emphasizing Spenser's predominant influence in the collection and arrangement of the poems in this volume, see Complaints, ed. W. L. Renwick, An Elizabethan Gallery, No. 1 (London, 1928), pp. 179-180.

[40]Daphnaïda and Other Poems, ed. W. L. Renwick, An Elizabethan Gallery, No. 4 (London, 1929), p. 233. This volume will henceforth be cited simply as Daphnaïda.

is there any record of the total number of copies of Colin Clout printed in
the original edition. The regulation of the Stationers' Company in 1586
limiting the size of an edition to 1,200 or 1,500 impressions[41] is of no real
assistance in estimating the size of the issue. Of thirty copies checked by
Johnson, fourteen have the revised state of the outer forms of sheet C.[42]
The editor of Minor Poems, Volume I, which contains "Colin Clout," states
that thirty copies of the unrevised state of the Quarto, 1595, and seventeen
copies of the revised state are known.[43] The present writer can assert for
the first time that at least one line from a sheet other than sheet C was
also revised. The line is number 235 from the outer forme of sheet B.[44]

It will be shown that the revised version differs from the unrevised
version, affecting sheet C alone, only in respect to having minor alterations,

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[41]Charles Robert Rivington, "The Records of the Worshipful Company of
Stationers," in Arber, V, liii.

[42]Page 31.

[43]Works, VII, 708.

[44]The reading of "Regient" for this line in the Newberry Library copy
of the revised Quarto of 1595 is not noted nor recorded as a variant reading
outside this thesis. It undoubtedly represents a misprint corrected during
press run-off in other copies of the outer forme of sheet B. It was unnec-
essary to the purpose of this dissertation to attempt a complete study of
the extant copies of Colin Clout respecting the reading of this line, but in
a sample survey of seven copies, both unrevised (Qa) and revised (Qb), all
seven show the corrected word "Regent." This is the reading printed in the
Variorum text of "Colin Clout," based on the revised issue. Information on
the seven copies was supplied to the writer in letters as follows: James G.
McManaway, The Folger Shakespeare Library, Washington, D. C., September 25,
1959: copies identified as "cs. 10 and HH 195/8" [Qb], and John Evelyn's
copy [Qa]; Mary Isabel Fry, Henry E. Huntington Library and Art Gallery, San
Marino, Calif., September 30, 1959: copy not otherwise identified [Qa]; and

usually at or near the ends of lines. These changes were made for one of two

purposes: correcting obvious errors and misprints, and facilitating a more

sensitive or more fluent reading by punctuation improvements. The changes

incorporated in the revised version are such that they would not be beyond the

ability of an intelligent press reader to make. It is well known that it was

quite common for an Elizabethan author to be present in the print shop to

oversee the printing of a volume of his work or to be sent revises both for

copy emendations and for proofreading corrections.[45] There is no evidence,

however, to show that Spenser himself had a hand in the revisions of the vol-

ume being printed sometime during the year 1595 on the press of Thomas Creede

or Creed, whose establishment on Thames Street carried the sign of the Cath-

erine Wheel.[46] Moreover, the weight of evidence is to the effect that the

printer had primary responsibility for spelling and punctuation, although the

William A. Jackson, The Houghton Library, Harvard University, Cambridge,
Mass., October 2, 1959: the Houghton copy [Qa], and the Widener copy [Qb];
J. Louis Kuethe, The Library, The Johns Hopkins University, Baltimore, Md.:
copy not otherwise identified [Qb]. Little information is available regarding
the Newberry Library copy beyond what is recorded in the catalogue of the col-
lection from which it came. The volume was acquired by the Newberry Library
in 1890 as part of the entire Henry Probasco collection. The Catalogue of the
Collection of Books, Manuscripts, and Works of Art Belonging to Mr. Henry
Probasco (Cincinnati, 1873), p. 319, describes the book as "1 vol. 4to, red
levant morocco (Riviere)." The binder, Robert Riviere, had a book binding
establishment in London during the middle years of the nineteenth century
(DNB).

[45]McKerrow, Introduction to Bibliography, pp. 205-208.

[46]H. R. Plomer, "The Printers of Shakespeare's Plays and Poems," Library,
N.S., VII (April 1906), 155. (This article is the source of most of the
material on Creede in McKerrow's Dictionary of Printers and Booksellers.)

compositor would, of course, be influenced by the particular copy he was using.[47]

Since, however, Spenser is believed to have been in England during at least part of the year 1595[48] and may easily have had something to do with the revisions, and since the basic text adopted by the writer for this study is that of the Variorum based on the revised version, it seems desirable to

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[47] For a discussion of the printer's role in determining the spelling, modified by considerations of the manuscript, see McKerrow, *Introduction to Bibliography*, pp. 246-249. McKerrow's conclusion is: "We may thus regard it as a general rule--for what it is worth--that in common words and in words misread as common words, the compositor would follow his own spelling; in rare ones, or words which are not words at all, the spelling of the MS. or what he believed to be its spelling" (p. 249). Ray Heffner and Ernest Strathmann, in a study of the early quartos of the *Faerie Queene*, find that the printer was responsible for the spelling in both the 1590 and 1596 editions of Part I of the *Faerie Queene*, with the printer of the 1596 edition (Richard Field) being influenced by the copy of 1590 from which he was setting (*Works*, I, 522).

For a statement of the general practice of Elizabethan printers as regards punctuation of copy they were setting up in type, see McKerrow, *Introduction to Bibliography*, pp. 250-251. McKerrow believes that such rules on punctuation as there were "existed chiefly among the printers" (p. 250). Frederick M. Padelford reaches a similar conclusion. In commenting on the punctuation of the *Colin Clout* volume, he refers to his earlier study of the punctuation of the *Faerie Queene*, which, according to him, "shows that the pointing was largely determined by the printer" (*Works*, VII, 502). He specifically applies this finding to the punctuation of *Colin Clout*, printed by Creede, which he finds heavy and rather mechanical throughout (ibid.). Padelford's generalization on the character of punctuation in "Colin Clout," based apparently on proportion of colons (139) to semi-colons (21) [ibid.] seems rather superficial. Renwick, in contrast, distinguishes sharply between the punctuation of "Astrophel," in which the compositor "clearly worked to a formula" (*Daphnaïda*, p. 235) and that of "Colin Clout," with its "very interesting fluid punctuation" (ibid., p. 236). Renwick is inclined to attribute the difference in punctuation between the two poems to the different kinds of copy the typesetter had before him. For "Colin Clout" Renwick believes the copy to have been an autograph manuscript; for "Astrophel," an earlier printed edition (ibid.). The real truth as to the kind of copy from which "Colin Clout" was set is probably impossible to discover.

[48] *Works of Spenser*, ed. Collier, I, cxxi; Judson, *Life*, p. 178.

present here a collation of the unrevised and revised readings of the Quarto.[49]

As stated before, the changes made for the purpose of revising sheet C are minor in extent. Of thirty-four alterations on the revised outer forme of this sheet, two affect spelling; the others are for the purpose of correcting printer's slips and copy errors, and of refining the punctuation. There is presumably little need to comment on the fact that in undergoing revisions while being run off the press, Colin Clout was no different from the common run of Elizabethan books,[50] which usually consist of both corrected and uncorrected sheets. The presence of the uncorrected sheets arises from the reluctance of the printer to "waste" money by discarding uncorrected sheets. These were bound up indiscriminately with the corrected sheets when all the printing was complete and the volume made up.[51] Sometimes, as in the Colin Clout volume, the outer sheet was corrected but not the inner.[52] Sheets other than C of "Colin Clout" actually required the same kind of revision as C underwent. Why they did not receive it is impossible to ascertain. The collected Folios of 1611, 1617, 1679, and subsequent editions of Spenser, changes from which are incorporated in the Variorum text, did, as a matter of fact, do in general

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[49]See below, Table I, p. 32.

[50]See McKerrow, Introduction to Bibliography, pp. 204-213, for a general explanation of variations in different copies of the same edition.

[51]See Johnson, p. 13, for a concise description of the printers' usual practice in this regard.

[52]See McKerrow, Introduction to Bibliography, pp. 210-211, for an explanation of this fact.

for the other sheets what the press reader or some unknown person or persons—
perhaps the author himself—did for the outer forme of sheet C. That this
unknown person did his work exceptionally well is evidenced by the fact that
the collected Folios of the next century found it necessary to make only one
correction for this sheet—Vrania for Vriana, line 467. The errors left
standing in other signatures will be apparent from the collation of the Var-
iorum text with that of the revised 1595 Quarto.[53]

The degree of perfection to which the printing was brought depended a
great deal upon the motivation and competence of the printer, Thomas Creede.
Among other things, Creede had printed for Ponsonby in 1593 the second edition
of Sidney's Arcadia and in 1595 the Defence of Poesy.[54] Virtually nothing is
known of the connection between Spenser and Creede. The latter, besides being
a busy printer during a long career, was also an active publisher.[55]

The only book of Spenser's other than Colin Clout to be printed by Creede

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[53]See below, Table II, p. 37.

[54]Daphnaida, p. 233.

[55]Starting with An epitaph vppon the death of the righte honorable Henrie
Erle of Derbie, entered October 22, 1593, and ending with The Christian Schole-
master or A dialogue betweene the master and the scholer, his last entry of
September 13, 1615 (Arber, II, 639; III, 535), Creede had seventy-four works
licensed to him (Sheavyn, p. 343). Ames, Typographical Antiquities, II, 1279-
1284, lists works licensed to Creede from 1593 to 1599, excluding ballads and
a few translations. Almost all of these books were also printed by him. In
all, he printed 278 books, or an average of 11 each year between 1593 and 1617
(Paul G. Morrison, Index of Printers, Publishers and Booksellers in A. W.
Pollard and G. R. Redgrave, A Short-Title Catalogue [Charlottesville, Va.,
1950], p. 22). The books are listed by number, keyed to items in the STC.

is the fifth edition of the Shepheardes Calender (1597),[56] which bears on its title page Creede's imprint as well as his distinctive device[57]--an "emblem of Truth with a hand, issuing from the clouds, striking on her back with a rod."[58] Interestingly enough, Creede did enter in the Stationers' Register under date of October 25, 1593, a book commemorating the death of Lord Grey de Wilton,[59] with whom Spenser, in his capacity as secretary, had been intimately connected[60] during the years 1580-82. Whether this circumstance gave rise to an acquaintanceship between Spenser and Creede is unknown. In any event, despite some errors, the printer did quite well by "Colin Clout"-- a fact in keeping with the commendation of him by one expert on Elizabethan

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[56]Ames makes Creede the printer of two other Spenser works: the fourth edition, 1591, of the Calender (II, 1159-60, 1279) and Part II of the Faerie Queene, 1596 (II, 1275, 1281). Ames (or William Herbert, the editor) does not give the basis of his attribution, although he is aware that both books bear evidence of printing by other men. Placing these books under Creede is not recognized by A. W. Pollard and G. R. Redgrave, comps. A Short-Title Catalogue of Books Printed in England, Scotland, and Ireland and of English Books Printed Abroad, 1475-1640 (London, 1926), pp. 537-538, nos. 23092 and 23082, nor by Johnson, pp. 6, 20. Part II of the Faerie Queene, printed the year after Colin Clout, displays on its title page (reproduced by Johnson, opposite p. 20) the printer's device of Richard Field--an anchor suspended by a hand from the clouds. This device is No. 222 in Ronald B. McKerrow, Printers' and Publishers' Devices in England and Scotland, 1485-1640, Illustrated Monographs, No. XVI (London, 1931). It is unlikely that the device would have been loaned to Creede by Field since the transfer of an emblem during the working life of a printer was apparently quite rare (McKerrow, Printers' Devices, pp. xliv-xlv).

[57]Johnson, p. 7. The device is No. 299 in McKerrow's Printers' Devices.

[58]Ames, II, 1279.

[59]Arber, II, 639.

[60]Judson, Life, p. 110.

printing, who states: "His [Creede's] office was stocked with a varied assort-
ment of letter, most of it in good condition, and his workmanship was superior
to that of his contemporaries."[61] Occupied as he was most of the time with
printing under his own cognizance ballads, chronicles, translations, and many
other works of little prestige,[62] Creede must have responded to the éclat
associated with printing for a famous publisher a volume containing poems by
Spenser and other members of a select coterie of aristocratic writers.

The changes made during the printing of "Colin Clout" on Thomas Creede's
press, together with an explanation of their probable bases, is shown in
Table I below, a collation of the two states of the outer forms of sheet C.
The variant readings are taken from W. L. Renwick's edition of Daphnaïda and
Other Poems.[63]

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[61]Plomer, p. 155. The same authority commenting on Creede's printing
of Shakespeare quartos, beginning with the second edition of Richard III in
1589, says: "Good workman as he could be when he liked, most of these quartos
of Creed's are very little better than those issued by his brother printers"
(ibid., p. 157).

[62]Sheavyn, p. 343: "Creed's judgement was not so good as that of some
of his fellows, or else he was peculiarly unfortunate in the manuscripts
offered to him; for among the seventy-four books licensed to him, there are
only about five which are known to the ordinary student of literature, and
three of these only through their connection with works by Shakespeare."

[63]Pages 233-234. Johnson, p. 31, notes that Renwick made "a few minor
errors in his table of variants, probably due to misprints," but does not
identify these errors. To check the accuracy of Renwick's readings for the
unrevised sheet C (Qa), the writer has had to rely on "Variant Readings,"
Works, VII, 709-711. To verify Renwick's readings for the revised sheet C
(Qb), the writer has consulted the Newberry copy of the Quarto of 1595. In
assigning a reason for punctuation revisions, the writer has benefited from
the study entitled, "The Punctuation of the Faerie Queene," by Padelford,
assisted by Atkinson and Stirling, Works, VI, 480-505.

TABLE I

COLLATION OF REVISED (Qb) AND UNREVISED (Qa) OUTER FORME OF SHEET C, COLIN CLOUT, 1595

Sig.	Line	Qb Reading	Qa Reading	Probable explanation of change
C1r	354	mak'st	makest	Spelling. Facilitates scansion by making one-syllable character of word clear.
	359	enhanced,	enhanced:	Punctuation. Aids fluency. No strong pause needed or desired.
	367	the	that	Diction. Enlarges the area of reference beyond that of the immediate court circle.
	369	selfe[1]	selfe,[2]	Punctuation. Gives more sensitive reading.
	372	laesie,	laesie?	Punctuation. Corrects error.
	373	applie?	applie,	Punctuation. Corrects error.
	375	worthylie	worthilie	Spelling. Appears to be fortuitous variation.
	376	nor so:	nor so,	Punctuation. Aids emphasis.
	381	Cynthia;[3]	Cynthia,	Punctuation. Helps clarify meaning by making a more distinct separation of poets named.
C2v	449	gone:	gone.	Punctuation. Helps clarify meaning by connecting the adversative clause.

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TABLE I (continued)

COLLATION OF REVISED (Qb) AND UNREVISED (Qa) OUTER FORME OF SHEET C, COLIN CLOUT, 1595

Sig.	Line	Qb Reading	Qa Reading	Probable explanation of change
C2v	451	Paragone.	Paragone,	Punctuation. Corrects error.
	457	told,	told:	Punctuation. Aids fluidity.
	458	Cynthia:	Cynthia,	Punctuation. Creates pause of greater length for better emphasis of adversative clause.
	460	sayd;[4]	sayd.	Punctuation. Corrects error.
	467	serue;	serue.	Punctuation. Creates more intelligible reading by showing syntactical connection of succeeding appositive phrases.
	469	chastitie,	chastitie:	Punctuation. Brings line into consistency with pointing of parallel lines.
	471	modestie:	modestie,	Punctuation. Creates more sensitive reading by stronger pause for logical contrast.
	475	sacrifice:	sacrifice,	Punctuation. Creates more sensitive reading by stronger pause for emphasis of rhetorical figure of summation.
	476	shee,	shee:	Punctuation. Aids fluidity.
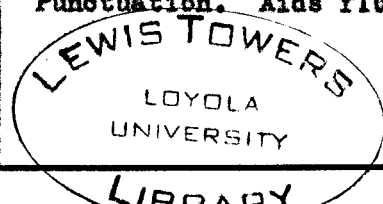
33

TABLE I (continued)

COLLATION OF REVISED (Qb) AND UNREVISED (Qa) OUTER FORME OF SHEET C, COLIN CLOUT, 1595

Sig.	Line	Qb Reading	Qa Reading	Probable explanation of change
C3r	482	valleyes	valleyes,	Punctuation. Helps clarify meaning.
		made	made,	Punctuation. Corrects error.
	495	bright;	bright.	Punctuation. Effects no apparent improvement.
	500	grace	grace,	Punctuation. Corrects error.
	502	worthie of	worthie she of	Diction. Improves scansion and fluidity.
		place,	place:	Punctuation. Aids fluidity.
C4v	567	she	he	Diction. Corrects error.
	570	see,	see.	Punctuation. Corrects error.
	571	hart.	hart,	Punctuation. Corrects error.
	573	esteeme:	esteeme,	Punctuation. Creates more sensitive reading by stronger pause for contrast.
	577	commended:	commended,	Punctuation. Creates pause of greater length for better emphasis of adversative clause.
	586	make,	make.	Punctuation. Corrects error.

34

TABLE I (continued)

COLLATION OF REVISED (Qb) AND UNREVISED (Qa) OUTER
FORME OF SHEET C, COLIN CLOUT, 1595

Sig.	Line	Qb Reading	Qa Reading	Probable explanation of change
C4v	590	case	case,	Punctuation. Aids fluidity.
	593	bestowd,	bestowd;	Punctuation. Corrects error.
		day;	day,	Punctuation. Creates more sensitive reading by stronger pause for emphasis.

[1]Believed Renwick error. Newberry copy reads "selfe,".

[2]Believed Renwick error. "Variant Readings" has "selfe".

[3]Believed Renwick error. Newberry copy reads "Cynthia:".

[4]The word that which begins the next line partakes both of the character of a relative and of a demonstrative pronoun. The use of a period is incorrect for a relative pronoun. The use of a comma is too informal for a demonstrative. A semi-colon neatly solves the problem. (See "The Punctuation of the Faerie Queene," Works, VI, 481, for a discussion of similar considerations involving Spenser's use of which and whom as demonstrative and personal pronouns, respectively.)

There follows Table II, a collation of the "Colin Clout" text printed in the Variorum,[64] based on the revised issue, and that of the Newberry Library copy of the 1595 Quarto, with revised outer forme of sheet C. The collation reveals that the editors of the Variorum have made a large number of "silent corrections." In fact, most of the changes are not noted as such in the "Critical Notes on the Text,"[65] largely taken from Renwick. The Table indicates the first published work to print the departure from the revised Quarto which the Variorum editors adopt. Designations employed in the Table for these works are the same as those employed by the Variorum.[66]

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[64] Works, VII, 146-172.

[65] Ibid., 721-722. Asterisks in the last column of the Table showing original source for the departure from the Quarto reading indicate that the departure is commented upon in the "Critical Notes."

[66] Ibid., p. 692. They are as follows: Collected Folios: F1, 1611; F2, 1617; F3, 1679; and F, all three Folios together. Collected works by editors: Hu2, Hughes, 1750; T, Todd, 1805; Co, Collier, 1862.

TABLE II

COLLATION OF VARIORUM TEXT WITH THAT OF QUARTO, 1595, NEWBERRY COPY (Qb), COLIN CLOUT

Sig.	Line	Variorum Reading	Qb Reading	First published source for Variorum departure from Qb
A3r	1	knowen	knowne	F*
A3v	44	delight,	delight.	F
B2r	185	regardfull,	regardfull	F
	193	fare:	fare,	F*
B3r	235	Regent	Regient[1]	
B4r	303	daies.	daies,	F12*
C1v	382	Corydon	a Corydon	Hu2
C2r	436	this.[2]	this,	
C3r	487	Vrania sister	Vriana, sister	F
C4r	537	familie,	familie:	F2
	568	see,	see.	T
D1r	600	olusters	glusters	F
D1v	640	rotten,	rotten:	F
	642	forgotten,	forgotten.	F
D2r	670	Durst	Darest	F*
D3r	737	worthie	worrhie	Co

TABLE II (continued)

COLLATION OF VARIORUM TEXT WITH THAT OF QUARTO,
1595, NEWBERRY COPY (Qb), COLIN CLOUT

Sig.	Line	Variorum Reading	Qb Reading	First published source for Variorum departure from Qb
D3v	757	fare	far	F*
	772	there?	there,	F*
	774	here.	here,	F
	775	[par. indent.]	[no par. indent.]	F
	776	[no par. indent.]	[par. indent.]	
E1r	861	life giuing	like giuing	F
	866	Dolphinet:	Dolphinet,	F*
E1v	884	the	their	F*
E2r	920	reuile,	reuile:	F2
	923	rimes,	rimes:	F*
	924	praise:	praise,	F*
E2v	954	skies	skies,	F2

[1] "Regent" is not a departure from Qb, since, as mentioned earlier in the chapter, surviving copies of the Quarto have it. No copy other than that of the Newberry Library is known by the writer to have the reading "Regient."

[2] The period in place of the comma here--unless a misprint--originates with the Variorum. Its appearance is not recorded in that edition's own "Variant Readings" for "Colin Clout."

The foregoing table shows the changes made in the text of "Colin Clout" by compilers of the seventeenth century collected Folios and by later editors. These changes which the editors of the Variorum adopt are, one can confidently assert, relatively minor in nature. Like the textual alterations made in the outer forms of sheet C by the press reader, author, or other person unknown, these changes do not affect the interpretation of the poem in any material way. Accordingly, no further reference to them need be made.

Prudence has dictated that matters ostensibly external to the poem per se be carefully examined with a view toward ascertaining their possible relevance to its interpretation. This chapter has occupied itself with such an investigation of the material book—an investigation which was absolutely necessary in order to "clear the ground" for the study of the poem as a work of literary art. The findings of this chapter are essentially negative. No information thus far discovered with reference to non-registry of the volume, or to its printing, publishing, or revising throws any real light on the poem.

Accordingly, it is now feasible to proceed to the primary task of this dissertation: the study of the poem itself. This study will begin in the ensuing chapter with the first of a series of core elements in the poem—that of rhetorical figures. Rhetorical figures demand careful consideration not simply because such patterning was at its height when Spenser composed the poem, but because the individual figures used are part of invention itself and because the figures, aside from the aesthetic satisfaction they afford, contribute materially to the poem's overall design and purpose—to its cause, as critics of the Renaissance themselves would phrase it.

CHAPTER III

RHETORICAL FIGURES

The increasing recognition of the functional as distinguished from the
decorative value of rhetorical figures in the poetry of the English Renais-
sance warrants their being given thorough consideration in an interpretative
study of Colin Clout.[1] The reader who has merely noted Professor Rix's

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[1]For evidence of the modern emphasis on the functional aspect of rhetor-
ical patterns, see W. L. Renwick, Edmund Spenser: An Essay on Renaissance
Poetry (London, 1925), pp. 72-73; John Hoskins, Directions for Speech and
Style, ed. Hoyt H. Hudson, Princeton Studies in English, No. 12 (Princeton,
1935), pp. xix-xx; George Puttenham, The Arte of English Poesie, eds. Gladys
Doidge Willcock and Alice Walker (Cambridge, Eng., 1936), pp. lxxvi, lxxx;
Vere L. Rubel, Poetic Diction in the English Renaissance from Skelton through
Spenser, The Modern Language Association of America, Revolving Fund Series,
Vol. XII (London, 1941), p. 115. Rosemond Tuve, Elizabethan and Metaphysical
Imagery: Renaissance Poetics and Twentieth Century Critics (Chicago, [1947]),
maintains that all Renaissance poetic images (including rhetorical figures of
comparison) are conceptual as well as perceptual and that they should be
classified according to their logical function.

Herbert David Rix, Rhetoric in Spenser's Poetry, The Pennsylvania State
College Studies, No. 7 (State College, Penna., [1940]), applies the teleo-
logical concept of the figures and other rhetorical formulae to the poetry
of Spenser. The present chapter retains Rix's nomenclature for tropes and
schemes. It also assumes as standard for the Elizabethan period the meanings
ascribed to the figures by Rix in his book (pp. 22-61). These meanings are
made clear both by definitions and specimens. The definitions quoted by Rix
in this section are nearly all from Joannes Susenbrotus, Epitome Troporum ac
Schematum (1563). The English translations of the Latin definitions are
mostly from Henry Peacham, The Garden of Eloquence (1577).

On pp. 19-20 of Rhetoric in Spenser's Poetry, Rix explains his division
of the figures into tropes (words employed in other than their literal meanings,

reference to the "profusion of tropes and schemes"[2] in Colin Clout or who has read Miss Rubel's statement that, "As far as the rhetoric of Colin Clout is concerned, it is not so lavishly ornamental as that of the poetry which was intended to be more polite,"[3] is hardly prepared for the real ubiquity of tropes and schemes in the poem.

Appendix I, "The Figures Illustrated," listing the figures for the first and last one hundred lines, will give the reader a more adequate idea of their almost unbelievable multiplicity. The selection of the opening and closing lines for the purpose of analysis is arbitrary, since any section of the poem would show about the same relative frequency of figures. In the Appendix,

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as in metaphor and metonymy) and schemes (words or longer units arranged or repeated according to definite patterns, as in alliteration and simile). Rix refines the category of schemes by subdividing them into schemes of words and schemes of thought and amplification. His system of classification is an adaptation of one of the most commonly accepted groupings in Spenser's period. In the ensuing discussion of the wide range of stylistic devices which appear in Colin Clout and which are encompassed by the term figures in its Renaissance acceptation, the present writer makes no attempt to maintain distinctions in categories. Such distinctions seem to serve no useful purpose in a treatment which seeks to explain Spenser's employment of particular rhetorical devices in a given line or passage. The present writer has profited much from the way in which Rix treats Spenser's use of rhetorical figures. For Colin Clout, however, Rix's coverage is negligible since he includes only ten illustrative figures from that poem in his Table of Figures (pp. 21-61) and mentions in passing (p. 71) another figure. Besides Rix, the only previous scholar who notices rhetorical devices in Colin Clout is Miss Veré Rubel. In Poetic Diction in the English Renaissance, Miss Rubel devotes less than one full page to the rhetoric of Colin Clout (pp. 258-259), in which she quotes a few of the figures and comments briefly on their employment.

[2]Rix, p. 62.

[3]Rubel, p. 258.

the consecutive listing of the figures in contexts has the advantage of showing the complexity of the rhetorical patterning in the interweaving of the various figures—a conventional and integral part of the art.

With reference to Spenser's employment in Colin Clout of the numerous tropes, schemes of words, and schemes of thought and amplification, it may be reassuring to note at the outset that many of the figures represent, under Greek or Latin names, standard compositional devices in current use. The rather forbidding term aetiologia is no more than a Renaissance textbook name for the common practice of giving a reason for a statement made. A question (interrogatio), for example, still asks something of an actual or imaginary second party. Writing a description (pragmatographia) is still a fairly routine task at the freshman composition level. Of course, the instructor may not expect the addition of personification (prosopopoeia) if the object to be described is inanimate. (Personification nowadays is frequently reserved for children's books.) Otherwise, Spenser's representation by the naïve Colin of "an huge great vessell" exemplifies a combination of two easily-recognizable literary types, though in Spenser's day the knowing reader would quickly make a mental note "pragmatographia" and "prosopopoeia" for the following passage:

> Behold an huge great vessell to vs came,
> Dauncing vpon the waters back to lond,
> As if it scornd the daunger of the same;
> Yet was it but a wooden frame and fraile,
> Glewed togither with some subtile matter,
> Yet had it armes and wings, and head and taile,
> And life to moue it selfe vpon the water. (ll. 213-219)

It is true, of course, that the use of the conventional schemes in Spenser's day was undoubtedly more conscious and deliberate on the part of the

writer than ordinary description and personification, say, would be today,
and that skill in elaborating figures was more likely to be noted by the
reader than it would be at present, as we are reminded by E. K.'s gloss on
lines 61 and 62 of the January eclogue in the Shepheardes Calender: "I loue)
a prety Epanorthosis in these two verses, and withall a Paronomasia or playing
with the word, where he sayth (I loue thilke lasse (alas &C."[4] Nevertheless,
Renaissance figures of themselves are by no means formulations distinctive
to the period. This fact will be made more apparent if one goes down through
the tropes and schemeta, although it should be remarked that Colin Clout
makes comparatively little use of tropes, that is, of single words employed
in "another than their literal meaning."[5] Metaphor (metaphora) in its re-
stricted definition as a trope is a concomitant of virtually all present-day
slang. Modern poetry still finds a place for onomatopoeia and the name has
not changed. Similarly irony (ironia) has altered little in its implication
or use from Spenser's mockery of "Courtiers schoolery" (l. 703), to cite one
case. Even hyperbole is found not uncommon in modern colloquial speech, such
as in the exclamation, "I almost died when the professor called upon me."

Of the schemes in Colin Clout, unrecognizable perhaps only with respect
to its name, paroemion (alliteration) is still used to some extent in poetry
or in proverbial expressions. Again, the device of compar suggests the famil-
iar patterns of parallelism and balance, linguistic designs much favored in

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[4] Works, VII, 18.

[5] Rix, p. 19.

oratory and particularly noteworthy in the public addresses of the late Franklin D. Roosevelt. Elision is the modern word for synaloepha. This device, standard in Greek and Latin poetry, is now almost entirely absent from artistic writing, but is still present (although usually unknown to the speaker) in common speech. Of the schemes of thought and amplification, much more important in Colin Clout than either tropes or schemes of words, the related devices of apostrophe and exclamatio (exclamatory utterance) continue to appear in modern writings. It is true, to be sure, that their use appears to be on the wane, but they still occur in poetry and in some novels. The novels of Thomas Wolfe, for instance, abound in both.

Another Spenserian figure, acclamatio ("an acclamation of a matter vttered or approued, conteyning the summe and conclusion thereof, of a matter vttered")[6] finds a counterpart in the "paragraph clincher" and the "theme summary." The use of comparatio, or comparison, is another ordinary of everyday speech and writing. Finally, even the apparently unfamiliar device of distributio, employed by Spenser in the two famous passages on the evaluation of contemporary poets and the praise of the ladies at court (ll. 377-449, 485-575) is found upon closer scrutiny to be little different on the surface from particularization of a general statement by illustration, incidents, facts, etc.

In drawing attention to the similarity between modern stylistic devices and many of Spenser's figures in Colin Clout, one indicates no more than the

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[6] Ibid., p. 47, Peacham's translation of Susenbrotus.

fact that rhetorical patterns for coherence and emphasis are hardly esoteric elements in Renaissance poetic practice. But these apparent likenesses, once the Greek and Latin names have been rendered into more common modern equivalents, are apt to obscure fundamental differences which set a poem like Colin Clout apart from a modern poem. For one thing, one will not find in a modern poem such a multiplicity and variety of figures. The sheer quantity of figurative language suggests on the part of the sixteenth-century poet a more conscious and studied intent. Furthermore, when the reader finds, as he occasionally does in modern works, figures comparable to those described in the Renaissance handbooks, he does not find them employed in a degree of formality that is characteristic of Spenser. For example, the description of the ship (ll. 213-219) quoted above is not merely a description; it is more of a set piece. Nor is the employment of distributio, by which figure, according to Peacham's definition, "we dilate and spread abroade the generall kinde, by numbering and reckning vp the speciall kindes,"[7] in the passages on the poets and ladies a mere concrete detailing of a generality. These passages have more the character of a formal design, achieved, to some extent, in the passage on the poets by the repetition of the transitional phrase "There is," and in the passage on the ladies by the phrase "ne lesse praise worthie."[8]

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[7] Ibid., p. 48.

[8] That the second formula for transition was part of a common lore for the use of distributio or merismus is suggested by Puttenham's treatment and illustration in the Arte of English Poesie, where he cites a passage in praise of the maiden Queen with the "merismus in the negatiue for the better grace" (p. 223).

Aside from Spenser's practice of linking, interweaving, and massing the figures, Spenser's use of them differs from the employment of equivalent modern figures in the fact that the figures in <u>Colin Clout</u> constitute the framework of long passages. This is true of the device of <u>distributio</u> in the passages on the poets and on the ladies. Before one goes on to other examples, it is apropos to add that in both passages the names are followed by short qualifying words or phrases--another figure, of course--<u>epitheton</u> or <u>appositum</u>, defined by Peacham as "when we ioyne adiectiues to those Substantiues, to whome they doe properly belong, and that eyther to prayse, disprayse, to amplify or extenuate."[9] With respect to <u>epitheton</u> or epithet, one might assume from the illustrations cited by Rix that the figure might be limited, as it is in the modern conception, to adherent adjectives. However, as Quintilian, whose <u>Institutio Oratoria</u> was required for rhetorical study at Cambridge during Spenser's residence there[10] and Puttenham, whose <u>Arte</u> was published at London in 1589, clearly show,[11] the interchangeable term <u>epitheton</u> or <u>appositum</u> could properly embrace not only pre-positional adjectives but post-positional adjectives and substantive phrases as well. Thus, in the passage on the poets one finds "good <u>Harpalus</u> now woxen aged, / In faithful seruise of faire <u>Cynthia</u>" (ll. 380-381); "<u>Corydon</u> though meanly waged, / Yet hablest wit of most I know this day" (ll. 382-383); "sad <u>Alcyon</u>

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[9] Rix, p. 31.

[10] Ibid., p. 11.

[11] Quintilian, The Institutio Oratoria of Quintilian, viii.6.37-43, trans. H. E. Butler (London, 1920-22), III, 323-327; Puttenham, pp. 176-177.

bent to mourne" (l. 384), etc.; and in the passage on the ladies one finds "Vrania sister vnto Astrophell (l. 487); faire Marion, the Muses onely darling" (l. 505); Mansilia, / Best knowme by bearing vp great Cynthiaes traine" (ll. 508-509), etc. In other words, the design of two important sections of the poem is based on one figure--distributio; the content is based upon another--epitheton. In a very real sense, then, both passages are elaborations of rhetorical figures.

Since this building up of episodes and large blocks of verse is one of the main uses to which Spenser puts the figures in Colin Clout, it will be profitable to see this principle at work in four additional examples. The first three show the process for separate figures. The fourth demonstrates the more complex method of interweaving.

The first example is the speech (ll. 22-31) of Hobbinol, in which all nature is represented as lamenting Colin's absence. Though this passage is thoroughly in the main line of classical pastoral tradition by way of Ronsard's Adonis,[12] nevertheless it is built up entirely of prosopopoeia, the personification of Nature in this case, which is the raison d' etre of the unit.

The second example is the allegoria of the ocean as Cynthia's pasture-- the "marine pastoral" motif.[13] The description is given a mythological coloring, but the chief element is the extended metaphor likening the sea to the meadow.

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[12]Merritt Y. Hughes, "Spenser and the Greek Pastoral Triad," SP, XX (April 1929), 208-209, cited in Works, VII, 410.

[13]Elkin Calhoun Wilson, England's Eliza, Harvard Studies in English, Vol. XX (Cambridge, Mass., 1939), p. 302.

Spenser's dispraise of the courtiers who pervert the sacred concept of love is the third example showing how Spenser uses the figures to furnish the main substance of his units. The figure (ll. 786-792) through which Spenser has Colin ring the changes on the key words serve and use in their contrasting shades of meaning is antanaclasis, a play on words in their varying senses.

The final example of this important category of uses to which Spenser puts the figures is Colin's speech (ll. 464-479) in which he expresses praise of his mistress and makes a protestation of devoted service and undying love. The passage is typical of the many in Colin Clout that employ an elaborate blending of figures to make up the block of verse, in this case, a lyric cry. It is one of two extended tributes by Colin to his mistress, Rosalind. The complaint opens with a mild exclamatio, followed by aetiologia, the reason that the speaker does not deserve ill of "gentle Mayds" (l. 465). The heart of the next six lines is expolitio, termed by Puttenham "the Gorgious,"[14] and said by him to be used to "polish our speech & as it were attire it with copious & pleasant amplifications and much varietie of sentences all running vpon one point & to one intet."[15] Anaphora, the repetition of the same word at the beginning of several lines, and paroemion accompany the main figure to help insinuate the sense into the reader's consciousness. In the next tetrad, anaphora recurs with different words to point up the main figure, synathrois- mus, "a multiplication or heaping togeather of manye wordes, sygnifyinge

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[14]Page 247.

[15]Ibid.

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dyuers thinges of like nature."[16] The entire speech is then rounded off with

two lines of acclamatio, the summing up, and two lines of complicated verbal

play combining, with epigrammatic neatness, antimetabole and antistrophe.

While amplification and clarification of the thought by the elaboration

of figures is a fundamental aspect of their employment in Colin Clout, the

figures are also instrumental, along with diction, in achieving the second

main purpose of rhetorical patterning--that of adjusting the style upward or

downward. Since this adjustment is usually upward, the main purpose is then

to elevate the style.[17]

When Spenser refers, in the Dedicatory Letter to Sir Walter Raleigh, to

Colin Clout as a "simple pastorall" and apologizes for the "meanesse of the

stile," which is "vnworthie of your higher conceipt," he is using terms

familiar to one well versed in Renaissance poetic. The conventional desig-

nation of pastoral was "simple" and, as Puttenham makes quite clear, the "low

and base stile"[18] was understood to be reserved for "all Eglogues and pastorall

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[16]Rix, p. 42, quoting Peacham's definition.

[17]The most helpful discussion of the Renaissance concept of elevation
and the role played by rhetoric in attaining it, with due regard, of course,
for the controlling principle of decorum in relation to the three styles
and different genres is given by Tuve, pp. 237-247, based in part on Putten-
ham's treatment in Books I and III of the Arte. Rubel gives the gist of the
matter in her statement, "For although fashions in diction varied, the poets
never swerved from the general concept that part of the lofty language of
lofty poetry was ingenuity in manipulating figures" (p. 115). In Rhetoric
in Spenser's poetry, pp. 70-73, Rix discusses elevation in style in Spenser
by means of rhetorical figures, but makes only one allusion to Colin Clout.

[18]Page 153.

poemes."[19] To regard Spenser's comments in the Dedication as an indication,

however, that <u>Colin Clout</u> was to be lacking in elevation or in rhetorical

elaboration would be to misread the deprecating phrases. Certainly, Sir Walter

Raleigh would not so have construed the terms. The reasons for discounting

Spenser's statement as an intention to eschew elevation are four-fold. First,

one has to make ample allowances for the convention of humility and dispar-

agement in dedications to one's patrons in the 1590's. Had not Spenser in

his Dedicatory Sonnets disparaged even the high style of the <u>Faerie Queene</u>

itself in such lines as the following to "The Right Honourable the Earle of

<u>Ormund</u> and <u>Ossory</u>":

> Receiue most noble Lord a simple taste
> > Of the wilde fruit, which saluage soyle hath bred,
> > Which being through long wars left almost waste,
> > With brutish barbarisme is ouerspredd;[20]

or such lines as the following to "The most renowmed and valiant Lord, the

Lord Grey of Wilton, knight of the Noble order of the Garter, &C"?--

> Rude rymes, the which a rustick Muse did weaue
> In sauadge soyle, far from Parnasso Mount.[21]

The poem is hardly "simple" in the sense in which we employ the term today.

Second, Spenser may well have been using the word "meanesse" to accord

with the conventional classification of style into high, middle, and low,

"mean" being the term universally employed to designate the intermediate

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[19]Ibid.

[20]Works, III, 193.

[21]Ibid., p. 194.

level. Third, even if Spenser meant "meanesse" to suggest a degree of base-
ness, the convention implied that all poetry was raised above common discourse
and that the lower flights merely restricted the kinds and use of figures,
not the figures themselves. The copiousness of figures in an out-and-out
pastoral like Spenser's Shepheardes Calender (1579) effectively refutes any
notion that the low style barred the figures. Finally, as Miss Tuve points
out, "Everyone knows that this was a period of fertile experimentation with
the genres,"[22] implying that no strict correspondence of stylistic level with
given genres could be expected. Colin Clout, moreover, being far from "pure
pastoral" in genre, would, by reason of its containing matters "that concerne
the Gods and diuine things" and the "noble gests and great fortunes of Prin-
ces,"[23] under the principle of decorum be pushed upward toward the use of
middle and high style conventions. The study of the diction in Chapter IV
confirms the conclusion that Colin Clout is predominantly middle to high in
style.

Though all the figures, insofar as they represent departures from ordi-
nary discourse, serve to raise the style,[24] certain figures are more effica-
cious to this end than others. The present consideration will confine itself
to those figures which best exemplify this function: similitudo, comparatio,
and allegoria; antonomasia and epitheton; periphrasis; sententia; and

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[22]Page 238.

[23]Puttenham, p. 152.

[24]Ibid., pp. lxxv, 154.

acclamatio.

As Rix points out, <u>similitudo</u>, or the epic simile, is used only in the Faerie Queene,[25] where its occurrence is relatively frequent. The comparative shortness of <u>Colin Clout</u> and its paucity of narrative tend to preclude the use of <u>similitudo</u> for elevation of style and mood. However, of the allied types, <u>comparatio</u> and <u>allegoria</u>, comparatio occurs quite often in <u>Colin Clout</u>. The main way in which this latter figure imparts elevation of style is in the drawing of its subject matter from Biblical or mythological sources, with their rich store of associations for the reader of the times. Cases in point are the injunction by Colin to Daniel bidding him to "rouze thy feathers quickly" (l. 424);[26] the praise of Urania

> In whose braue mynd as in a golden cofer,
> All heauenly gifts and riches looked are:
> More rich than pearles of <u>Inde</u> or gold of <u>Opher</u>;   (ll. 488-490)

the figurative deification of Cynthia, whose

> ‑ thoughts are like the fume of Franckincense,
> Which from a golden Censer forth doth rise.
> . . . .
> Emongst the seats of Angels heauenly wrought,
> Much like an Angell in all forme and fashion. (ll. 608-609, 614-615)

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[25]Page 73.

[26]The comparison would now be called a metaphor, but Rix's classification limits the figure <u>metaphora</u> to a single word "translated from the proper and natural signification, to another not proper, yet nie and/likely" (p. 22). The classical origin of this somewhat oblique comparison is given in Chapter V on "Imagery," where it is shown that Daniel is equated with, or considered to be under the inspiration of, the Muse by way of Pegasus, the winged horse on which the Muses sometimes traveled.

Similarly, the one clear example of _allegoria_, another "compare" figure--in Peacham's phrase, "a contynued metaphor"[27]--derives its tone from the classical tradition. This is the ocean-meadow fancy (ll. 240-251) contained in "the shepheards" description, in pastoral terms, of Cynthia's "Regiment" at sea. The marine divinities Triton and Proteus figure prominently in this description. With reference to the similar figures _epitheton_ and _antonomasia_, distinguished by Puttenham as "the Qualifier" and the "figure of Attribution" respectively,[28] both have the effect of creating aesthetic distance. As pointed out previously in connection with the discussion of the passages on poets and ladies as set pieces of conventional formalism, these two long passages are interlarded with epithets, each person, in fact, being honored by one or more appropriate "qualifiers." These qualifiers considerably enhance the dignity of the person to whom a description or qualifying word or phrase is attached. The value of _antonomasia_ in creating aesthetic distance is even greater than that of the epithet. Such use is readily apparent from the speaker's refusal to mention Queen Elizabeth's name outright and his referring instead to her by such terms as "Cynthia the Ladie of the sea" (l. 166), "that Goddesse grace" (l. 359), "dreaded Dread" (l. 406), etc.; in the same category is Colin's reference to Sir Walter Raleigh as "a straunge shepheard" (l. 60) and as "the shepheard of the Ocean" (l. 358).

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[27]Rix, p. 24.

[28]Pages 176-177.

Periphrasis, or circumlocution, as such is exceedingly rare in Colin Clout. In the two places where it is employed, it serves to elevate the style. The first instance is the phraseology employed by the speaker to state that he had been in Elizabeth's presence: "since I saw that Angels blessed eie" (1. 40). In this case, the circumlocution permits Colin to avoid direct reference to a person greatly above him in rank and dignity. Thus, the use of periphrasis, like that of antonomasia, is to create aesthetic distance. The second example is the periphrasis for Stesichorus:[29]

> And well I wote, that oft I heard it spoken,
> How one that fairest Helene did reuile,
> Through iudgement of the Gods to been ywroken
> Lost both his eyes and so remayned long while,
> Till he recanted had his wicked rimes,
> And made amends to her with treble praise.   (ll. 919-924)

Here periphrasis serves to ennoble the poem by bringing in an implied comparison between the shepherd Colin and Stesichorus, a figure connected with epic matter par excellence--that of Helen and Troy.

Sententia, or the apothegmatic statement, is somewhat more common than periphrasis, though it must be admitted that the modern scholar can easily overlook many aphorisms that Elizabethan readers recognized at once.[30] Sometimes these gnomes appear in the dialogue as when Colin defends his reason for leaving the court to return "back to my sheep to tourne" (1. 672) rather than, "hauing learnd repentance late, to mourne / Emongst those wretches

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[29]Rix, p. 71.

[30]Cf. Morris Palmer Tilley, A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries (Ann Arbor, 1950), p. v.

which I there descryde" (11. 674-675). The repentance reference is a slight

turn of the proverb cited as "Repentance never comes too late" by Morris

Palmer Tilley in A Dictionary of the Proverbs in the Sixteenth and Seventeenth

Centuries.[31] Another example of proverbs appearing in the dialogue is the

question by which Lucida seeks to excuse Rosalind's lack of reciprocity in

love: "for who can loue compell?" (1. 914). This last truism receives more

formal expression in the river myth passage when Colin explains why Mulla

refused to follow her father Mole's wish for her to be united with Allo:

"For loue will not be drawne but must be ledde" (1. 129).   The entry which

Tilley gives for a series of quotations expressing the same idea is "Love

cannot be compelled (forced)."[32]

There is one use of proverbial sayings, however, which does not fit into

the general function of raising the tone. In fact, it has virtually the oppo-

site effect, but this, too, can be explained under the all-encompassing prin-

ciple of decorum since the passage involves satire, which was traditionally

associated with the low style.[33] The proverbial expressions occur in the

section containing Spenser's most bitter denunciation of bad courtiers out-

side of Mother Hubberds Tale:

> For each mans worth is measured by his weed,
> As harts by hornes, or asses by their eares.   (11. 711-712)

The proverbial nature of the "tailor-made man" concept is established by

[31] Ibid., p. 569, R80.

[32] Ibid., p. 395, L499.

[33] Tuve, p. 239.

Tilley's numerous citations under the entry, "Apparel makes (Clothes make) the man."[34] While Tilley gives no proverb referring directly to horns as a distinguishing mark of the hart, he does cite the comparable byword of the Devil's being known by his horns.[35] There is no dearth of variations by sixteenth- and seventeenth-century writers on the theme that "An Ass is known by his ears."[36] Chapter V explains in some detail the poet's purpose, in the section where these rather coarse proverbs appear, of deliberately debasing the style.

It remains true, nevertheless, that the customary effect of the _sententia_ in _Colin Clout_ is to confer dignity upon the places where it is used. Its contribution to this end is most marked in the miniature "Hymne in Honovr of Love," coming near the end of the poem. Here the two lofty utterances of general truth combine _sententia_ and another figure. acclamatio, the pithy restatement or summing up of preceding matter, to give added grandeur to the whole discourse:

> For beautie is the bayt which with delight
> Doth man allure,[37] for to enlarge his kynd.
> . . . .

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[34]Page 16, A283.

[35]_Ibid._, p. 152, D252.

[36]_Ibid._, p. 20, A355.

[37]Cf. ibid., p. 28, B50, Tilley's citations from Pettie, _A Petite Pallace of Pettie His Pleasure_ (1576): ". . . he bit so greedily at the bait of her beauty, that he swallowed down the hook of hateful hurt"; also from Lyly, _Euphves, The Anatomy of Wit_ (1578): "Beautie . . . was a deceiptfull bayte with a deadly hooke."

> So loue is Lord of all the world by right
> And rules the creatures by his powrfull saw.[38] (ll. 871-872, 883-884)

Acclamatio, without _sententia,_ but in combination with other figures
appears at intervals. _Acclamatio_ possesses the faculty of elevating the style
by reason of the stately and considered calm which it engenders. Note, for
example, the following epitomizing declaration which Spenser has Colin make--
a declaration of importance, moreover, since it helps clear away the apparent
paradox of the presence of a vicious element in the English court and society
which otherwise Colin maintains are of surpassing virtue and refinement:

> For end, all good, all grace there freely growes,
> Had people grace it gratefully to vse:
> For God his gifts there plenteously bestowes,
> But graceless men them greatly do abuse. (ll. 324-327)

The use of rhetorical figures in _Colin Clout_ represents a conscious and
deliberate control for clearly envisaged ends. It has been shown that Spenser
actually uses the figures to build up blocks of verse. This is not to imply
that such amplification is necessarily mechanical or "unpoetic." Indeed, one
of the most admired passages of the entire poem, the charming river myth of
the love of Mulla and Bregoge (ll. 103-155), is a set piece embodying in the
figure _topographia_ the poet's imaginative conception. Spenser could have
found numerous models in Boccaccio and later Renaissance poets of Florence
and Naples for the myth of locality.[39] Yet on this conventional pattern, he

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[38]Cf. ibid., p. 398, L527, Tilley's citations from Wilmot et al., _Gismond_
(1566-1568): "Loue rules the world, Loue onely is the Lorde"; and from Wil-
mot, _Tancred and Gismond_ (1591-1592): "I . . . am that great God of loue,
who with his might Ruleth the wast wide world, and liuing things."

[39]Rudolph B. Gottfried, "Spenser and the Italian Myth of Locality,"
_SP,_ XXXIV (April 1937), 111-114, 117-124.

has superimposed a story in which the actual physical environs of his Kilcolman estate, with meticulous accuracy of detail,[40] are interwoven. This employment of the figures to fill out the matter of the poem is the first main use to which Spenser puts rhetoric in Colin Clout. The second main use--to dignify the style--has just been discussed. Spenser applies the elevating power of rhetoric to maintain that studied level of tone and style which would not ascend too high for pastoral nor yet fall too low for the praise of noble persons and causes with which the poem is chiefly concerned.

It remains now to consider the most powerful of the three main uses Spenser makes of the figures in Colin Clout--that of moving the affections.[41] As might be anticipated, the figures of principal import in helping achieve this aim are in the category of schemes of thought and amplification, rather than of tropes--turns of a single word--or schemes of words only. The schemes of thought and amplification that contribute so much to the emotive and dramatic effect of the poem are exclamatio or exclamation; interrogatio or

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[40]Alexander Corbin Judson, Spenser in Southern Ireland (Bloomington, 1933), p. 22.

[41]See Tuve, pp. 180-182, for a discussion of the complete acceptance by poets of the Renaissance of this familiar function of poetry. Miss Tuve makes reference to Puttenham, who in one passage stresses the inseparable nature of emotions and thoughts, in contradistinction to our modern dichotomy: "For to say truely, what els is man but his mind . . . . He therefore that hath vanquished the minde of man, hath made the greatest and most glorious conquest. But the minde is not assailable unlesse it be by sensible approches."--Puttenham, p. 197. (Italics those of the present writer). "Sensible" here, of course, is used in the usual sixteenth-century denotation of affecting the senses or passions. Puttenham's views are fully shared by contemporary writers on poetic and rhetoric. With reference to Sidney, for example, Guy Andrew Thompson writes in Elizabethan Criticism of Poetry (Menasha, 1914), p. 126: "Like Burns, he realizes the necessity of 'nature's fire'--that it is the high function of the poet to 'touch the heart' and that to move others he must himself feel."

rhetorical question; pysma, the extended form of interrogatio; apostrophe or direct address; and synathroismus or a "heaping up of many different things."[42] These particular figures, because of the inherent nature of language in relation to emotion and thought, appear to possess the innate power to evoke excitement in the reader, corresponding to the "inward stir"[43] experienced by the poet in the act of creating. It is significant that the definitions of these figures from Susenbrotus, translated by Peacham, reflect the critics' awareness of the exclamatory quality of the particular figure, e.g., "Apostrophe, when we sodeinly forsake the former frame of our speach and goe to another",[44] "Pysma, when we aske often times together, and vse many questions in one place, whereby we do make the oration sharp and vehement."[45] These figures account in no small measure for the general spirited tone of the poem as a whole, and as a result of their very frequent occurrence, constitute the leading means by which the emotions of friendship, love, and indignation are strongly represented.

Though it is perhaps possible to isolate the figures for the purpose of defining or explaining them, it is not necessarily helpful to do so when one is attempting to show their cumulative force. Indeed, as Appendix I shows, the figures seldom occur alone in Spenser; rather, they frequently reinforce

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[42]Rix, p. 42, n.

[43]Tuve, p. 182.

[44]Rix, p. 41.

[45]Ibid., p. 39.

one another; and for key passages are often massed to make a triple assault upon the reader's perceptions. This triple assault combines the possible effects envisaged by Puttenham in grouping all the figures into the three categories of auricular, "sensable," and sententious,[46] that is, affecting the ear, mind, and all faculties respectively. This massing is sometimes used even for passages of lesser importance to heighten the emotional quality. In the lines in recognition of Alabaster, for instance, Spenser employs a combination of exclamatio, interrogatio, and apostrophe:

> Yet were he knowne to Cynthia as he ought,
> His Eleseis would be redde anew.
> Who liues that can match that heroick song,
> Which he hath of that mightie Princesse made?
> O dreaded Dread, do not thy selfe that wrong,
> To let thy fame lie so in hidden shade:
> But call it forth, O call him forth to thee,
> To end thy glorie which he hath begun.   (ll. 402-409)

There are three other uses of apostrophe in the same section praising the poets. The figure, by reason of its purposeful abruptness, injects life into a passage which might otherwise lull the reader to sleep. Two of these invocations--those to Alcyon (ll. 388-391) and to Daniel (ll. 424-425)--are of lesser intensity. The third to Amyntas gains strength by being reinforced by anaphora, initial repetition, sometimes used, according to Hoskins, to beat "upon one thing to cause the quicker feeling in the audience."[47]

> Helpe, O ye shepheards helpe ye all in this.
> Helpe Amaryllis this her losse to mourne.   (ll. 436-437)

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[46] Pages 159-160.

[47] Directions for Speech and Style, p. 13.

The poem closes, except for the narrative frame, on the forceful and eloquent
plea by Colin to his fellow-shepherds to witness his undying devotion to
Rosalind:

> And ye my fellow shepheardes which do see
> And heare the languours of my too long dying,
> Vnto the world for euer witnesse bee,
> That hers I die, nought to the world denying.   (ll. 947-950)

Interrogatio in the form of the rhetorical question is relatively abun-
dant. At the conclusion of the first panegyric to Queen Elizabeth, Spenser
has Colin exclaim:

> Why then do I base shepheard bold and blind,
> Presume the things so sacred to prephane?   (ll. 348-349)

This figure has particularly incisive force in Colin's encomium to Love,
where he poses the great crux of the attraction of unlike elements which cause
them to unite to culminate in the creation of man:

> For how should else things so far from attone
> And so great enemies as of them bee,
> Be euer drawne together into one,
> And taught in such accordance to agree?   (ll. 843-846)

There is only one passage employing pysma, a series of rhetorical ques-
tions. It is the comment by Lucida, one of the interlocutors, in response to
Hobbinol's snide remark on how ill women have requited Colin for stating the
cause of love so well:

> But who can tell what cause had that faire Mayd
> To vse him so that vsed her so well:
> Or who with blame can iustly her vpbrayd,
> For louing not? for who can loue compell?   (ll. 911-914)

The idea that love is free and cannot be forced echoes a parallel passage in
Chaucer and seems to have carried considerable weight with Spenser if one

judges from the number of times he uses it.[48]

The employment by Spenser of _synathroismus_, or _congeries_, aptly called the "heaping figure" by Puttenham,[49] to stimulate emotion can be well illustrated by the passage in which Colin characterizes England by negative contrast to Ireland. In England

> No wayling there no wretchednesse is heard,
> No bloodie issues nor no leprosies,
> No griesly famine, nor no raging sweard,
> No nightly bodrags, nor no hue and cries;
> The shepheards there abroad may safely lie,
> On hills and downes withouten dread or daunger:
> No rauenous wolues the good mans hope destroy,
> No outlawes fell affray the forest raunger.   (ll. 312-319)

While some of the sense of excitement in this passage derives from the verbs, particularly the active participles, the reiteration of the absence of factors disruptive of peace and harmony compels attention and conviction. _Anaphora_, the insistent repetition of the same opening word, and _paroemion_, consonantal alliteration, help reinforce the sense.

Synathroismus is one important element of the rhetorically-rich passage in which Colin estatically expresses his chivalric devotion to his mistress:

> To her my thought I daily dedicate,
> To her my heart I nightly martyrise;
> To her my loue I lowly do prostrate,
> To her my life I wholly sacrifice:
> My thought, my heart, my loue, my life is shee.   (ll. 472-476)

Here again, the insistent repetition, underscored by _anaphora_ and alliteration and climaxed by _acclamatio_, takes on extraordinary emphasis.

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[48] Cf. _Frankelins Tale_ [764-766], cited by Upton, in _Works_, III, 207; also cf. _F.Q._ III.1.25.7-9, IV.1.46.8-9, cited in _Works_, VII, 457.

[49] Page 236.

From the foregoing account of the figures as Spenser employed them in Colin Clout, it can be seen that it is scarcely possible to overstate their importance. The discussion attempts to explain the main ways in which the figures are consciously used for what we can be virtually positive were predetermined ends. To recapitulate, the main ends served by the figures in the poem are: to furnish details of the content, to give variety and elevation to the style, and to generate affective power at important junctures.

To stress the functional efficacy of the rhetorical figures is not to deny their aesthetic contribution. Readers of the Renaissance took frank delight in the figures as an important element in the formal beauty of design which they deemed essential to a good poem. That delight was enhanced for these readers when the poet displayed logical aptness in the particular figures elaborated. But the writer wishes to emphasize that, in explaining a considerable number of varied figures in Colin Clout, he has in no case found it necessary to account for the existence of any figure on the sole grounds of "beautifying the poem." In other words, for every rhetorical figure examined, a justification more basic to the poem's overall texture and architecture than pure decoration has appeared. The fact that this is true should furnish a sufficient caveat for the present-day reader not to regard such rhetorical patterning as appliquéd ornament.

CHAPTER IV

DICTION AND VERSIFICATION

Modern studies on Spenser's poetic diction tend to agree that Spenser's
vocabulary, even in the Shepheardes Calender, which is avowedly experimental
in language, is considerably less anomalous than some of his contemporaries,
notably Sidney and Jonson, indicate. These studies also concur in the judg-
ment that the strictures of nineteenth century philologists on the supposedly
unlawful liberties Spenser took with the mother tongue have to be greatly
mitigated or completely withdrawn. But when modern scholars attempt to clas-
sify words, phrases, and usages as archaisms, dialect words, coinages, bor-
rowings, variations, adoptions, and compounds, they find themselves greatly
at odds. This lack of unanimity extends, to a lesser degree, to the expla-
nation in a given case of such deviations from the standard.

A serious difficulty with respect to placing words in categories, as most
of the investigators themselves indicate, is, of course, the unsettled state
of vocabulary, orthography, syntax, and grammar during the sixteenth century,
and the consequent absence of a fixed norm by which departures from the stand-
ard can be determined. A great deal of the difficulty with respect to explain-
ing the use of a given class of specialized diction, as none of the research-
ers note, is the tendency to assume that generalizations found valid for such
a class in the Shepheardes Calender or the Faerie Queene will fit all the
other poems in which the category occurs.

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As regards Colin Clout, the first difficulty--that of identifying particular locutions as belonging to definite categories, such as archaisms, dialect words, adoptions, and the like--can be overcome, to a large extent, by taking as raw data, subject, of course, to critical inquiry, the locutions and constructions occurring in Colin Clout that are presented in a number of apposite modern studies. Assembling this data from the works of linguistic specialists, who use it for widely different ends, and reducing it to a single frame of reference is no small task. But it is an indispensable preliminary to overcoming the second main difficulty mentioned above--that of explaining for Colin Clout alone Spenser's use of individual categories of specialized diction or construction. The numerous studies of the past half century dealing with linguistic aspects of Spenser's poetry are of little or no direct help in the accomplishment of this purpose, for at present there is extant no single book, chapter thereof, or article which has to do specifically with the language of Colin Clout. Nor is there any single source treating per se any major aspect of that diction. However, some of the more authoritative studies of a general nature can be of much indirect assistance, for they frequently contain basic material identifying and classifying elements of Spenserian diction common to many poems, including Colin Clout. Since this chapter necessarily draws on some of this raw data, the reader will doubtless find it helpful to have in one place a brief chronological résumé of source studies apposite to the diction of Colin Clout. The résumé will aid him, moreover, in perceiving how little actual value such material, in its original state, would have for an understanding of the diction in Colin Clout and how much effort is needed to make its ore yield a more commodious product.

The first study to be noted is Roscoe E. Parker, "Spenser's Language and the Pastoral Tradition,"[1] which compares the use of archaisms in selections from "each of the three periods of Spenser's poetic writings--early, middle, and late."[2] The first two hundred lines of Colin Clout is the specimen for the late period.

Frederick M. Padelford and William C. Maxwell, "The Compound Words in Spenser's Poetry,"[3] contains a list by parts of speech of all the compound words in the poems, together with a tabulation of the total number of compound words and their relative frequency in each poem. The purpose of the paper, as stated by the authors, is to study the compounds for the light they throw "upon the poet's literary art and changing taste, as well as possibly making some slight contribution to the chronology of certain of the poems."[4]

Bruce R. McElderry, Jr., "Archaism and Innovation in Spenser's Poetic Diction,"[5] is the most comprehensive study of the title topics. The article focuses on the Shepheardes Calender, but contains lists of words from the other poems as well, classified according to given categories, e.g., archaisms, coinages, variations, etc. The particular poems from which the words cited in the numerous long lists derive are not given, nor are the archaisms and innovations defined. It is perhaps not necessary to add that there is no specific

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[1] Language, I (September 1925), 80-87.

[2] Ibid., p. 82.

[3] JEGP, XXV (October 1926), 498-516.

[4] Ibid., pp. 498-499.

[5] PMLA, XLVII (March 1932), 144-170.

mention of <u>Colin</u> <u>Clout</u> in the paper. To date, McElderry's findings have not
been challenged, although later listings of words for identical or comparable
categories do not always agree with his. The stated purpose of the McElderry
paper is to support earlier opinions regarding the disciplined taste Spenser
exercised in his language by "setting more specific limits to the charge of
Spenser's archaisms and use of new words."[6]

Pages 297-300 of Bernard Groom's essay, "The Formation and Use of Com-
pound Epithets in English Poetry from 1579,"[7] treat Spenser's compound epi-
thets, the largest class of compounds in <u>Colin</u> <u>Clout</u>, in their critical as-
pects. However, no epithets occurring in <u>Colin</u> <u>Clout</u> are alluded to.

In <u>Poetic</u> <u>Diction</u> <u>in</u> <u>the</u> <u>English</u> <u>Renaissance</u> (1941), Miss Rubel has a
chapter entitled "Spenser's Poetic Diction," which contains some comments re-
garding the diction of <u>Colin</u> <u>Clout</u> and a few examples from the poem of archaic
words and constructions, compounds, and loan words.[8]

Frederick M. Padelford, "Aspects of Spenser's Vocabulary,"[9] lists by
source 103 words "derived wholly or in part from the classical or Romanic
languages for which the first citations are from Spenser."[10] In addition,
the article lists, without identification of sources, forty-nine words "like-
wise of foreign origin, to which, on the basis of the citations in the <u>N.E.D.</u>,

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[6]<u>Ibid</u>., p. 145.

[7]<u>S</u>. <u>P</u>. <u>E</u>. <u>Tract</u>, XLIX (Oxford, 1937), pp. 293-322.

[8]Pages 257-259.

[9]PQ, XX (July 1941), 279-283.

[10]<u>Ibid</u>., p. 279.

Spenser gave new meanings."[11] Besides discussing new English words derived
by Spenser from the classical or Romance languages, Padelford deals with "a
cognate problem, the relative range of the poet's vocabulary in his earlier
and in his later works."[12]

Aside from a very general treatment of "Language and Versification" in
H. S. V. Jones, A Spenser Handbook (1930)[13] and occasional valuable notes in
the commentaries on Colin Clout in Renwick's edition of Dephnaïda and Other
Poems (1929) and in the Variorum Spenser,[14] the foregoing completes the sum-
mary of modern scholarship relevant to a consideration of diction in Colin
Clout. In the course of the discussion, the present writer will draw atten-
tion to significant omissions from, and differences of opinion among, these
sources.

The one exception to this plan will be a critical review, in Appendix II,
of the scholarship pertinent to Colin Clout which deals with archaisms. Ref-
erence to this Appendix will clarify for the reader the writer's choice of
words and constructions discussed in the body of the text as archaisms.

The résumé just given constitutes an essential explanatory background
for the approach utilized in the present chapter to the problem of diction.
It is now possible to proceed to examine the nature of specialized diction
in Colin Clout, to explain the handling of the common stock of words and

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[11]Ibid., p. 282.

[12]Ibid., p. 279.

[13]Pages 394-405.

[14]Works, VII, 447-482.

phrases, to probe the influence exerted on diction by the demands of the cross-rhymed stanza, and to deal with versification both in its prosodic elements and in relation to the overall purport of the work.

In general, except for the abundance and multiformity of rhetorical fig-ures--extremely important in raising the level above that of ordinary dis-course--Colin Clout is written in language that is only moderately mannered. Like the Faerie Queene,[15] it is written in a variety of styles. Its predom-inant mode, however, is that of the familiar, toned or raised, in conformity with the demands of congruity, by a careful use of ordinary literary language and the employment of a distinctive vocabulary.

One significant element of this distinctive vocabulary is the conscious use of archaisms to set the tone by giving the poem a slight flavor of rustic-ity. Archaic expressions are sprinkled throughout the poem. The archaic flavor is undoubtedly more pronounced for the modern reader than it was for the reader of the original printed version of 1595. As McElderry points out, many of the words which have a strongly archaic tinge for us were quite famil-iar and current among Spenser's first readers. Some of these words are areed (explain, deem, ll. 15, 565), cleped (call, l. 113), mo (more, ll. 261, 448, 576), spill (destroy, ll. 151, 814), and wyte, wyten (blame, ll. 747, 916).[16] McElderry also comments on the effect of archaism created by Spenser's general tendency to use inverted sentence order excessively. He instances one stanza

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[15]Renwick, Edmund Spenser: An Essay on Renaissance Poetry, p. 76. This work will henceforth be cited as Essay.

[16]McElderry, pp. 146, 148, 157.

of the Faerie Queene (IV.1.2) showing seven such inversions; all of these,
McElderry feels, can hardly be explainable in a versifier as skillful as Spen-
ser on grounds of metrical accommodation.[17] No published studies exist deal-
ing with inversions in Colin Clout. In the first three hundred lines of this
poem, there are forty-six cases of inversion. Of these, all but eight are of
the object-verb type; the eight are instances of the reversal of normal order
of adjective followed by noun, subject followed by verb, and verb followed by
object of the preposition. This relative frequency, as well as distribution,
of inversions for the first three hundred lines is representative of the en-
tire poem. Despite the numerous short inversions, there are no extended in-
volutions of the type Milton so frequently employs in Paradise Lost. One can
safely conclude that the frequent shifts from prose order in Colin Clout oc-
casioned no special notice on the part of the educated sixteenth-century
reader. For the modern reader, less likely to be accustomed to the compar-
ative flexibility of word order in highly inflected languages like Latin and
Greek, the inversions in Colin Clout may make the language seem rather indirect
and consequently quite archaic. But the pastoral setting itself probably
suggests to today's reader the "far away and long ago" to a greater extent
than it did to the reader of predominantly rural England and Ireland of the
late Tudor period.

Though the scholarship is complicated by the lack of a clear-cut defini-
tion for the term archaism,[18] nevertheless there exists in the poem a

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[17]Ibid., p. 158.

[18]See Appendix II for a critical review of this scholarship.

sufficient number of words that must have been non-current to the readers of the day to justify the assertion that Spenser intended the poem to have a slightly archaic quality. The archaisms were included, not to enrich the vocabulary, but to enhance the pastoral motif by reason of their connotative value.

Using the term archaism to mean forms and meanings that were quaint to Spenser's readers and reconciling the disputed cases, one finds among the archaisms in Colin Clout, first the y- prefix words: y'bore (born, l. 839), ycleepe (call, l. 65), yrapt (deeply engaged in a feeling, l. 623), yshrilled (sounded shrilly, l. 62), and ywroken (avenged, l. 921). Except for ycleepe, the words themselves were distinctly rare in Spenser's time. E. K. in his Gloss to the Shepheardes Calender calls the y- "a poeticall addition."[19] Despite its well-established literary use, the y- prefix construction did give the poem a rather unobtrusive touch of remoteness, which the rather unusual words enhanced. A similar charm of rustic remoteness was afforded by fon (fool, l. 292), applied by Colin to Cuddy as a term of affectionate rebuke, and wone (remain, live, l. 307). The form woxen (grown in years, l. 380), the strong form of which verb (wax) being already weak in late Middle English, must be considered archaic, as also must the use of the adjective bright as a noun in line 46.[20] Two other words--hight[21] (to call oneself, be called,

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[19]Works, VII, 45.

[20]Daphnaïda, p. 183. Renwick calls the use "archaistic" and says it was commoner in old Scots poetry than in English.

[21]The word is not glossed by E. K. in the Shepheardes Calender, where it occurs once (December, l. 3) in the sense of "was named," but is listed as archaic by McElderry (p. 160).

have or bear the name, ll. 15, 65, 81, 104, 108, 117, 118, 123, 173, 234, 456)

and ken (know), with four variant forms, cond (l. 74), kend (l. 272), kon and

vnkend (l. 294)--complete the list of archaisms.

Five of the eleven uses of hight occur in the tale of the Bregoge and

the Mulla (ll. 104-155), a set piece of topographia, or topographical myth.

Kon and its antonym vnkend in line 294 facilitate the rhetorical figure

polyptoton or traductio, a play on a word obtained by repeating it in differ-

ent forms.

Although, as noted earlier, the frequent inversions of normal order in

the poem give a somewhat archaic effect, especially to a modern reader, the

ascription of archaism to any single feature of syntax is dubious procedure.[22]

When the archaisms of Colin Clout are taken as a whole, two conclusions

about them emerge: they are so infrequent as to be no more than a coloration;

they are of such nature that they would not have interfered with the fluency

and intelligibility of reading. Aside from the existence of kindred forms

and meanings in current use during the late sixteenth century, the contexts

in which the archaisms appear allow little possibility of their being misunder-

stood.

Closely related to archaisms in their function of affording a vaguely

rustic or quaint element to the tone are dialect words. However, on the

authority of McElderry, dialect is non-existent in Colin Clout, with the

exception of atweene (between, l. 81),[23] but the deliberate use of the word

[22]Cf. McElderry, p. 157.

[23]Ibid., p. 150.

as dialect is not very probable. Another scholar lists the words betweene--
atweene--atwixt--twixt as variant forms at Spenser's disposal.[24]

Of a third class of specialized words in Spenser--coinages--there are
no representatives in Colin Clout. The word-making faculty that gave to the
language such striking neologisms as derring-do, Blatant, and Braggadochio[25]
was not brought into play for Colin Clout. It is true that one student of
Spenserian linguistics considers as virtual coinages from foreign sources the
words gallantry, indignifie, paravant and singulfs,[26] which McElderry, in his
more rigid definition of coinages as "words known to O. E. D. first in Spen-
ser which are unhistorical or uncertain in origin"[27] calls borrowings or var-
iations. McElderry makes a strong case for excluding these words as coinages
in the statement: "In a century when language was changing as much as in the
sixteenth century it seems unreasonable to apply the term coinage to words for
which Spenser merely made a natural extension of meaning or adaptation of
form."[28]

Colin Clout, not being experimental in language, has, as already noted,
no real coinages, but it does contain a fairly large number of borrowings,
variations, and adoptions. These are McElderry's terms. According to his
definitions, borrowings are words of direct foreign origin, not found according

[24]Rubel, p. 234.

[25]McElderry, p. 161.

[26]Padelford, p. 281.

[27]Page 161.

[28]Ibid.

to the Oxford English Dictionary earlier than Spenser. Variations are words slightly altered from current words in form and meaning. Variations are of two kinds: those words which the Oxford English Dictionary notes as first occurring in Spenser; and those words known to have been used once or twice within thirty years or so prior to Spenser's first use. This latter group McElderry calls adoptions.

The borrowed words in Colin Clout are aemuling--aemuled (imitating, imitated, ll. 72, 73), paravant (pre-eminently, l. 941), and singulfs (sobs, l. 168). Miss Rubel, like Padelford, lists singulfs and aemuling--aemuled as Spenser's own formations, that is, as coinages. However, since they are neither "unhistorical in development or uncertain in origin," it is perhaps more accurate to adhere to McElderry's more logical classification. Paravant, according to the Oxford English Dictionary, is from Old French paravant, an adverb and a preposition meaning "before" in time and place. This Dictionary holds singulfs to be a misprint of "singults" from the Latin singultus (sob). However, as Miss Rubel points out, it was an "error" repeated three times in three other publications.[29] She concludes that the word is "either a misprint of a borrowing from the Latin singultus or Spenser's adaption of it."[30]

Variations, that is, variant forms of current words first used by Spenser, are a numerous and important group in Colin Clout. With respect to form they are: blandishment (l. 671), fleecie (l. 606), gallantry (gallants collectively, l. 729), indignifie (dishonor, l. 583), listfull (attentive, l. 7),

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[29]Page 227.

[30]Ibid., p. 258.

needments (l. 195), rewardfull (l. 187). With respect to meaning, variations
are: charming (playing a musical instrument, l. 5), neighbor (adj., nearby,
l. 122),[31] oaten (ll. 5, 13, 194, 360, 441), read (see, ll. 279, 336), and
trophe (memorial, l. 951). To these should be added a variant noted by Padel-
ford, the word insolence[32] (l. 622), used in the sense of "exultation" rather
than of "pride," the more usual sense.

The last general class of innovations to be considered are adoptions,
that is, variations in current words not original with Spenser but known to
have been used once or twice within thirty years or so prior to Spenser's
time. In this class, one finds the form cooly (adj., cool, l. 58) but not
the -y adjective soly (l. 80). Soly is probably not included in McElderry's
list of adoptions[33] because one can find nine quotations in the Oxford English
Dictionary for it (with variant spellings) in the "test period," as contrasted
with only two for cooly. Miss Rubel, on the other hand, mentions the two -y
adjectives in connection with her discussion of archaisms in Colin Clout.[34]
There are two additional adoptions--bodrags (raids, l. 315), and direfull
(l. 202). Bodrags is held by the Oxford English Dictionary to be of Irish
origin. Renwick states that the word is common among the Irish State papers
of the period.[35]

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[31]Originally glossed by E. K. in the Shepheardes Calender (Works, VII,
18).

[32]Page 282.

[33]Page 165.

[34]Page 258.

[35]Daphnaïda, p. 186.

Speaking generally of the innovations found in <u>Colin</u> <u>Clout</u>, one can con-
clude that they comprise a relatively small part of the vocabulary, which is
fairly conventional on the whole. The new words are in no sense freakish or
licentious, but tend to fall into three groups, all of which are typical of
other words being brought into the language at this time: imaginative deri-
vations from classical or Romance languages, like <u>aemuled</u>, <u>paravant</u>, <u>indig-
nifie</u>, <u>gallantry</u>; creations by additions of common suffixes, like <u>blandish-
ment</u>, <u>needment</u>, <u>listfull</u>, <u>direfull</u>; or originations by extension of meaning,
like <u>charming</u>, <u>trophe</u>, and <u>read</u>. Like the archaisms, the innovations are
seldom obscure--only a little strange.

Unlike the archaisms, the new words are used, not to set the tone, but
to enrich the language, to provide a word that will fill a felt need, whether
that need be metrical accommodation, rhetorical force, or semantic precision.
The innovations include words that would hardly be known to shepherds, but
as Renwick emphasizes: "Spenser was not trying to write realistic poems
either about or for shepherds . . . . half the point of the business is just
that these shepherds were not real shepherds, but poets and scholars and
bishops, and even a queen was among them, so that learned words, though un-
suitable to the supposed persons, were quite in keeping with the real, as
they were with the subjects of the poems, with the kind, and with the audi-
ence to whom they were addressed."[36] Although Renwick makes these remarks
about the language of the <u>Shepheardes</u> <u>Calender</u>, they apply equally well to
<u>Colin</u> <u>Clout</u>, with the slight exception that none of the "shepheards" in <u>Colin</u>

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[36]<u>Essay</u>, p. 77.

Clout were bishops.

Many of the innovations represent lengthening of words by means of prefixes and suffixes and the very sounds of the syllables em-, -and, -full, and -ment lend themselves to smooth rhythmical effects.[37] In general, the innovations share with many words of conventional diction the function of adding rhythmic weight, rhetorical emphasis, and stylistic elevation to a fundamentally serious poem. Bodrags and singulfs, for example, though perhaps in their strangeness among the most exceptional of the innovations, nevertheless contribute, with their gutturals, unmistakable force to the important passages in which they appear.

The compounds, another element of diction employed in Colin Clout, as elsewhere in Spenser, for a special artistic effect, furnish linguistic enrichment to the poem. In common with the innovations, the compounds impart vigor to the style and rhythmic weight to the sound. The rather small number of compounds employed as compared to certain other poems is another indication of the relatively unaffected diction of Colin Clout. According to the frequency table compiled by Padelford and Maxwell, the poem contains one compound to every eighty-seven lines, a small proportion in comparison with Muiopotmos, which has one compound word to every twenty-two lines, or with the Hymnes, which average one to every forty-two lines.[38]

The article by Padelford and Maxwell lists for Colin Clout the following compounds which the poet either coined outright or "employed for a conscious

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[37]McElderry, p. 166.

[38]Page 506.

poetic effect"; verbal adjectives--bright shining beames (l. 518), deawy dropping beard (l. 250), high aspiring thought (l. 612), life giuing light (l. 861), well deemed name (l. 695), and well tuned song (l. 418); nouns-- fellow shepheards (l. 947) and selfe-regarde (l. 682).[39] Compounds excluded by the authors from the main list on the ground that they are "commonly used,"[40] are all nouns: landheards (l. 277), shepheard swaines (l. 6), Turtle Doue (l. 865), water course (l. 109), and water-courses (l. 151).[41]

With respect to Spenser's compounds in general, Padelford and Maxwell hold: "Judged by the severe standards of certain later poets, such as Keats, Tennyson, and Rossetti, the greater part of them seem rather tame and color-less";[42] Padelford and Maxwell feel, nevertheless, that "to the sixteenth-century reader, less accustomed to such diction and freshly conscious of a renaissance of word-building, they must have seemed much more precious."[43] Bernard Groom, however, in his prize-winning essay, "The Formation and Use of Compound Epithets in English Poetry from 1579," contends that "to stimulate the reader's pictorial imagination is not the usual or typical effect of Spenser's compound epithets."[44] With reference particularly to the Faerie Queene,

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[39] Ibid., pp. 499-503.

[40] Ibid., p. 503.

[41] Ibid., pp. 503-504.

[42] Ibid., p. 509.

[43] Ibid.

[44] Page 299.

Groom concludes that Spenser "seems, on the contrary, to use them with two main intentions of a different kind--to heighten the emotion or fervency of a passage, and to 'swell out' a line with resonant polysyllables."[45] This intention is equally applicable to Spenser's use of compounds in Colin Clout, particularly with reference to the verbal adjectives, although graphic power can hardly be denied to "deawy dropping beard." The epithets "high aspiring thought," coming at the conclusion of the rich passage in praise of Cynthia, and "life giuing light," referring to the personified sun's creative power in the glorification of Love passage, are good examples of compounds that help raise the pitch of certain sections to their desired intensity. On the other hand, the substantival compounds like "selfe-regard," "shepheard swaine," and the like, have no special significance beyond enriching the vocabulary, which, according to Groom, was considered at the time to have suffered from an excess of monosyllables.[46]

The specialized diction in Colin Clout has been given detailed attention because it represents collectively a significant part of the poem's total vocabulary and because its close study opens an avenue to an understanding of the poem. Moreover, examination of this diction reveals the degree to which Spenser, a disciplined literary craftsman, drew upon, for the purposes of this poem, a great variety of legitimate resources, native and foreign, in order to have available a vocabulary of adequate richness, breadth, and flexibility.

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[45]Ibid.

[46]Ibid.

But the deep concern which scholars and critics have justly manifested in uniquely Spenserian diction ought not to cause us to fail to take note of the choice and use of words which Spenser shared in common with his fellow writers. That choice in Colin Clout, along with versification, has resulted in a poem notable for a combination of popular and learned phrases into a style which is fluent, direct, and clear.

It is remarked in the chapter on rhetoric that Spenser's apology for the poem's "meanesse of stile" must be taken with reservation and in a relative sense only to indicate that the decorum of the pastoral disguise necessitated some words of homely use. Actually, the greater part of the vocabulary is, in Renwick's phrase, "courtly Southern English"[47]--for the most part, elevated and polysyllabic.

The introductory speech of Hobbinol, while not notably rustic, nevertheless stands apart from the rest of the poem in being largely monosyllabic. The paucity of light syllables, plus the preponderance of long vowels in accented positions, noticeably slows down the tempo, which elsewhere in the poem is moderately rapid. The appropriateness of the diction to the sadness of the emotion represented hardly requires comment.

The remarkable clarity of the poem is to some extent due to the simplicity of the syntax. One critic summarizes the stylistic difference between Shakespeare and Spenser as follows: "But in general we may say that Spenser exemplifies the direct, logical statement of the narrative tradition going back to Chaucer and enriched by Ariosto and Tasso; Shakespeare the oblique

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[47]Essay, p. 84.

statement, the double or triple meaning, the elliptical phrase of drama."[48]
The contribution made to lucidity by a singularly apt choice of words from
those in common currency has not been remarked upon. Aside from two rather
minor instances (ll. 322 and 659),[49] there is no place in the poem where
Spenser's phrasing gives rise to obscurity. A particularly noteworthy prac-
tice in Colin Clout, making both for clarity and sustained interest, is that
of choosing judiciously words of vivid particularity and those of expansive
abstractness. The passages which are especially concrete and circumstantial
in their language are the myth of Mulla and Bregoge (ll. 92-155), the narra-
tive of the voyage (ll. 196-289), the indirect description of Ireland in terms
of evils not present in England (ll. 312-319), and the account of the abuses
at court (ll. 660-794). The contrasting passages are the long section of
tribute to the poets and ladies at court (ll. 485-583), the paeans to the
Queen (ll. 332-335, 590-615, 620-647), and the passage on Venus and Cupid
(ll. 783-822). These units of strongly emotive connotation abound in abstract
words and phrases, often from the learned vocabulary of courtly love. So
extravagant is the middle passage in laudation of the Queen that even Cuddy
is represented as noticing the change in language:

> Colin (said Cuddy then) thou hast forgot
> Thy selfe, me seemes, too much, to mount so hie:
> Such loftie flight, base shepheard seemeth not,
> From flocks and fields, to Angels and to skie. (ll. 617-619)

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[48]W. B. C. Watkins, Shakespeare and Spenser (Princeton, 1950), p. 267.

[49]Daphnaïda, pp. 186, 189.

The climactic section on the power and nature of Love (ll. 835-894) seems to represent, with felicitous congruence, a blending of the two stylistic modes. All in all, the technical skill, the inventive daring, and the taste which Spenser manifests in fashioning the diction of Colin Clout to the demands of his respective topics can hardly command anything but admiration from the reader.[50]

Brief reference is made earlier in the chapter to the frequency of syntactical inversions, particularly of the object-verb type, to innovations for the facilitation of meter and rhyme, and to prefix and suffix additions which play a part in creating smooth rhythmical effects. These suggest the virtually inseparable nature of diction and versification. There can be no doubt, for example, that indulgence in inversions is occasioned largely by the demands of rhyme or meter, or both, as in line 437, where the proper noun is placed before the predicate: "Her losse is yours, your losse Amyntas is." Generally, the shift, to complete the rhyme, results in the placement of a word at the end of the line which in normal order would not be there. Typical of the many object-verb inversions for this purpose is line 457: "Shepheard, enough of shepheardes thou has told." Yet the reversal is often appropriate, as here, on the grounds of rhetorical emphasis.

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[50]This judgment is partly contradictory to W. B. C. Watkins' unsupported comment on the style of Colin Clout, in which he states: "Colin Clout is at best superior in style to Mother Hubberds Tale, varying from passages of exquisite delicacy to savage invective. But its style is less of a piece, is occasionally marred by verbal horseplay and by seemingly aimless experimentation. None the less, it is the peer of the Epistle to Dr. Arbuthnot and deserves an equal hearing" (p. 274).

Even the antique y- formation for the past participle offers a slight metrical help in supplying the unaccented syllable: "And how he hight, himselfe he did ycleepe" (1. 65); "I feel my selfe like one yrapt in spright" (1. 623). And it can hardly be coincidental that of the eleven uses of the obsolescent hight, five occur at line ends to begin or complete an alternate rhyme. Not a little of the freedom in vernacular enrichment results in prosodic accommodation. Of the Spenserianisms noted, blandishment, direfull, indignifie, insolence, read, rewardfull and y'bore fall in rhyming positions, while listfull, needments and trophe facilitate scansion. The preceding instances in which Spenser has caused the demands of diction and of versification to coincide should in no wise be construed to imply that the versification of Colin Clout is strained or awkward. As a case in point, the inversions, frequent as they are, never give rise to other than a minor degree of indirectness, and the reader is hardly aware of them unless his attention is invited to them. Indeed, the versification harmonizes with the diction in being flowing, easy, flexible and dignified. It contributes in large measure to a manner of expression Spenser himself refers to as "sterneness" of style.[51]

Since the poem is in dialogue except for the narrative frame, we should expect, and actually do find, that it is composed in speech units--for the most part, Colin's speeches, interrupted in a kind of rhetorical punctuation by the other interlocutors, Colin's "fellow-shepheards." These speeches usually contain a series of continuous quatrains, which, according to one

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[51] F.Q.VII.vi.37.3., Works, 160.

authority, "assume a strophic character."[52]   He instances lines 308-327,

Colin's contrast of England with Ireland and his explanation for the downfall

of a state; lines 464-479, the Petrarchan avowal by Colin of praise for, and

devotion to, his mistress; and lines 596-615, Colin's encomium of Cynthia.

Since these passages, as shown in the chapter on rhetoric, are the very ones

which display the most elaborate massing of major rhetorical figures, it be-

comes accurate to say that in Colin Clout Spenser composes largely by schemes

of rhetoric. Other cohesive "strophes" could be added at will to Davis'

examples--passage after passage which has as its base at least one major

scheme of thought and amplification. A few typical cases in point are the

icon or comparison of Cynthia to the "crowne of lillies," the "circlet of a

Turtle true," and "faire Phebes garlond," a sequence structured by carmen

correlativum (ll. 337-343); the "salute" to the contemporary poets composed

of epitheton and arranged by distributio (ll. 377-449); and the last of the

three bravuras on Cynthia or Elizabeth, a passage beginning with meiosis,

regulated by carmen correlativum, followed by expolitio, and reinforced

throughout by ploce, comparatio, and prosopopoeia (ll. 624-639).

In the area of tropes and schemes, some of the elaborate classifications

in the handbooks of Spenser's time are as intimately concerned with sound

effects, melody or discord, as with rhetoric. The most important of these are

alliteration (paroemion), what Puttenham calls the "figure of like letter"[53]

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[52]B. E. C. Davis, Edmund Spenser: A Critical Study (Cambridge, Eng.,
1933), p. 201.

[53]Page 174.

and the more extended figures of repetition--anaphora and ploce. These devices are most prevalent in passages of rather exalted nature. When Spenser wishes to be most moving and emphatic, using figures is his normal mode of expression. In the following climactic passage, in which Colin speaks of the essential irreligion of the court, the reader finds the three figures paroemion, anaphora and ploce:

> For end, all good, all grace there freely growes,
> Had people grace it gratefully to vse:
> For God his gifts there plenteously bestowes,
> But gracelesse men them greatly do abuse.   (ll. 324-327)

In this passage the reader sees also a perfect exemplification of the soave or sweet style described by Emma F. Pope as consisting "first, in the elegance and fecundity of slow, resounding words, next in a conjunction of words which admits no harshness, no break, no rough breathing, no long digression; rather the words must be adapted to the spirit, be like and equal, and so selected from opposites, that numbers may respond to numbers, and like to like."[54] The alliteration, both initial and medial, echoes the sense and aids strophic cohesion. The pace is slowed for emphasis by the assonance of the long o's and a's and by the varied caesuras, but the smooth flow is facilitated by the abundance of sibilants and liquids. Similarly, the section praising "great Cynthiaes goodnesse and high grace" is filled with highly alliterative lines, like:

> For euerie gift and euerie goodly meed,
> Which she on me bestowd, demaunds a day;
> And euerie day, in which she did a deed,
> Demaunds a yeare it duly to display.   (ll. 592-594)

54"Renaissance Criticism and the Diction of The Faerie Queene," PMLA, XLI (September 1926), 590, cited in Jones, p. 395.

The alliteration may take the form of onomatopoeia, rare in this poem but striking in line 199: "Horrible, hideous, roaring with hoarse crie," which gives through rough breathing an effect of harshness and stridency to suggest the turbulence of the waves and their clamor. Another highly onomatopoetic line is 636: "The speaking woods and murmuring waters fall."

Anaphora and ploce are well illustrated in another passage notable for its smoothness and "sweet consente."[55] It is the rodomontade of Colin's passionate promise to immortalize Cynthia's name:

> Her name recorded I will leaue for euer.
> Her name in euery tree I will endosse,
> That as the trees do grow, her name may grow:
> And in the ground each where will it engrosse,
> And fill with stones, that all men may it know.
> The speaking woods and murmuring waters fall,
> Her name Ile teach in knowen termes to frame:
> And eke my lambs when for their dams they call,
> Ile teach to call for Cynthia by name.   (ll. 631-639)

Here the anaphora of "her name" in the opening lines starts an insistent repetition which echoes melodically through the rest of the speech. That the reader may not miss the fervency of the avowal the narrator records that

> Much was the whole assembly of those heards,
> Moov'd at his speech, so feelingly he spake.   (ll. 648-649)

The figures of speech, important as they are to the versification, are, nevertheless, only one aspect of Spenser's mastery of numbers in Colin Clout. Other aspects need elucidation. The writer believes that a detailed examination of a comparatively short passage will prove adequate for purposes of explaining the metrical pattern of the poem, demonstrating the characteristic

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[55] Epith. (l. 83), Works, VII, 243.

variety and flexibility of its versification, and suggesting the way in which Spenser reconciles the metrical pattern to the demands of speech rhythm and phrasing. The concluding nine lines of the poem, Colin's final speech, have been selected for this purpose. Before one proceeds with this, however, it may be advisable to describe briefly the prosody of the poem as a whole.

The verse of <u>Colin Clout</u> is predominantly what is now known as the heroic stanza (iambic pentameter, rhyming abab). This scheme is varied slightly at the beginning and end of the poem. By assuming the insertion of a tercet in the opening passage (ll. 5, 6, and 7), with line 6 linking in rhyme with the preceding lines 2 and 4, it is possible to avoid the complicated theory proposed by one investigator[56] that Spenser's unit is not a closed quatrain, but an open one linked with its predecessor by a common rhyme—a scheme which, in any event, breaks down at line 32, where the units of sense and the closed quatrain settle into persistent coincidence. Near the end of the poem, the last quatrain (completing the frame), though standing as an independent unit rhythmically and syntactically, is linked by the "quest" rhyme to the preceding section (body of the poem).

Continuing now with a detailed analysis of Colin's final speech reproduced below, one finds some interesting variations:

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[56]Roland B. Botting, "A New Spenserian Rhyme Scheme?", <u>JEGP</u>, XXXVI (July 1937), 384-386.

Such grace shall be some guerdon for the griefe,   943

And long affliction which I haue endured: 944

Such grace sometimes shall giue me some reliefe,   945

And ease of paine which cannot be recured.   946

And ye my fellow shepheards which do see   947

And heare the languours of my too long dying,   948

Vnto the world for euer witness bee,   949

That hers I die, nought to the world denying,   950

This simple trophe of her great conquest.   951

First, as to caesuras, the masculine caesura comes after the second stress of the second foot in lines 946, 948, 949, and 950, and after the first accented syllable in line 948, which succeeds a run-on verse. It comes after the second beat of the first spondaic foot in the parallel lines 943 and 945. The feminine caesura in the other three lines occurs after the first unstressed syllable of the third foot in line 944 and between the syllables of the pyrrhic foot in line 947. For the concluding line of the speech, no pause is required by the phrases, which can be uttered in a single intake of breath, and none is wanted for the effectuation of a smooth finish. The placing of the pause exhibits skillful variation within a fairly set pattern.

Even in this short excerpt we have one example of enjambment, although ordinarily the lines are end-stopped. Fifty-two of the 955 lines are run-on. However, the stops differ considerably in their length, and Elizabethan punctuation is not always a reliable guide. Some lines, for example, do not conclude with punctuation but nevertheless call for pauses as long as many that do. In this category are lines 188, 279, 430, 521, 534, 678, 683, 751, 815,

821, 843, 849, 853, 865, and 921. Also, the preponderance of end-stopped lines is not an indication of line-by-line composition. Rather, it is an adaptation of speech phrasing to the rhyme and meter. As has been stated, neither lines nor quatrains are the basic composition unit, but instead speeches, and within them, rhetorical schemes.

With respect to rhyme,[57] aside from slight interlinking referred to above but not illustrated by the passage, the above specimen exhibits one case of feminine rhyme (ll. 948, 950), relatively frequent in Colin Clout. The significance of the relative frequency of feminine rhyme in Colin Clout is probably the same as that ascribed by one scholar to Spenser's tendency to use double or triple rhyme liberally (163 times) in the last three books of the Faerie Queene as compared with their almost complete absence (one occurrence) in the first three books: to make the movement more natural and free.[58]

The rhymes in Colin Clout are, for the most part, of the conventional one-syllable, perfect type. However, there are a number of anomalous rhymes, which show that Spenser did not intend to be more unduly restricted by the demands of conventional rhyme than he did by the demands of conventional diction. It is worthy of note, though, that in the passage under consideration, Colin's concluding address, Spenser allowed no anomalous rhymes, which he permitted himself elsewhere: identical rhymes--lament-merriment (ll. 28, 30);

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[57]Renwick calls attention to line 693, which is unrhymed. He conjectures a possible missing line between 694 and 695, but admits the possibility that the omitted rhyme may be an oversight (Daphnaida, p. 189).

[58]Floyd Stovall, "Feminine Rimes in the Faerie Queene," JEGP, XXVI (January 1927), 91-95.

crew-accrew (ll. 653, 655); unstressed rhymes--jeopardie-crueltie (ll. 273, 275); chastitie-modestie (ll. 469, 471); impure rhymes--leprosies-cries (ll. 313, 315); applie-worthlie (ll. 373, 375).[59]

With direct reference again to the concluding speech by Colin, while it is doubtful that any poet worthy of the name ever wrote consciously in terms of metrical feet, nevertheless the principle of variety within a pattern can be seen clearly. None of the lines is perfect iambic pentameter. The variation is alike in lines 944 and 951, where the third is a pyrrhic foot; and in lines 946 and 947, where the fourth is a pyrrhic foot. In line 943, an initial spondee is compensated for by a pyrrhic foot following it. Line 945 paralleling line 943 also has an initial spondee. The irregular line 948 is a particularly good example of how the poet has secured an onomatopoetic effect by lengthening the line by an extra syllable; by making the last foot a spondee instead of an iambus; by including a long e sound and two velar stops (g), both of which slow up the line and suggest travail; and by ending on a falling rather than a rising syllable. Line 949 has a trochee in place of an iambus in the opening foot. The beat on the first syllable of the line calls for a rise in vocal pitch appropriate to the peroration. In the third foot of line 950, the substitution of a trochee for an iambus is also particularly effective in that it gives the negative "nought" the highly emphatic position

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[59]Many pairs in Colin Clout which do not rhyme today were perfectly good rhymes in Spenser's period. Most of these can be ascertained from Henry Cecil Wyld, Studies in English Rhymes from Surrey to Pope (London [1923]). Among these are types like beare-appeare (ll. 93, 95), or eares-beares (ll. 712, 714) (p. 66); like preferre-farre (ll. 121, 123) (pp. 83-84); like was-has (ll. 280, 282) (pp. 68-70); and like nature-feature (ll. 860, 862) (p. 53).

after the caesura which the sense calls for.

The plasticity of the verse is chiefly what gives Colin's final plea the effect of natural speech, heightened, of course, in deference to its lofty subject matter and fervent emotion. The rhythms of speech are accommodated within the fairly regular pattern by occasional substitution of a pyrrhic or trochee for an iambus, by the shifting of the caesura within the respective lines, and by the fact that some of the lines tend to have three, rather than five, strong beats, and these are usually on the long vowels; e.g., l. 945: grace, sometimes, reliefe; l. 946: ease, paine, recured; l. 948: heare, languours, dying; l. 949: die, nought, denying. B. E. C. Davis calls attention to this feature of three strong beats to a line, which he also believes helps adjust the verse to speech rhythm, "the counterpoint of this polysyllabic phrasing against an iambic norm."[60]

W. L. Renwick, in the introduction to his chapter on "Verse and Meter" in Edmund Spenser: An Essay on Renaissance Poetry, states: "In good poetry meaning, style and verse all work together to produce the unified expression, the effect, for which the poet is striving."[61] This chapter has demonstrated that there is a consistency about the poem achieved through careful and imaginative employment of language and prosody. The result is a construct which satisfies quite well those two complementary demands of good poetry, of which Puttenham speaks in his Arte of English Poesie--energia, "to satisfie & delight th'eare onely by a goodly outward shew set vpon the matter with wordes,

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[60]Page 195.

[61]Page 97.

and speaches smothly and tunably running", [62] and _enargia_, "by certain intend-
ments or sense of such wordes & speaches inwardly working a stirre to the
mynde." [63]

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[62] Page 142.

[63] _Ibid._, pp. 142-143.

CHAPTER V

IMAGERY

This thesis treats the important subject of images in <u>Colin Clout</u> under
four widely accepted bases of classification: (1) appeal to physical senses;
(2) appeal to conceptual associations (in this particular case, associations
arising from contemporary learning); (3) nature as figurative formation; and
(4) appeal to emotion.

Although the reasons for considering images under these four categories
will best appear as the discussion proceeds, a synopsis of the groups now will
help clarify the main treatment to follow. Images in the first group are
largely descriptive details. The descriptions which these details produce
tend to be characterized by verbal precision but pictorial vagueness. Images
in the second group are concretions in words, phrases, and larger linguistic
structures of character, setting, action, and thought. What these concretions
actually represent in the poem is dependent upon their association with idea-
tional backgrounds. Images in the third group are mainly rhetorical figures
of comparison, or, more strictly defined, these images are second terms (vehi-
cles, things compared to) of similitudes. An image in this third group is,
generally speaking, an illustration or amplification of another object or idea.
Images in the fourth group are locutions which possess special overtones of
meaning by reason of their being words or phrases drawn from the vocabulary
of emotions or by reason of their being expressions charged by the immediate

context. Because images in this last-named group serve to convey emotional nuances directly, their treatment is reserved for the next chapter on "Tone and Emotion."

It will be noted that category 3 above differs from the other three in that it places the focus of attention upon form rather than content. For this reason category 3 may include images in category 1 in cases where descriptive passages contain rhetorical figures. Also, category 3 overlaps category 2 when the ideas or themes of illustrations or amplifications fall (as they ordinarily do) within the specific background area of pastoralism or of areas which pastoral poetry, from classical to Tudor times, had assimilated. A single typical image taken at random from the poem will help show why the categories, to be critically valuable, cannot be self-inclusive. Charillis, according to Colin, is "like a goodly beacon high addrest" (l. 562). Is the reference to "beacon" primarily intended to evoke a sensory response in the modality of vision? Why is Charillis characterized in terms of luminosity? Does the poet assume a special knowledge on the part of his audience which will make the reference to a "goodly beacon" possess a particular significance? What is the function of the simile? The first three questions mainly concern content; the last one, mainly form. One can hardly answer all the questions from the same frame of reference, even though they all pertain to a single image. Hence, the possible consideration of figurative images--and these are superabundant in the poem--under three separate but reciprocally enlightening categories.

When one examines the imagery of Colin Clout under one common basis of

classification, that of descriptive appeal primarily to the physical senses,[1] he finds a considerable amount of imagery that is visual, some that is kinesthetic and auditory, a small amount that is olfactory and gustatory, and none that is tactile. One finds, moreover, that a given descriptive passage will ordinarily contain an appeal to more than a single physical sense. It is possible, however, for the sake of illustration, to designate somewhat subjectively a passage as appealing mainly to a single sense and then to note, incidentally, the subsidiary appeals.

One may properly begin with visual imagery, the most prevalent type. The greatest amount of visual imagery occurs in what is roughly the first third of the poem, ending with line 327. This distribution is what one would expect when he recalls that the first part locates Colin and his auditors in a bucolic setting, narrates a myth concerned with topographical detail, and describes a ship and an ocean voyage, whereas the last two-thirds of the poem is, generally speaking, persuasive in nature.

Perusing the descriptions, one is struck by the fact that they ordinarily lack both sharp particularity and a high degree of sensory vividness. An exception to this general statement, with respect to graphic vividness, may occur in the case of set descriptive pieces going under the rule-book name of _descriptio_,[2] such as those grouped together by Puttenham as _prosopopeia_ (personification), _topographia_ (description of a place), or _pragmatographia_

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[1] Wellek and Warren, _Theory of Literature_, p. 191; Victor M. Hamm, _The Pattern of Criticism_ (Milwaukee, 1951), p. 113.

[2] Quintilian, _Institutio Oratoria_ ix.4.138, III, 584.

(description of an action).[3] Another exception, with reference to sensuous force, may be found when special types of rhetorical figures, like onomato-poeia, are used. Still a third exception to the general paucity of representational detail may occur when the description is an imitation of a well-known passage in an earlier writer. The purely sensuous effect of descriptions coming within any of these exceptions is necessarily weakened for the reader who is conscious of the conventionalized nature of such images. There is ample evidence that the Renaissance poet, when he consciously employs imitation of another's manner or matter, intends to let the reader's recognition of the imitation lessen the sensuous effect.

Typical of many descriptions is the one in the introductory frame of the poem—a vignette which pictures the group gathered around the returned traveler, Colin:

> Who all the while with greedie listfull eares,
> Did stand astonisht at his curious skill,
> Like hartlesse deare, dismayd with thunders sound.   (ll. 7-9)

This passage calls up a scene to the reader's mind and thus can be said to appeal mainly to the visual imagination. Yet the description is hardly circumstantial enough in detail to enable the reader to form a really vivid mental picture. Besides, there are the allusions to "listfull eares" and to "thunders sound," expressions which tend to evoke an auditory sensation.

The same scene is represented later in non-figurative terms:

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[3]Arte of English Poesie, p. 239.

> With that they all gan throng about him neare,
> With hungrie eares to heare his harmonie:
> The whiles their flocks deuoyd of dangers feare,
> Did round about them feed at libertie.   (ll. 52-55)

This passage, like the earlier one depicting the herdsmen gathered around Colin, also evinces a lack of specificity. Again, the appeal of the passage seems predominantly visual, but the strong action verbs "throng" and "feed" produce in the reader a sensation of motion and thus justify calling the image at least in part kinesthetic. The phrase "with hungrie eares to heare his harmonie" reinforces the auditory impression of the first passage.

In the myth of Bregoge and Mulla, the course of the Mulla through the ancient city of Kilnemullah is sketched with a few broad strokes:

> The Nimph, which of that water course has charge,
> That springing out of Mole, doth run downe right
> To Butteuant, where spreading forth at large, . . .   (ll. 109-111)

These lines convey a somewhat vague impression of the river in terms of features distinguishable by the power of sight. From this point of view the image can properly be termed visual. Yet the observation places emphasis on movement. From this second point of view, the image can also be considered kinesthetic.

Descriptions in terms which seem more evocative of emotions than those cited above occur in connection with Colin's first glimpse of the sea as

> A world of waters heaped vp on hie,
> Rolling like mountaines in wide wildernesse,
> Horrible, hideous, roaring with hoarse crie,   (ll. 197-199)

wherein

> Thousand wyld beasts with deep mouthes gaping direfull
> Therein still wait poore passengers to teare.   (ll. 202-203)

In these two passages, the description arises from impressions obtainable through both the sense of sight and the sense of sound. The emphasis on violent motion in both excerpts is evident in the phrases "heaped vp on hie," "rolling like mountaines," "mouthes gaping," and "wait poore passengers to teare." The depiction of the sea in such striking terms is appropriate to the naïve shepherd, but for the knowing sixteenth-century reader, bred on the classics, the effectiveness of the passage with its markedly onomatopoeic line 199 probably owed as much to his appreciation of a skillfully done echo of Ovid as to any vicarious thrill which the lines might arouse.[4]

The section following the one just discussed has considerable vivid detail which blends the modalities of sight and motion—"Dauncing vpon the waters back to lond" (l. 214), "Yet had it armes and wings, and head and taile / And life to moue it selfe vpon the water" (ll. 218-219)—but the elaboration only appears to be for the purpose of realism; a closer look reveals that it is directed to turn the rhetorical figure, noted in the chapter on "Rhetorical Figures" as prosopopoeia. The passage, like the one previously cited, has a

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[4]Daphnaïda, p. 185. Tristia i.2, which Renwick cites as an analogue to the passage, contains both the "world of waters" (montes aquarum) image and an expression similar to line 227, "And nought but sea and heauen to vs appeare." The apposite passage in Ovid is as follows:

What boysterous billowes now (O wretch) amids thy waues we spye,
As I forthwith should haue bene heu'de to touch the Azure skye.
What vacant vallies be there set, in swallowing Seas so wrought,
As presently thou lookes I should, to drery hell be brought.
I lookt about: saue Seas and sky, nought subiect was to sight,
With swelling surges one, with cloudes the other threatned spight.

(The Three First Bookes of Ouid de Tristibus, trans. Thomas Churchyarde (London, 1580), fol. 2v).

classical model, a description from Cicero's <u>De Natura Deorum</u> of a ship as seen by another nonnautical rustic observer.[5]

Perhaps the most graphic line in the poem is "With hoary head and deawy dropping beard" (l. 250), containing the compound epithet alluded to in the chapter on "Diction and Versification." The quatrain in which this line occurs, itself a part of the encompassing sea-pastoral metaphor, is a hardy perennial of rhetorical practice--<u>pragmatographia</u> or <u>rei descriptio</u>.[6] No classical parallel has been noted for this "description of a thing," but both its subject and tone suggest classical origin.

Outside the first part of the poem, one of the encomiums--the first of three sustained ones by Colin on Cynthia--contains a purple passage of visual imagery:

> I would her lyken to a crowne of lillies,
> Vpon a virgin brydes adorned head,
> With Roses dight and Goolds and Daffadillies,
> Or like the circlet of a Turtle true,
> In which all colours of the rainbow bee;
> Or like faire <u>Phebes</u> garlond shining new,
> In which all pure perfection one may see.   (ll. 337-343)

Here the vivid flowers and the dove's neck conjure up an impression of vari-egated color, but one can hardly relate this impression to the physical appearance of the Queen. Moreover, the potentially sensuous implications of the flowers, the dove, the rainbow, and the moon ring are almost totally repressed by being sublimated into metaphor.

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[5] [John Jortin], <u>Remarks on Spenser's Poems</u> (London, 1734), pp. 137-138, cited in <u>Works</u>, VII, 460.

[6] Rix, <u>Rhetoric in Spenser's Poetry</u>, p. 59.

Common to all the foregoing passages, taken mostly from the first third of the poem, is visual imagery. Imagery of this sort appearing in the present sampling seems to be devoted only to a minor extent to realistic representation of the actual world of sight.

Although kinesthetic imagery is present, as noted, in a number of passages already cited, it may be instructive now to glance directly at two new passages which embody kinesthetic images. One such passage, occurring within the topographic myth, describes the action of Father Mole in punishing Bregoge for trickery practiced in the latter's courting of daughter Mulla. According to Colin's version, Father Mole

> Who wondrous wroth for that so foule despight,
> In great auenge did roll downe from his hill
> Huge mightie stones, the which encomber might
> His passage, and his water-courses spill.   (ll. 148-151)

Here the rapid falling cadence of "roll downe from his hill" and the positioning of "His passage" to force a reading pause, paralleling the semantic sense, simulate the effect of opposed forces meeting: that of Mole exerted in carrying out the punitive deed; that of Bregoge in unsuccessfully attempting to circumvent the boulders. From this point of view, the imagery serves a conceptual purpose--to support the idea of Mole's indignation and that of Bregoge's relative helplessness.

Another passage of kinesthetic imagery, which suggests motion or forceful action, occurs in the section of court satire. Attributing to wit a lifelike quality, Colin says the court has no need for it unless it can make itself the instrument of flattery--

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>   Vnlesse to please, it selfe it can applie:
>   But shouldred is, or out of doore quite shit.   (ll. 708-709)

It should be noted that although the image exhibits an undoubted sensory qual-
ity, it has for its primary effect the strengthening of the idea that the
possessor of wit will be given short shrift at court unless he is willing to
use his verbal gift for sycophancy.

Auditory imagery is not an outstanding feature of Colin Clout, but the
poem does, in a somewhat limited way, exhibit Spenser's well-known facility
in suiting sound to sense by prosodic means. The last chapter instances two
highly onomatopoeic lines, 199 and 636. Some of the more subtle effects of
verse harmony are treated in the ensuing chapter on "Tone and Feeling."

Rare gustatory and olfactory images appear in a passage of singularly
fervent glorification of Cynthia spoken by Colin:

>   Her deeds were like great clusters of ripe grapes,
>   Which load the bunches of the fruitfull vine:
>   Offring to fall into each mouth that gapes,
>   And fill the same with store of timely wine.
>   . . . .
>   Her thoughts are like the fume of Franckincence,
>   Which from a golden Censer forth doth rise:
>   And throwing forth sweet odours mounts fro thence
>   In rolling globes vp to the vauted skies.   (ll. 600-603, 608-611)

The first simile employs natural phenomena of grapes to appeal directly to the
gustatory faculty; the second employs the religious connotation of incense to
appeal to the olfactory sense. The fact that the images are embodied in
similes suggests that the tempting grapes and sweet odors are not used purely
to gratify the sensory imagination. They seem instead to signify a quality
of the subject's deeds and thoughts.

The consideration of physical sense imagery reveals the presence of all but one main type--that appealing to the sense of touch--and thus affords an idea of the author's imaginative span in the poem. It is to be remarked that sense imagery frequently occurs in association with figures or with conscious imitations. This fact tends to reduce its ability to convey the sensuous side of experience. This limitation may be presumed to be the author's precise intention. Though, too, the glimpse of sensory imagery affords some notion of technique, the treatment of images on the basis of sense impressions does not seem especially helpful in throwing light on the poem. At least one is quite willing to look at images from another point of view or under a different kind of classification in the search for a more critically fruitful approach.

One other basis of classification, now much used, is that named in the writer's category 2, mentioned at the outset of the chapter. This system of classification views images in terms of their appeal to associations already resident in the mind of the reader. The method is largely an outgrowth of pioneering studies by Caroline F. E. Spurgeon. The results of these studies were first publicized in a lecture given before the Shakespeare Association in 1930,[7] and brought into greater prominence by the subsequent publication of a work dealing with all of Shakespeare's imagery.[8] Though Miss Spurgeon admits the difficulty of arriving at a satisfactory definition of imagery, she nevertheless attempts to formulate one. In it she specifically confines

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[7]Leading Motives in the Imagery of Shakespeare's Tragedies (Oxford, 1930).

[8]Shakespeare's Imagery and What It Tells Us (Cambridge, Eng., 1935).

the word _imagery_ to simile and metaphor.[9] However, her explanatory extension

of this definition of imagery also to connote "any and every imaginative pic-

ture or other experience, drawn in every kind of way, which may have come to

the poet, not only through any of his senses, but through his mind and emo-

tions as well,"[10] leaves the door rather wide open. One author, taking cog-

nizance of the expanded application of the term on the part of many scholars

indebted to Miss Spurgeon, speaks of images as governed by the "association

of ideas."[11] Another scholar, Miss Tuve, summarizes the general mode of

treating images popularized by Miss Spurgeon as follows: "Recent studies

of imagery have used almost entirely as a basis for characterizing and group-

ing images: the _kind of content_ whence authors draw (1) descriptive detail

and (2) second terms (things compared to, vehicles) of images."[12] In her

book on Renaissance imagery, Miss Tuve does not confine the term _imagery_ to

figures alone, admitting as well "descriptive detail,"[13] "concretions, . . .

descriptive definitions."[14] Such has been the expansion of the term _imagery_

that a recent authority refers to it as "one of the most common in modern

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[9] _Ibid._, p. 5.

[10] _Ibid._

[11] Lillian Herlands Hornstein, "Analysis of Imagery: A Critique of Literary Method," _PMLA_, LVII (September 1942), 639.

[12] _Elizabethan and Metaphysical Imagery_, p. 422, Note R.

[13] _Ibid._, p. 286.

[14] _Ibid._, p. 342.

criticism, and one of the most ambiguous. Its applications range all the way from 'mental pictures' to the total meaning presented by a poem."[15]

Since, as indicated in the introduction to this chapter, the writer's categories 2 and 3 both concern themselves with conceptual matters, this may be an opportune time to further clarify the distinction between the two treatments. The consideration of imagery under category 2, which follows directly, views imagery under a broad conception in accordance with the sanction of modern critical practice. It discusses the wide areas of content from which the poet draws descriptive details and concretions. But the more limited consideration of images when they are embodied in rhetorical figures is reserved for discussion under category 3. Under category 3, with which this chapter ends, the writer will focus attention on the form and function of figurative images. Along with this attention, the writer will explore in some detail the precise, local topics which are named in second terms (vehicles) of these figurative formations. Treating figurative images separately is justified by Renaissance poetics. One specialist in the field of imagery pertaining to this era has carefully pointed out that theorists of the Renaissance were concerned to preserve the logical distinction between descriptive details and "imagery introducing the element of metaphor and similitude."[16] She adds that in speaking of images on the basis of the kind of content from which authors drew descriptive detail, on the one hand, and second terms of figures of likeness or difference, on the other, one should bear in mind that the second type

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[15] M. H. Abrams, A Glossary of Literary Terms, Rinehard English Pamphlets (New York, [1958]), s.v., Imagery, p. 43.

[16] Tuve, p. 3.

of projection, vehicles of images, represents a very different mode of mental operation, differently caused, from the first type.[17] Accordingly, to preserve this distinction, the writer will treat figurative images by themselves. As shall appear, the abundance and critical significance of analogies as clues to meaning amply warrant their being discussed in extenso.

Surveying the imagery of Colin Clout as one aspect of the poem's conceptual expression, one finds that all of the images are closely associated with a larger contextual setting. This larger contextual setting, to which all of the subject areas can be related, necessarily conditions the meaning of descriptive detail, concretions, and figures employed in the poem. This setting pertains to established literary genres. These comprise pastoral poems and romances; Platonic and Neo-Platonic dialogues; court-of-love poems; Petrarchan sonnets and canzoni, which combine Plato, Dante, and the Provençal troubadours in one blended strain; classical philosophic poems, like those of Empedocles and Lucretius; Ovidian and Virgilian mythological poems, Hebraic biblical history and Song of Solomon marriage poems.[18]

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[17]Ibid., p. 422, Note R.

[18]For the purpose of the survey of content areas, whose focus will be the associations of ideas to the pastoral genre and to each other, no attempt will be made to explore sources and analogues. As Renwick so well states, "the character of his thought, here [with reference to Spenser's debt to the philosophers] as elsewhere, can be appreciated better through a rough grasp of his peculiar mixture of sources than by a complete study of one" (Essay, p. 161). Miss Koller's unpublished doctoral dissertation, "Studies in Spenser's Colin Clout," Part II, which has proved helpful for this résumé, gathers together topics in Colin Clout and gives their probable derivation.

A distinction is here made by the phrase "larger contextual setting" between, on the one hand, locutions that relate to the main kinds of pastoral

Of the above-named genres, the pastoral kind was chosen by Spenser as the container for holding and giving form to the diverse topics. Pastoral terms alone among the kinds interpenetrate the whole poem, and pastoral representation may accurately be called the primary image of the poem. That is to say, Colin Clout is in its entirety an extended metaphor--an allegory[19] in which a thin veil is thrown over all by casting the poem in the pastoral mode.

Colin's life is placed in an environment of shepherds and shepherdesses, bearing names appearing, for the most part, in the idylls of Theocritus and the eclogues of Virgil. The setting is rural both in Ireland and at court. The seasons mourn in the common pastoral fashion (ll. 22-31). Colin is bodied forth as "the shepheards boy" (l. 1); Raleigh as "the shepheard of the Ocean" (l. 66); and Queen Elizabeth as "so great a shepheardesse" (l. 369). The very ocean waves are "the hills . . . the surges hie, / On which faire Cynthia her herds doth feed" (ll. 240-241). The poets at court are likewise shepherds who "blow their pipes aloud" (ll. 378-379). The ladies at court are nymphs in attendance on the "great shepheardesse." Colin's own inamorata is distinguished from the others in that she "is not like as the other crew / Of

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subjects; and locutions, on the other, that are charged by a limited context. Locutions in the first group derive connotational enrichment and, therefore, special significance from an established literary tradition. Locutions in the second group may derive special overtones of meaning from a number of causes: their grammatical relations (position in sentence, etc.), immediate dramatic situation, or their derivation from the vocabulary of the emotions. Love and sadness, for example, are part of the vocabulary of the emotions. As mentioned before, images in the second group receive consideration, not in this chapter but in the next, dealing with attitudinal aspects of the poem.

[19]Puttenham, p. 187, states the standard Renaissance acceptation of allegory as follows: "and because such inuersion of sence in one single worde is by the figure Metaphore . . . and this manner of inuersion extending to whole and large speaches, it maketh the figure allegorie to be called a long and perpetuall Metaphore."

shepheards daughters which emongst you bee" (ll. 931-932). Many additional concretions occurring at intervals in the poem take their origin from the received pastoral vocabulary. Such, for example, are the natural phenomena pictured as mourning in the opening speech of Hobbinol--woods, birds, fields, running water, fish. Such are the many allusions sprinkled throughout the poem to pipes, sheep, lambs, fold, and the like. Thus, all concretions which arise from the pastoral mode and which, therefore, designate an order or category of things or beings different from empirical things and beings (e.g., Ireland, Kilcolman, England, the English court, Queen Elizabeth, Raleigh, Spenser, etc.) are images. Collectively, they comprise the pastoral imagery conterminous with the poem.

For poets of the Renaissance during the last quarter of the sixteenth century, pastoralism was not just "a point of view",[20] it was potentially many points of view; and it was just this versatility that made the mode ideal for Spenser's use in such a poem as Colin Clout. Pastoral was in vogue.[21] It provided freedom within a form. It afforded aesthetic distance for the tasteful delineation of persons far above the author in rank. It had built-in tensions which could be exploited with brilliant results, provided the poet had the requisite skill. The conventions which had accrued to pastoral poetry

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[20] The Complete Poetical Works of Spenser, ed. R. E. Neil Dodge, Cambridge ed. (Cambridge, Mass., 1908), p. 686.

[21] E.g., England's Helicon, published only five years after Colin Clout, has been called "the greatest storehouse of English pastoral lyric" (Hallett Smith, Elizabethan Poetry: A Study in Conventions, Meaning, and Expression [Cambridge, Mass., 1952], p. 19). Many of its poems were converted from other modes into pastoral expressly for the miscellany (English Pastoral Poetry: From the Beginnings to Marvell, ed. Frank Kermode [London, 1952], p. 44).

during the long period of development from classical to Renaissance times furnished both a justification for, and a method of, ordering the varied matters originally identified with more restricted genres. To a consideration of these other modes and their related content areas which Spenser, even more than any of his continental or insular predecessors, assimilates to pastoral,[22] it is now expedient to turn.

One of the conventions, the assembly of shepherds, makes possible the gathering of a group to hear the recital of Colin's recent adventures. It is true that the early tradition which Spenser himself adheres to in the Calender calls for two or three participants, but now borrowing from the contemporary romances which also exploited pastoral, Spenser enlarges the group to ten. The conventions of the singing match permits Colin and the Shepherd of the Ocean to engage in a friendly contest of "improvised" lays. Frequently, the subject of these lays, as in Theocritus, Virgil, and Mantuan, is myths narrating familiar stories of deities, most of whom are, of course, personified natural phenomena. By having Colin recite the ill-starred love of Bregoge for Mulla, Spenser utilizes the convention. The material of Spenser's myth is new, but the form is old. Similar topographical myths are found in non-pastoral poems of Ovid and Pausanias as well as in the poems of Italian humanists.

In the ancestry of the pastoral, the subject of the contestants' songs is lovers' complaints. The tradition thus allows the Shepherd of the Ocean to voice the wrongs done him, the "faultlesse" (l. 167) shepherd, by his

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[22]Shepheards Calender, ed. C. H. Herford (London, 1895), p. xxvii.

"loues queene, and goddesse" (l. 170). The same pastoral element of love

praise or complaint permits Colin later in the poem to make his avowal of

vassalage in fourteen impassioned lines to "one, whom all my dayes I serue"

(l. 467). It also gives him the sanction to conclude his dialogue with an

eloquent plea to Rosalind for grace after the long affliction he has endured.

But these sophisticated effusions of Colin's are a far cry from the relatively

simple mingling of praise and recrimination voiced by Colin's classical proto-

types, by the "desperate lover" in Theocritus' third idyll, for example, or

by Corydon in Virgil's second eclogue. The vocabulary of courtly love poems

and Petrarchan sonnets--vassal, love's martyrdom, beauty's beam, guerdon for

grief, grace to recur pain--these terms of Colin's declarations of eternal

devotion to his beloved amply attest the overlay of more complicated motifs

upon the simpler themes of the earlier love songs.

In the living pastoral tradition of Spenser's day, there was ample pre-

cedent for the panegyric vein so prominent in the poem: panegyrics upon a

monarch (ll. 187-191, 333-351, 592-615, 624-647); praise of fellow poets

(ll. 376-451); and glorification of influential ladies (ll. 486-577). Theoc-

ritus had started the laudatory tradition in pastoral with his sixteenth

idyll,[23] a more or less general plea for patronage. To support the plea, he

instances a number of persons who owe their fame to poetic commentators. Vir-

gil and Calpurnius enlarged upon the eulogistic precedent.[24] Both panegyric

[23]The Shepherd's Calender, ed. W. L. Renwick, An Elizabethan Gallery, No. 5 (London, 1930), p. 190.

[24]Walter W. Greg, Pastoral Poetry and Pastoral Drama: A Literary Inquiry (London, 1906), p. 16.

and allegory play a large part in the poetry of Clément Marot, "Spenser's most immediate predecessor, both in form and treatment."[25] Marot's <u>Eclogue au Roi</u>, addressing Frances I under the name of Pan, was available as a model to Spenser, particularly in the "justness of sentiment . . . which saves the verse from degenerating into mere sycophancy."[26] Though panegyric is one of the well-established elements in pastoral verse, the superabundance of this vein in <u>Colin Clout</u> connects the poem with demonstrative oratory as well, one of the standard divisions of the art in Ciceronian rhetoric. The purpose and devices of demonstrative oratory are elaborated upon in Quintilian's <u>Institutio Oratoria</u>, a text used at Cambridge during Spenser's stay. In the Gloss to <u>April</u>, an elaborate panegyric on the "Queene of Shepheardes all,"[27] E. K. calls attention to what follows line 73 as "a sensible Narration, and present view of the thing mentioned."[28] The "narration" would be only too familiar to the Renaissance reader as one of the "seuen partes in euery Oration"[29]--the statement of the case.

Following the praise of the ladies is a long section of court satire (ll. 680-730, 749-770, 775-882). Dispraise is just the reverse of praise. As a mode of discourse, dispraise was studied in classical times in connection

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[25]<u>Shepheards Calender</u>, ed. Herford, p. xxxiii.

[26]Greg, p. 62.

[27]<u>S.C.</u>, <u>Works</u>, VII, 37.

[28]<u>Ibid.</u>, p. 43, quoted in Tuve, p. 82.

[29]Thomas Wilson, <u>Wilson's Arte of Rhetorique</u>, 1560, ed. George Herbert Mair (Oxford, 1909), p. 7.

with the demonstrative speech.[30] Since demonstrative oratory was still a flourishing form in the last quarter of the sixteenth century,[31] one cannot be certain as to whether the dispraise should be derived from the tradition of epideictic oratory or from pastoral ancestry for which it also had ample precedent. It should be recalled that poetry was everywhere thought of as closely akin to oratory in its persuasive functions.[32] Very likely the two influences reinforced each other. Renaissance pastoral had gotten an effective start in the satiric vein with Petrarch's pastorals denouncing ecclesiastical corruption,[33] and with those of Mantuan sharply satirizing women's foibles and the abuses at Rome.[34] The diatribe in Colin Clout against characteristic evils at court--ostentation, slander, licentious love--utilizes more coarse words than any other section of the poem, as is pointed out in the last chapter. Some of its figures are drawn from vulgar proverbs. Much of its imagery, as will be shown in some detail later, depends for its effect on a reversal of Platonic terms of essence, light, virtue, and beauty. One passage, lines 692-702, picturing the rivalries, the chicanery, the ambitious striving which prevails at court, strongly suggests the jargon of magic, sorcery, or witch-craft, especially in such phrases as "subtill shifts," "finest sleights

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[30] Ibid., p. 11.

[31] Wilbur Samuel Howell, Logic and Rhetoric in England, 1500-1700 (Princeton, 1956), p. 107.

[32] Cf. Puttenham: "the poet is of all other the most auncient Orator" (p. 196); "Orators or eloquent perswaders such as our maker or Poet must in some cases shew him selfe to be" (p. 222).

[33] Greg, p. 22.

[34] Ibid., pp. 26-27.

deuise," "creeping close into his secrecie," and "guilefull hollow hart." The connotation is highly effective for the purpose, contrasting by implication the guileless simplicity of country life with the dark doings in the city. This contrast is another long-standing tradition of pastoral, exemplified at the very start of recorded pastoral writings by the twentieth idyll of Theocritus.[35] In this selection a shepherd recounts the scorn his advances elicit from Eunice, a city-bred girl.

Corylas interrupts Colin's strictures on court life to ask about love there, since he thought that love was "our God alone: / And only woond in fields and forests here" (ll. 773-774). The interruption ushers in Colin's lengthy disquisition on love (ll. 799-886). This speech presents, largely in philosophic terms, the birth of love in the garden of Adonis and love's power to unite the four basic elements. This union, according to Colin's account, set the stage for creation and later procreation. The phraseology in these eighty-eight lines carries strong overtones of the disparate borrowings which go to make up the passage: Plato's Symposium, Ficino's Commentarium, Ovid's Metamorphoses, Lucretius' De Rerum Natura, and Genesis.

Though the general literary backgrounds of this section have long been recognized (but its precise sources have not been entirely agreed upon), the relation of its material to pastoral has not been so clear. One scholar states that the philosophical discussion on love does not belong to the pastoral tradition at all.[36] There are, however, a number of nexus which make the

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[35] Kermode, p. 20. See ibid., pp. 37-42, for the relevance of this ancient contrast to pastoral literature in Elizabethan London.

[36] Koller, "Studies in Spenser's Colin Clout," p. 126.

admissibility of this material to pastoral quite understandable and appropriate. The religious element in Theocritus is one such link to the central line of the passage--the deification of love and the religion of love--even though, of course, the worship of Pan, alluded to in the first idyll, is not a prominent feature of Theocritus. The second link is the early association of pastoral poetry with mythology. As mentioned before, songs which the shepherds sang in pastoral poems often dealt with allegorized natural phenomena. One such pastoral song is Bion's famous "Lament for Adonis." Primitive religion embodied in the myth conceives the short-lived sun (Adonis) as slain by darkness (the boar) and mourned by twilight or the dawn (Venus), which cannot exist without the light. Several of the idylls of Theocritus deal with the "matter of Troy," in which gods of sea and sky figure prominently. One of the idylls--the twenty-seventh--opens with an allusion to the neatherd who ravished Helen. The central imaginative concept of the Trojan story pertains to that same shepherd lad, Paris, who is called upon to make a judgment as to the rival claims of Juno (wealth, power), Pallas Athene (wisdom, fame), and Venus (love). Colin Clout contains a slight reference to the judgment of Paris in the little exemplum of Helen's revenge upon Stesichorus, who in his rhymes had dared to slander her divine beauty.

The third and most important nexus connecting the detailing of the birth, nature, and power of love to pastoral is the cosmology with which the section ends (ll. 841-886). In the opening lines of Virgil's famous fourth eclogue, foretelling the advent of a new era on earth, Virgil invokes the Sicilian muse of Theocritus to permit a raising of pastoral matter away from the humble tamarisk and the vintage grove. In his less well known sixth eclogue, Virgil

represents Silenus, the satyr, as singing to Chromis and Mnasylus the song of creation.[37] Virgil's cosmogony, which includes the combining of the four elements, the separation of the sea from the land, and the taking of form by living creatures, had become a commonplace of Spenser's day. Though, as one literary historian remarks, "This mixture of obsolescent theology with Epicurean philosophy probably possessed little reality for Vergil himself,"[38] nevertheless, once introduced, the cosmology became a firm part of the tradition, imitated first by Calpurnius and then by others.[39]

The above sketch of the literary background with which pastoral imagery is associated shows that in <u>Colin Clout</u> Spenser confined himself to the modes and subject areas already sanctioned by a long succession of pastoral writers. The only elements common to pastoral which he does not include are those of the dirge proper and of Arcadia. The connotative value of the rich store of familiar accretive matter was high for the Renaissance reader. Lacking

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[37]Silenus also sings a number of myths. In one of these, Gallus, a friend of Virgil's who is both a soldier and a poet, is introduced upon Parnassus to Apollo and to the Muses. There he is presented with the pipe of Hesiod. <u>Colin Clout</u> brings Spenser's friend, Sir Walter Raleigh, also a soldier and a poet, rather prominently into the narrative. In <u>Colin Clout</u>, however, it is the narrator rather than the narrator's friend who is presented by the latter upon the new Parnassus of the English court, and there granted by the foremost patron, not the pipe of Hesiod, but a substantial pension. While one need not make too much of the matter, nevertheless it is not likely that the parallel and the contrast were lost upon the favored Elizabethan reader, who, if he did not know the Latin original, had access to several recently published translations into English. One of 1591 was by Abraham Fraunce, a member of the coterie of courtly writers. (For Renaissance translations of Virgil's <u>Eclogae</u>, see R. R. Bolgar, <u>The Classical Heritage and Its Beneficiaries</u> [Cambridge, Eng., 1954], p. 538.)

[38]Greg, p. 15.

[39]<u>Ibid.</u>, p. 16.

familiarity with this lore, the reader would indeed miss the echoes, the overtones, and the points of view--the built-in tensions--which are such a large element of the meaning.

This synopsis of modes and themes in <u>Colin Clout</u> does recall to the reader the material he needs to associate with the images--concretions, descriptive details, and figures--if he is to grasp them against a larger contextual setting. The synopsis even accounts, to some extent, for the presence of the content elements which often seem to the modern reader so "diversified in tone and subject."[40]

The résumé, however, fails to indicate that the imagery embedded in the pastoral matrix has more than a generally connotative function. It tends to give the reader the impression that all that is required to respond to the imagery is free mental association. It also tends by inference to attribute to the Renaissance poet a comparative looseness of thought which is hard to reconcile with the recognized preoccupation in schools and colleges of sixteenth century England with the trivium, which the reader will recall as consisting of grammar, rhetoric, and logic--the very tools of the language precisionist. It is perhaps this assumption of deficiency in firm control of materials which lead one critic to declare that the long insertion about love is not appropriate,[41] and another to characterize the author in respect to this poem as "untied by argument or ulterior object," rejoicing in "pure

[40]Waldo F. McNeir, "Spenser's 'Pleasing Alcon,'" Études Anglaises, IX (April-June, 1956), 138.

[41]Adolphus Alfred Jack, A Commentary on the Poetry of Chaucer and Spenser (Glasgow, 1920), p. 247.

irresponsible self-expression."[42]

These critics clearly imply that <u>Colin Clout</u> evinces a lack of clear control on the part of the author. If one is content to view imagery almost exclusively in terms of associative meanings, he finds it hard to meet this fairly common criticism. Fortunately, there is a way to consider imagery which will show how it functions to help control meaning. This approach will reveal that the reader of the poem is neither thrown upon his own resources in responding to images nor asked to discover a set of private symbols invented by the poet. The reference to rhetoric in the preceding paragraph suggests a valuable approach, which, in conjunction with the two already discussed, will throw much additional light on the poem. In the chapter on rhetorical patterning, emphasis is given to the fact that profuse figuration--a natural result of the extensive training at school and university in the discipline-- is not primarily a decorative device, but rather a compositional substratum, serving three main functions: to elaborate the concepts, to elevate and vary the style, and to move the reader's sensibilities. Spenser's employment of rhetoric in the poem is paralleled by his liberal use of the sister discipline of logic[43] to accomplish complementary ends envisaged with equal purposefulness by the author. Speaking generally, one may say that the images are

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[42]Davis, <u>Edmund Spenser</u>, p. 47.

[43]The important position occupied by the study of logic in Renaissance education, as well as its influence upon all educated persons of the time, is summarized by Miss Tuve in <u>Elizabethan and Metaphysical Imagery</u>, pp. 281-284. On p. 281, she cites the more important works of modern scholarship regarding the Renaissance veneration of logic. To these references should be added Howell, <u>Logic and Rhetoric in England</u>, <u>1500-1700</u>.

carefully controlled to objectify perceptions or to refine or support "arguments"--that is, meanings and ideas.

While the images as a whole are not noteworthy for freshness or subtlety, one may not properly expect them to exhibit these characteristics since their purpose is not to stimulate free associative response on the part of the reader. To make this statement is not to deny connotative value to the images. This, as has already been shown, they have to a considerable degree. The discussion up to this point has indicated that their suggestibility should be, and was intended to be, fairly well limited to definite spheres: the images relate to _ideational_ referents or symbols drawn from definite literary contents--Neo-Platonism, classic myth, chivalric love--traditionally encompassed by pastoral poems.

When one views the images as employed, for the most part, in support of logical functions, the frequent failure of the images to exhibit a high degree of sensuous appeal noted earlier becomes more comprehensible. These logical functions are mainly: "to define or elucidate the nature of something; to differentiate or discriminate; to support convincingly or even adduce proofs."[44]

As will be set forth in more detail in Chapters VI and VIII, the poem falls naturally into five thematic units, the first being that of the pastoral

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[44]Tuve, p. 355. Miss Tuve has explored through several chapters the relation of imagery to logic as taught in the schools of Spenser's time. Although the present writer has profited greatly from her exposition, she nowhere treats the present poem, nor does she employ portions of it for illustrative purposes. With a few minor exceptions to be detailed later, the scholarship up to the time of this writing holds no treatment of imagery in _Colin Clout._

ideal, lines 1-327. Within the compass of these lines one should expect to find the most concentrated group of images hearkening back to the earliest conventions of the pastoral genre, whose terms and systems of "properties" had by Spenser's time become common literary property. That this expectation is borne out by the facts is made evident earlier in this chapter when attention is invited to such "pure" conventions as the gathering of shepherds, nature in mourning, the singing match, the mythological song--all of which elements appear in the first third of the poem.

Whereas images were last considered in terms of kind of content from which details are drawn, it now becomes feasible to examine images in their relation to logic--that is, in relation to techniques and practices taught intensively as essentials of one of the two basic arts of communication, not only at the university, where the first two years were devoted almost entirely to logic and rhetoric, but in grammar school as well.

This brings the discussion to the writer's category 3, images based on nature as figurative formations. The center of focus in the subsequent survey of images will be rhetorical figures, especially the figures of comparison.[45]

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[45]Joseph T. Shipley, ed. The Dictionary of World Literature, rev. ed. (New York, 1953), s.v., image, imagery, divides images into two main groups called respectively direct and figurative. The example of direct or literal imagery given is Shakespeare's song, "When icicles hang by the wall" (LLL); the example of figurative imagery pervading an entire composition is Shakespeare's Sonnet LXXIII, "That time of year thou mayst in me behold"; and the example of a poem possessing virtually no imagery is Shakespeare's "Who is Sylvia" (TGoV). All images in the present writer's fourfold scheme of classification except group 3 would fall in the Dictionary's category of direct or literal imagery. Either one of these terms, however, would be rather misleading to apply to images in the writer's group 2, which gain their overtones by relation to the kind of content from which details are drawn.

There are three good reasons for giving the treatment of figurative images the most emphatic position and the most extended treatment in the entire consideration of imagery in <u>Colin Clout</u>. The first reason is that, although Renaissance theorists do not isolate "images" as a separate aspect of poetic composition,[46] there is ample basis for holding that "imagery" as a literary term meant rhetorical figures to critics of Spenser's day. Puttenham, for example, gives "Imagery" as <u>icon</u>, one type of "Resemblance" or "Similitude" by which "we liken an humane person to another in countenaunce, stature, speach or other qualitie."[47] In his explanation of the figure <u>icon</u>, he goes on to say: "So we commending her Maiestie for wisedome bewtie and magnanimitie likened her to the Serpent, the Lion and the Angell, because by common vsurpation, nothing is wiser then the Serpent, more couragious then the Lion, more bewtifull then the Angell."[48]

One of the few statements made by Sidney with specific reference to imagery is a remark on the clarifying function of the similitude: "for the force of a similitude not being to prooue anything to a contrary Disputer but onely to explane to a willing hearer, when that is done, the rest is a most odious pratling."[49]

The second reason for giving special prominence to figurative images is

[46]Tuve, p. 79.

[47]Page 243.

[48]Ibid.

[49]An Apologie for Poetrie, in Elizabethan Critical Essays, ed. G. Gregory Smith (Oxford, 1904), I, 203, cited by Tuve, pp. 183-184.

that rhetorical patterning is virtually omnipresent in the poem.

The third reason for making the treatment of images as figures the cap-
stone of the chapter is the fact that control on the part of the artist through
the application of logic lends itself particularly to figures.

While logical applications are by no means confined to figures, neverthe-
less, the fact that figures, whether metaphors or similitudes, express a re-
lationship between one thing and another conduces to their formulation by
logic-taught modes. In the metaphor and similitude, a thing is illuminated,
limited, or defined by being compared with something else (that "something
else" being, of course, implied in the case of a metaphor) in terms of quan-
tity, quality, etc. The incessant practice given Renaissance scholars in
"inventing" matter by "going through" the places and predicaments made these
standard routines virtually indispensable processes when these same students
turned to composing poetry. Is it any wonder that images struck off like
sparks from flint when students were drilled over a period of many years in
a set "method" applicable to all compositions? Thomas Wilson defines the
method as "the manner of handling a single question, and the readie way how
to teach and set forth anything plainly, and in order, as it should be."[50]
The method called upon students to initiate composition by habitually asking
the following questions:

        "1. Whether it be or no.
         2. What it is.
         3. What the partes are.
         4. What the causes are.

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[50]The Rule of Reason (London, 1567), fol. 16v.

5. What are the effects or proper working.
6. What are next adioyning, what are like, what happen thereby.
7. What doe disagree, or what contrarie.
8. What exāple there is to prue it."[51]

It is important to notice that the images which resulted from such a process were in response to questions already stated in terms of intended logical functions. Although, of course, images can be and are formed without reference to such an ingrained method, the Renaissance poet, by reason of his thorough training in logic and rhetoric, could not help growing highly aware of the precise office the images were to accomplish when he employed them. The relevance of this method and the allied procedures of logic to the formation and control of figurative images will be made clear as the various images are studied. The first such image--a similitude--is considered as a visual image in the part of this chapter surveying images on the basis of their appeal to the physical senses. There attention is invited to the comparative generality of the picture drawn--the lack of sensuous impact. Since the image is short, it can conveniently be repeated here. It occurs in the introductory frame describing, in the familiar mode of the classical pastoral, the "shepheard" playing upon his oaten pipe for the entertainment of his fellows,

> Who all the while with greedie listfull eares,
> Did stand astonisht at his ourious skill,
> Like hartlesse deare, dismayd with thunders sound.   (ll. 7-9)

This image is formed in response to the question of the "method"--"what are like." The comparison between the attitude of the shepherds listening to Colin with that of deer frozen into immobility by the sound of thunder is

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[51]Ibid.

intended to suggest to the reader of the poem the impression that the skill
of the musician made upon his auditors--that they were "astonished" (literally,
"turned into stone"). The comparison is also intended to convey empathically
to the reader the attitude that he himself should adopt toward Colin's words,
in somewhat the same way that the chorus in a Greek play conveys the response
appropriate to the audience. It is significant to observe that in this, the
first figurative image of the poem, Colin's listeners are being likened to
deer in one main respect--their common pose of motionlessness, inspired by
awe. Though one may freely concede that the scene evoked is pleasant to the
visual imagination, the primary purpose of the image is not to "picture"
either the audience or the deer. The main function is to emphasize the posture
of attention and anticipation on the part of the group. This being the case,
there is no need for details which might enhance the value of the image as
sensuous stimulation but which would tend to obscure the conceptual function.

Examining the structure of the image in the light of formal logic,[52] one
quickly finds that it is composed of the topic or place similitude or "Things

[52]It has seemed desirable for the sake of clarity and consistency to
follow, in the main, Miss Tuve's phrasing of logical terms and methods. These
may be found in Chapter XI of her book. They are based, for the most part,
on two of the most successful handbooks of the times: Thomas Wilson, The Rule
of Reason, the first English logic, originally published in 1551, with five
subsequent editions, including the last of 1580; and Thomas Blundeville, The
Arte of Logicke, a treatise for Englishmen who knew no Latin, first published
in 1599, but according to Howell (p. 285), probably written around 1575.
Howell devotes the first part of Chapter II of Logic and Rhetoric in England,
1500-1700, to the Rule of Reason, and has his main treatment of the Arte of
Logicke on pp. 285-291. The present writer has consulted the 1567 edition of
Wilson and the 1617 edition of Blundeville. Reference to the two manuals
will be to these editions.

like," as Wilson calls it,[53] with respect to the predicament substance[54]

(deer)[55] and predicament manner of suffering--two modes of operation in logic

very familiar to learned readers and to a larger class of not-so-well-educated

perusers of sixteenth-century handbooks of logic. In this first image of the

poem, the observer can witness the practical use to which Spenser, in common

[53]Wilson's explanation in the Rule of Reason of the way "places," or
standpoints of thought, were used for "working up" matter is particularly
instructive. He says a "place" is "the resting corner of an argument, or
else a marke, which giueth warning to our memorie, what we may speake probably,
either in the one part or the other, upon all causes that fall in question
(fol. 37r). On the same page he compares the finding of matter for discourse
through a process of "going through" the places--he allows twenty-four places
in all--to a hunter's search for a fox. "For," he continues, "these places
bee nothing els, but couerts or boroughes, wherein if any one search diligently
he may find game at pleasure."

[54]The predicaments, originally set forth in Aristotle's Topica, on which
Wilson's treatment of the places is ultimately based, were categories to which
a disciplined logical thinker like Spenser could refer or apply all things to
discover their true nature. In Wilson's view, a representative one for his
age, "A Predicament is nothing els in English, but a shewing or rehearsing
what wordes may be truely ioyned together, or els a setting forth of the na-
ture of euery thing" (fol. 7v).

Wilson divides the predicaments into two main categories: substance and
accident (fol. 7v). The concept of substance is the concept of the inseparable
nature of anything, without which it could not be what it is. The concept of
accident is the concept of a thing as having something customarily related to
or associated with it but not absolutely essential to it. There are ten pre-
dicaments in typical peripatetic logic, nine of which are concepts of accident
and one of substance. Blundeville's popular manual agrees substantially with
Wilson. Blundeville, in answering the question, "What are predicaments?" says:
"Predicaments are certaine Titles or Tables containing all things that be in
the world: for euery thing, whatsoeuer it be, is either a substance, or acci-
dent: and if it be a substance, it is found in the Table of substance here-
after following: if it bee an accident, it belongeth either to quantitie,
qualitie, relation, action [Wilson's manner of doing], passion [Wilson's
suffering], time, place, to be scited, or to haue" (p. 15).

[55]In Blundeville's Table of Substance (p. 22), deer would be subsumed as
a substance "with body . . . compound . . . liuing . . . sensible . . . vn-
reasonable . . . a 4 footed beast as a horse."

with his fellow writers, puts his long years of training in the Aristotelian
system of "inventing" (discovering) and "disposing" (arranging) subject matter.
In the light of this typical employment of places and predicaments in logic to
aid in defining or characterizing the nature of something, the reader is placed
on his guard at the outset not to overread the images.

It is noted earlier that the image discussed above is also a rhetorical
figure--in Rix's listing, a <u>comparatio</u> or "comparing of thinges, persons,
deedes, examples, contraries, lyke or vnlyke."[56] In fact, a great many of
the images in <u>Colin Clout</u> are identical with figures of rhetoric. The many
figures utilizing comparison (<u>comparatio</u>, <u>similitudo</u>, <u>icon</u>, <u>metaphora</u>, <u>alle-
goria</u>)--and these are the mainstays of the Renaissance users of tropical lan-
guage[57]--have images as their indispensable components as the second element
in the comparison, the "vehicle."

However, images other than metaphors and similitudes occur in <u>Colin Clout</u>,
though most of them are associated with other figurative formulations appear-
ing in Renaissance handbooks on rhetoric and listed in Rix as "Schemes of
Thought and Amplification." Among these is virtually the whole of two note-
worthy passages coming early in the poem. The first, the all-nature-mourns
speech of Hobbinol (ll. 22-30), is discussed in the chapter on rhetoric as an

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[56]Rix, p. 55, from Peacham's <u>Garden of Eloquence</u>.

[57]Regarding the similitude, using the term in Wilson's general sense as
"a likenesse when two thinges, or moe then two, are so compared and resembled
together, that they both in some one propertie seeme like," Miss Tuve comments,
"The fact that the 'pleasantness' and usefulness of the similitude was recog-
nized in all three disciplines [poetic, rhetoric, logic] served to increase
the consciously functional use of it by poets" (Tuve, p. 290). The definition
from T. Wilson's <u>Arte of Rhetorique</u> is quoted from Tuve, p. 289.

example of Spenser's use of the figures (in this case, prosopopoeia or person-ification) to build up blocks of verse. The second, Colin's song of the ro-mance of Bregoge (ll. 104-155), is mentioned as an example of how a rhetorical scheme (in this case, topographia or topographical myth) could function both as a set piece and as exposition of Kilcolman environmental features.

Yet these mythopoeic passages regarded from another point of view as images which have a logical purpose yield a richer vein of meaning than when considered as rhetorical figures only. The speech of Hobbinol, opening the dialogue, cites the hyperbolically imagined effect of Colin's prolonged ab-sence. The fact that woods, fields, and running brooks are personified to express the general grief occasioned by the absence acts to reflect strong praise on Colin, and thereby to magnify his importance as a spokesman. The image cluster depicting the grief of nature, a topic thoroughly in the con-vention of pastoral elegy from classical times forward,[58] has the additional merit of quickly identifying for the knowing reader the genre of the poem.

The river myth of Bregoge and Mulla has been thoroughly studied as to its sources and analogues.[59] Yet beyond the autobiographical references to the Kilcolman environs and the vague attribution of the charming atmosphere lent to the poem by the myth, none of the critics has ventured to account otherwise

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[58]Hughes, "Spenser and the Greek Pastoral Triad," pp. 208-209, cited in Works, VII, 410, in connection with lines 123-136 of the November eclogue of the Shepheardes Calender, which have a similar motif. See also George Norlin, "The Convention of the Pastoral Elegy," AJP, XXXII, 3 (1911), 297-306, cited in Works, VII, 399.

[59]The Variorum Commentary collects extracts from the important author-ities on both literary parallels and apposite Kilcolman geography and topog-raphy (Works, VII, 454-457).

for it.[60] If the myth is viewed as constructed from the predicament relation

and elaborated from the commonplace adjuncts, logical terms not materially dif-

ferent in their meaning from present-day denotations, a clue as to the reason

for the inclusion of the myth may appear. The reader will recall that the

myth presents Old Mole (the mountain range, including the Ballyhoura Hills and

the Galtee Mountains, located north and east of Spenser's Kilcolman estate) and

Mulla (the Awbeg river) in the relation of lover and beloved. The adjuncts of

fatherhood include the clear prerogative, in Renaissance domestic mores, for a

father to choose a husband for his daughter, and correlatively to interpose

obstacles to the free play of her fancies. The adjuncts of the love relation-

ship are the countervailing desire of the lovers to unite at whatever cost.

The outcome of the successful evasion of parental authority in the myth is

naturally, in the work of a moral writer like Spenser, disaster. This is pre-

cisely the outcome to Bregoge and Mulla. Thus, one may posit the hypothesis

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[60]An apparent exception to this statement is Gottfried, "Spenser and the
Italian Myth of Locality." Gottfried deals with the Bregoge and Mulla tale
as one of two Spenserian topographical myths. In the opening paragraph of
his article, he characterizes these myths as "digressions apparently written
from mere exuberance." Though in the same paragraph he speaks of the relation
of part to whole in works of art, he does not, as one might expect, actually
relate the myth to any larger element in the poem's ideology. Instead he
traces possible sources from Florentine and Neopolitan poets writing between
the fourteenth and sixteenth centuries. He differentiates Spenser's myths
from those of his predecessors on the basis that Spenser "feels no compulsion
to bring his story into visual consistency with real things" (p. 125). Gott-
fried deals with the myths as examples of techniques--as "evidence of Spen-
ser's literary character" (p. 107)--rather than as operating units within the
artistic structure of a single poem or a single canto.

that Spenser intends the myth as an argument against the upsetting of hier-archy, of order, and an argument for permanence as opposed to mutability.[61]

If this view is valid, the purpose of the myth is to adduce proof in the form of an _exemplum_ for the validity of the principle--a conceptual function. The myth is introduced in answer to the final question of the "method"--"What exáple there is to prue it." Again, as with the nature-mourning passage, topographical fiction is ideally suited to pastoral or woodland setting, and so satisfies also the omnipresent demand of decorum.

Within the section of the poem largely given over to the pastoral ideal, the most elaborate image, also springing from logical methodology and furnish-ing thematic amplification, is the "marine pastoral" figure of Cynthia as "shepheardesse" of the sea, lines 240-263. This allegory, transferring the terms of Elizabeth's guardianship of the sheep on land to a corresponding role at sea, proceeds by the standard logical predicament of relation and common place of adjuncts. Thus, the relationship of stewardship is transferred from sheep and cattle to "fishes with their frie" (1. 242). This same relation of "commandement" (1. 263) in pastoral-mythological terms applies as well to Triton and Proteus, lesser gods of the sea under Cynthia (daughter of the king

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[61]Charles G. Smith, "Spenser's Theory of Friendship," PMLA, XLIX (June 1934), 496, points out among the parallels between the fourth book of the Faerie Queene and the Cantos of Mutabilitie the fact that the main characters in the latter, Nature and Sergeant Order, have their counterparts in Venus and Concord in the former. Now, two of Spenser's three main treatments, out-side of Colin Clout, of the idea of love as a harmonizing and unifying force occur in Book Four of the Faerie Queene and in the Cantos of Mutabilitie. Therefore, the probable association in Spenser's mind of order with love supports the interpretation of the myth advanced here.

of gods and of men); to "I among the rest of many least" (l. 252)--the "shep-
heard of the Ocean," Sir Walter Raleigh; and to the water Nymphs, with the
Nereids probably being subintended.[62]

The adjuncts or attendant circumstances rounding out the concept of
Cynthia as "Ladie" (l. 235), "Regent" (l. 235), and "shepheardesse" (l. 236)
in relation to her charges are the "surges hie" (l. 240) in place of the hills,
the setting sail and docking of the ships as parallels to the departure and
return of the sheep "at euening and at morne" (l. 247), and the care of the
ships after a voyage as a correlative of the washing and enfolding of the
sheep by the Nymphs.

It is worth noting that the correspondence between the "real" in pastoral
terms and the imagined in marine terms is by no means exact. For instance,
the ships (the sheep) do not feed on water (hills and pastures), nor do they
breed. Furthermore, the repair and refitting of the ships is only remotely
comparable to the washing and enfolding of sheep after they have been shorn.

Parts of the entire allegory have been traced to sources. Lines 233-243
are believed by Greenlaw to be drawn from the Argonautica of Apollonius Rhodius.
Greenlaw speaks of the comparison "between the ship followed by fishes and the
shepherd with his sheep."[63] However, there appears to be no basis in the poem

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[62]Cf. DeWitt T. Starnes and Ernest William Talbert, Classical Myth and
Legend in Renaissance Dictionaries (Chapel Hill [1955]), p. 105: "Perhaps
all treatments of Nymphs available to Spenser and his public stressed partic-
ularly the association of these invisible beings with water; and as the Nereids
more than any other class were of the sea, they would receive most attention."

[63]Edwin Greenlaw, "Two Notes on Spenser's Classical Sources," MLN, XLI
(May 1926), 323-324.

for the "frie" (l. 242) to be construed as fish following she ships. Elkin Calhoun Wilson makes the ingenious suggestion that "Lines 240-263 of <u>Colin Clouts Come Home Againe</u> may give Spenser's imaginative summary of Ralegh's original <u>Cynthia</u>, in so far as it was not a 'lamentable lay.'"[64] This, of course, remains no more than a conjecture, and even if validated, would not materially affect the significance of the allegory as imagery.

The lack of correspondence between the terms of the tenor and the vehicle would be somewhat reduced if a subtle meaning is read into the reference to breeding in the "bosome of the billowes" (l. 243) and if the relationship is taken to be: in the same way that the fish "feed" (that is, increase, enlarge), so do the English ships increase by taking into themselves the booty from Spanish treasure ships. If this explanation be accepted, then one would have to regard as significant also the reference to the care of the ships being similar to the washing and enfolding of the sheep "when they be shorne" (l. 258)--that is, when their increase in value has been removed. It does not seem likely, however, that this hypothetical extension of the possible meaning is justified; such an interpretation would represent unwarranted extension, or overreading. The purpose served in the poem by the image--rendering direct praise to Elizabeth and reflecting indirect praise on Raleigh--does not require such an oblique interpretation. The fashioning of the image according to ordinary logical bases conventionally requires that the analogies need be exact in only a single quality or property. The use of the image permits Spenser to accord a graceful compliment to Elizabeth in terms of her relation as queen-

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[64]<u>England's Eliza</u>, p. 305, n. 85.

shepherdess to subject-charges, with the addition of adjuncts naturally expressive of the roles of monarchs and shepherds respectively.

The merit of the fusion of sea and pastoral terms is not in its originality but in its familiarity! The association goes back at least to the classical myth connecting Neaera, daughter of the sea god Nereus, with Sylvanus, the woodland satyr. The conception of Elizabeth as a sea "deity" had been growing since the famous entertainment in her honor at Kenilworth Castle in 1575, and, after the victory over the Armada in 1588, became a particularly fitting symbol. The designation of "Cynthia" as a name for Elizabeth appears in John Lyly's play Endymion (1588).[65] The "Oration of Nereus to her Majesty," part of an entertainment furnished the Queen at Elvetham in September of 1591 and attributed to John Lyly by his editor, R. W. Bond, speaks of "Faire Cinthia the wide Oceans Empresse,"[66] and characters in the pageant mingle sea and pastoral terms. Moreover, two of these characters are the sea nymph Neaera and her lover, Sylvanus, the god of the outdoors.

Of course, there is special fitness in the sea-pastoral image by reason of the fact that it was employed in Raleigh's poem to which Spenser refers in lines 165-171 and in lines 428-431--Raleigh's poetic magnum opus, the Book of the Ocean to Cynthia. The fragment of the eleventh book surviving in the Hatfield manuscript reveals Elizabeth's "Shepheard" singing and sounding

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[65]Ibid., p. 297.

[66]The Complete Works of John Lyly, ed. R. Warwick Bond (Oxford, 1902), I, 442.

pastoral notes.[67] Here, too, is found the conceit of Cynthia as an all-powerful "Ladie of the Sea."[68]

In the second thematic unit, the praise of the courtly ideal, lines 328-647, Spenser has Colin describe, in response to "leading questions" by the interlocutors, his sojourn at court. Although the imagery in this section is largely related to post-Sicilian adulterated pastoral matter, it is intimately associated with those literary areas with which the courtier, as a man of learning, was presumed to be thoroughly conversant: classical myth; courtly love ideals of a knight's faithful service to his lady; Platonism and Neo-Platonism, with Ficino's Commentarium in Convivium and Hoby's translation of Castiglione's Libro del Cortegiano as representative media of transmission;[69] Petrarchism; and the Bible. The intermingling of these literary antecedents, besides being sanctioned by humanist pastoral models, probably did not seem incongruous to a thorough-going eclecticist like Spenser.[70] Furthermore, as

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[67]E. C. Wilson, p. 312.

[68]Ibid.

[69]Daphnaïda, p. 209; see also Ernst Cassirer, The Platonic Renaissance in England, trans. James P. Pettegrove (Austin, 1953), p. 111: "His [Ficino's] commentary on Plato's Symposium was a source-book of English poetics throughout the whole of the sixteenth century."

[70]Cf. Dodge, ed. Complete Poetical Works of Spenser, p. 90, commenting on this characteristic of Spenser in connection with his discussion of Mother Hubberds Tale: "Nothing shows better the independence of his artistic eclecticism, his gift for taking here, there, and everywhere whatever appeals to his imagination, than the mediaevalism of this his one satire"; also, Henry Gibbons Lotspeich, Classical Mythology in the Poetry of Edmund Spenser, Princeton Studies in English, No. 9 (Princeton, 1932), p. 27: "His [Spenser's] poetry is the fullest and richest expression in English of the eclecticism which characterized the Renaissance."

Earle B. Fowler points out, courtly love, the cult of the Virgin, and Neo-
Platonism had already been intermingled in the dolce stil nuovo,[71] exemplified
in its early vogue by Dante. Thus, it can be considered that these literary
traditions, like those of pure pastoral, constituted for Spenser a kind of
unified body of materials for image making. The ensuing discussion will treat,
for the second thematic unit of the poem, a representative image or image
cluster relating to these fused backgrounds.

The following panegyric to Elizabeth at the outset of the section is in
the rhetorical form of a comparatio or comparison, organized according to a
balanced arrangement, carmen correlativum:

> I would her lyken to a crowne of lillies,
> Vpon a virgin brydes adorned head,
> With Roses dight and Geolds and Daffadillies;
> Or like the cirolet of a Turtle true,
> In which all colours of the rainbow bee;
> Or like fair Phebes garlond shining new,
> In which all pure perfection one may see.   (ll. 337-343)

This passage, glanced at briefly as visual imagery before, is, in logical terms
a series of parallels in place similitude with respect to quality or property.
Thus, Cynthia is like a regal wreath, the colored band around a turtle dove's
neck, or the ring around the moon. The property of the wreath is lillies,
roses, marigolds, and daffodils; the property of the cirolet, colors; of
Phoebe's garland, light. There is also, of course, the play on crown with
its suggestion of adjuncts power and royalty.

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[71] Spenser and the System of Courtly Love (Louisville, 1934), pp. 1-5.

The _Variorum_ commentary for lines 336-339[72] invites attention to a line in the _Faerie Queene_ (V.iii.23.5)[73] describing Florimell and using a comparison mingling roses and lilies. The commentary on the line in the _Faerie Queene_ quotes passages from Virgil and Ovid as possible sources for the conceit.[74] However, the purpose of the comparisons for the passage of _Colin Clout_ under discussion, unlike that of the Florimell stanza, is not mainly to picture Cynthia's facial coloring by contrasting the red and the white, but to suggest ideas of rule and eclát, bride-like purity, and radiant perfection. The comparisons do please by recalling to the "inward eye" attractive objects of the visible world, but that is their incidental function. If it were their main function, the details would be amplified and made more vivid. The images, then, are not meant to be striking from the standpoint of sensuous description; rather they are intended primarily to support by relevant particulars the _idea_ of Cynthia's glory. The moon symbol is close to Platonic radiance conceptualizations.[75]

While this passage of hyperbole in praise of Cynthia is not so reminiscent of Biblical sources as is the later and even more elaborate encomium on the same monarch (ll. 596-615), there are, nevertheless, symbolic associations

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[72] _Works_, VII, 463.

[73] _Ibid._, V, 32.

[74] _Ibid._, V, 189.

[75] Renwick more appropriately quotes as a likely analogue for the entire panegyric (ll. 332-351) a passage from _Libro del Cortegiano_ on the sacredness of monarchy in terms of the sun and moon reflecting "a certeine likenesse of God." (_Daphnaïda_, p. 186).

with Biblical material which, not hitherto pointed out, strengthen the view that the passage is part of the "fable" or "persuasion" of the poem, and not a description or ornamentation per se. A standard guide to symbolical terms in the Bible gives for "Dove" the following attribution: "The symbol of purity and innocence."[76] The author later adds the comment, "Probably the emblem was borrowed from the history of Noah and his dove with the olive of peace, and might be intended to denote a pacific reign."[77] Of course, the rainbow is also a symbol of the Noah account in Genesis--a symbol, according to Wemyss, of the Supreme Ruler's benevolence toward mankind.[78] Perhaps enough has been said to show the operation of the control of meaning through the medium of literary legacy operating simultaneously from different sources and at various removes. All such literary associations support the interpretation of the similes as embodying conceptual values. That is to say, they deal with Cynthia as a representative or symbol of ideal virtue and not with her as a person--at the time of Colin Clout's publication a woman already in her early sixties.

The laudatory verses just discussed are the first of a series of passages in the poem which a number of well-known Spenserians have strongly condemned as flattery which exceeds in its grossness the bounds of good taste. The criticism has centered on this and a later passage (ll. 590-615) expressing

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[76] Thomas Wemyss, A Key to the Symbolical Language of Scripture (Edinburgh, 1840), p. 141.

[77] Ibid., p. 142.

[78] Ibid., pp. 348-349.

sustained adoration of Cynthia. But it has also been applied to the encomi-astic section on the twelve court ladies of Cynthia's train (11. 485-577). Though these two latter passages will be taken up in detail in their proper sequence, it may be remarked that they are similar to lines 337-343 in being replete with figurative images, logically based, which have the same type of valuative and symbolic referents as do the images of the present passage.

The tenor of the reproaches levelled against Spenser for the poetic tributes to Cynthia may be gleaned from a few illustrative quotations. Francis T. Palgrave says that "Elizabeth (here named Cynthia) [is] described in a style of what, however reluctantly, must be termed servile rapture."[79] Speaking generally of Spenser, Richard W. Church accuses the author of the Faerie Queene of sharing the propensity of the age to engage in "gross, shameless, lying flattery."[80] In a much alluded-to and damning indictment applied directly to the lines on the Queen in Colin Clout, Church states: "He [Spenser] had already too well caught the trick of flattery--flattery in a degree almost inconceivable to us."[81] Pauline Henley, after quoting lines 181-187, ending

> And wend with him, his Cynthia to see:
> Whose grace was great, and bounty most rewardfull,

comments: "Scattered throughout his works are grossly flattering passages which at the present day would evoke scorn and contempt."[82] Renwick, in his

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[79]"Essays on the Minor Poems of Spenser," The Complete Works, ed. Alexander B. Grosart (1882-84), IV, lxxx.

[80]Spenser, English Men of Letters (London, 1886), p. 137.

[81]Ibid., p. 98.

[82]Spenser in Ireland (Cork, 1928), p. 75.

notes on lines 332-351, finds it necessary to make excuses for Spenser:
"This seems exaggerated even as conventional panegyric . . . . That Elizabeth
was avid for the strongest flattery may be a stain on her character: we need
not blame her men for giving her what she liked, nor need we call it insin-
cere . . . . Also fashions change."[83]

Aside from the fact that comments like these tend to overlook the fact
that the words of adoration are uttered, not by Spenser in his own person as,
say, in giving a court deposition, but by a fictive character speaking in an
imaginative construct,[84] the strictures are largely beside the point since they
fail to take into account the depersonalizing character of the imagery employed.
As already pointed out in the discussion of the first panegyric on Cynthia and
as will become increasingly plain from the consideration of subsequent lauda-
tory verses, that imagery serves to generalize the praise, to abstract the
"lovely ideas from their earthly manifestations."[85]

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[83] Daphnaïda, p. 186.

[84] See Chapter VII, "Use of Personal Material in Colin Clout," for an
amplification of this important concept.

[85] E. C. Wilson, p. 153. Wilson's preceding comment that the "final
rationale of this glorification of Elisa or Cynthia is to be found in the
profoundly Platonic cast of Spenser's imagination" (ibid.) hits very close to
the mark. However, Wilson does not connect the abstracting effect of the
praise with the imagery per se and fails to make any distinction between pas-
sages, on the one hand, which secure their transfer of values from images of
comparison, logically grounded, and passages, on the other, which secure their
idealizing effect from other causes. Wilson applies his "rationale" to the
second eulogy of Cynthia (ll. 590-615), where it is appropriate, but he also
applies it to the second part of the same tribute (ll. 620-647), where it is
not. This latter passage is a pastoral hyperbole in which Platonic essences
play no part whatever. This passage containing the lines, "Her name in euery
tree I will endosse, / That as the trees do grow, her name may grow," which
echo verses in Virgil's tenth eclogue, gets its abstracting effect not from
transfiguration, but from the creation of aesthetic distance and from the
conscious imitation of a famous classical conceit.

To continue now with the orderly canvass of imagery from the standpoint of its employment in support of logical functions. The familiar lore and machinery of classical mythology do not represent a sizeable element in image-making in Colin Clout. But Spenser's complete assimilation of such materials,[86] together with a confident reliance upon the educated reader's familiarity with them, made their employment as the stuff of imagery virtually inevitable upon occasion.

A good example of this "writing-with-the-left-hand" use of the body of mythological lore is found in the long section devoted to Colin's qualified praise·of the court poets, lines 377-449. Two short passages in particular, lines 412-415 and lines 420-425, on Alabaster and Daniel respectively, exemplify the method for sub-themes. The first is the rhetorical horismos, or figure of difference, employing the logical commonplace contraries:

> Nor Po nor Tyburs swans so much renowned,
> Nor all the brood of Greece so highly praised,
> Can match that Muse when it with bayes is crowned,
> And to the pitch of her perfection raised.

Here the image (answering the "method" question, "What doe disagree or what contrarie") has the general function of discriminating between the genius of Alabaster, when writing in the heroic genre, and the genius of earlier epic poets. It should be noted that the terms of the distinction are, by modern

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[86]Cf. Lotspeich, pp. 27-28: "Classic myth as it came to Spenser, was 'polyseme,' rich in the meanings and associations given it by generations of poets and commentators. Much of it was ready-made for his purpose; all of it was plastic and adaptable . . . . It furnished him with a body of symbols that could be used for feelings and intuitions for which no other terms would do . . . . In all these ways it became organic and integral to his poetry, traditional and conventional to be sure, but also living and vital, because it expressed what was vital to him."

criteria, loose in the extreme. For example, the reader of whatever period might well ask to which specific poets of ancient Greece and Rome and Renaissance Italy is Alabaster being contrasted. Perhaps the vagueness here is a kindness on the part of Spenser, even though the recollection of at least Homer, Virgil, and Ariosto is inevitable. The epithet of "swan," it will be recalled, had been applied even in Roman times to Virgil, the "Mantuan Swan," and to Homer, "the Swan of Meander," the appellation in both cases deriving ultimately from the myth of Apollo's having been at one time metamorphosed into this bird.[87] The precise Muse intended appears to be Calliope, the muse of epic poetry, rather than Clio, the muse of history. The mention in line 404 of Alabaster's "heroick song" makes this identification virtually certain. The reference to "crowning with bayes," the traditional method of proclaiming a poet's victory over his rivals in poetic contests, may, in the present instance, be more likely to mean that Alabaster is superior when under Calliope's inspiration. The phrase "pitch of perfection," with pitch being used in its common sixteenth-century sense of "the height to which anything rises; altitude, elevation,"[88] may connect with the next-following image, in which

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[87]It has not been deemed necessary to document the items of mythology, which are familiar to educated readers even in our own day. The allusions are, of course, readily accessible in modern compendia, such as, for example, Charles Mills Gayley, The Classic Myths in English Literature and Art, rev. ed. (Boston, [1939]); H. A. Guerber, Myths of Greece and Rome (New York, [1893]); and William Rose Benét, ed. The Reader's Encyclopedia (New York, [1948]). The exact form in which these myths and their accretions came to Spenser is not germane to this discussion. The fact that, for instance, there is a rather full reference to the swan in the article on Apollo in Comes' Mythologia, first printed in 1568 (Starnes and Talbert, p. 433, n. 84), is not material to the points under consideration.

[88]OED, s.v., pitch.

there is allusion to the Muse's taking flight. In any event, the point is that, for the purpose of praising one of a group of contemporary poets, the terms are adequate since the mythological context is a familiar one to educated readers.

The succeeding metaphorical image, lines 420-425, with reference to Daniel, relies again on the sure acquaintanceship of the reader with the commonplaces of classical ideas regarding the beings of the mythological world:

> Yet doth his trembling Muse but lowlie flie,
> As daring not too rashly mount on hight,
> And doth her tender plumes as yet but trie,
> In loues soft laies and looser thoughts delight.
> Then rouze thy feathers quickly Daniell,
> And to what course thou please thy selfe aduance.

The image utilizes the logical method of adjuncts in the speaker's advice to Daniel, who in turn is equated with, or considered to be under the direct inspiration of, the Muse, to "rouze thy feathers" and ascend--that is, proceed to higher "kinds" like epic. It will be noted that a transfer is made from the muse herself, who lacks wings, to her mount, Pegasus, which possesses them. That is, the adjunct of the Muses is the winged horse, on which they frequently ride. The whole metaphor is lightly and easily executed by means of the logical commonplace. The image is, nevertheless, adequate to support with reasonable effectiveness the hortatory commendation of Daniel.

From the praise of the poets at court, Spenser has Colin persuaded to comment upon the "Nymphs" through the device of a provoking remark by Lucida, one of the interlocutors. The praise of the ladies at court is prefaced by a series of metaphors collected in a rhetorical unit of repetition and

amplification known technically as *expolitio* or *exergasia*:[89]

> For that my selfe I do professe to be
> Vassall to one, whom all my dayes I serue;
> The beame of beautie sparkled from aboue,
> The floure of virtue and pure chastitie,
> The blossome of sweet ioy and perfect loue,
> The pearle of peerlesse grace and modestie.   (ll. 466-471)

Puttenham comments upon the figure *expolitio* as follows: "So doth this figure (which therefore I call the Gorgious) polish our speech & as it were attire it with copious & pleasant amplifications and much varietie of sentences all running vpon one point & to one intet."[90]   Logically, the images of lines 468-471 are based on the categories <u>substance</u> (beam, flower, blossom, pearl) and one of the concepts of <u>accident--quality</u>. The implied comparison in all cases is controlled by the conventional associations of such terms as commonly employed in the literary tradition of courtly love, much of which had long been assimilated to pastoral. The two elements (among many) of the traditions of chivalric love which are germane to this passage are the relation of vassal (lover) to lord (beloved),[91] and the Platonic mode which connects beauty, love, virtue, and light. This second element, the purpose of which is to etherealize love and spiritualize its object, hearkens back to the basic Platonic conception that "every soul derives from the One, of which all beauty (both physical and abstract) is a radiation, and every soul potentially

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[89] Rix, p. 46.

[90] Page 247.

[91] Fowler, p. 61, quotes lines 466 and 467 in connection with his discussion of vassalage as a courtly love convention widely employed by Spenser.

desires and can obtain reunion with the One."[92]

Passages in the fourth book of Castiglione's Libro del Cortegiano are replete with elaborations of this concept. This work, translated into English by Sir Thomas Hoby and first published in 1561, in the words of one literary historian, built the "courtly ideal" of the Elizabethan Age.[93] Casady avers that the work was "among the most widely known expositions of the Neo-Platonic conception of love" in the sixteenth century and claims that Spenser was certainly familiar with it.[94] For example, beauty and love are connected with light in this typical extract from Bembo's discourse on love:

> But speakynge of the beawtie that we meane, which is onlie it, that appeereth in bodies, and especially in the face of mann, and moveth thys fervent covetinge which we call Love, we will terme it an influence of the heavenlie bountifulness, the whiche for all it stretcheth over all thynges that be created (like the light of the Sonn) yet whan it findeth out a face well proportioned, and framed with a certein livelie agreement of severall colours, and set furth with lightes and shadowes, and with an orderly distaunce and limites of lines, therinto it distilleth it self and appeereth most welfavoured, and decketh out and lyghtneth the subject where it shyneth wyth a marveylous grace and glistringe (like the Sonne beames that strike against beawtifull plate of fine golde wrought and sett wyth precyous jewelles) so that it draweth unto it mens eyes with pleasure, and percing through them imprinteth him selfe in the soule, and wyth an unwonted sweetenesse all to stirreth her and delyteth, and settynge her on fire maketh her to covett him.[95]

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[92]Edwin Casady, "The Neo-Platonic Ladder in Spenser's Amoretti," PQ, XX (July 1941), 284.

[93]C. S. Lewis, English Literature in the Sixteenth Century, Excluding Drama (Oxford, 1954), p. 305.

[94]Page 284, n. 3.

[95]Baldassare Castiglione, The Book of the Courtier, trans. Sir Thomas Hoby (London, 1900), the Tudor Translations, Vol. XXIII, ed. W. E. Henley, p. 343.

Bembo later relates Beauty to Truth and to Virtue:

> For in case they, when the soule is not nowe so much wayed downe
> with the bodyly burdein, and whan the naturall burning asswageth
> and draweth to a warmeth, if thei be inflamed with beawty, and to
> it bend their coveting guided by reasonable choise, they be not
> deceived, and possesse beawtye perfectly and therefor through the
> possessing of it, alwaies goodnes ensueth to them: bicause beauty
> is good and consequently the true love of it is most good and holy,
> and evermore bringeth furth good frutes in the soules of them, that
> with the bridle of reason restrain the yll disposition of sense . . . . [96]

The image sequence of the short passage under discussion reveals how com-
pletely Spenser had assimilated that peculiar blend of Platonic and court-of-
love material so characteristic of the Platonic revival in Italy. The same
associations of light, grace, and virtue with the love of a beautiful woman
can be traced back even earlier than Castiglione to the sonnets of Petrarch's
Canzoniere, in which the varied expressions of some phase of the concept can
be found almost at random. While Spenser's heavy indebtedness in the Amoretti
to Petrarch is a critical commonplace, the closeness of the phraseology in
Colin Clout to that of the Sonnets has apparently gone unnoticed. This is
not to say that the images themselves are identical or even markedly similar;
they are not. But the point being made here is Spenser's dependence for the
significance of his images in Colin Clout, and particularly in the subject
passage, on the body of Neo-Platonic love poetry, of which Petrarch is the
fountainhead.

A few resemblances between the concepts expressed in lines 468-471 of
Colin Clout and those of Petrarch's sonnets will clarify the point: "The
beams of beauty sparkled from aboue"--"When Love his flaming image on her

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[96]Ibid., p. 345.

brow / Enthrones in perfect beauty like a star";[97] "The floure of vertue and
pure chastitie"--"But as thy beauty honours holiness, / Enshrining thy chaste
soul in perfect praise";[98] "The blossome of sweet ioy and perfect loue"--
"Love pours such flame of sweetness on the air";[99] "The pearle of peerlesse
grace and modestie"--"And with her gentle gaze and step agree / Her mild, sub-
dued and never froward air."[100] The use of an analogous combination of imag-
istic objects in <u>Colin Clout</u> and in a single sonnet of Petrarch's is strik-
ingly exemplified by Sonnet LXVI, the octave of which is as follows:

> That which in perfume and lustre vied
> With the translucent odorous Orient--
> Fruits, flowers, herbs and leaves of every scent--
> Through whom the West obtained the wreath of pride:
> My lovely laurel which has deified
> All grace, all beauty, virtue's tower and tent,
> Lo, underneath its shadowy firmament
> God and my Goddess sitting side by side![101]

The passage under discussion reflects the faithfulness with which Spenser
follows the main stream of Neo-Platonic doctrine arising in Italy (with tribu-
taries also in France). The resemblances in terms have been drawn in some
detail since the entire long passage on the ladies at court, lines 559-615,
which follows Spenser's literary bow to his inamorata, is a veritable source-
book of comparable conventional conceits. Of these, the terms of light,

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[97] The Sonnets of Petrarch, trans. Joseph Auslander (London, 1932), Sonnet XII, p. 12.

[98] Ibid., Sonnet CCXXV, p.225.

[99] Ibid., Sonnet CXXI, p. 121.

[100] Ibid., Sonnet CXXXII, p. 132.

[101] Ibid., p. 294.

illumination, and reflection are the most pervasive. Seven of the twelve ladies are adumbrated in terms of light imagery: Theana's "goodly beames . . . through that darksome vale do glister bright" (ll. 493-495); Marian, whose "beautie shyneth as the morning cleare" (l. 506); Mansilia, the "onely mirrhor of feminitie" (l. 513); Galathea, also possessed of "bright shining beames" (l. 518); Stella, by name already a "star"; Phyllis with her "beauties amorous reflection" (l. 546); and Charillis, "like a goodly beacon" (l. 562).

The most lavishly favored, imagistically speaking, is Charillis, who, besides being "like a goodly beacon," is an "ornament of praise" (l. 549), "the pride and primrose of the rest" (l. 560). These latter two areas of comparison, those of jewels and flowers, constituting the second terms of the images, vie with terms of light as vehicles. All gifts and riches, more "rich than pearles of Ynde, or gold of Opher" (l. 490) are lodged in the mind of Urania, whereas Theana is simply an "ornament of womankind" (l. 498). As for flowers, Neaera is the "blosome of grace and curtesie" and Phyllis is the "floure of rare perfection" (l. 544). The only other imagistic terms are those applied to Theana, "the well of bountie and braue mynd" (l. 496), and to Amaryllis, who has all previously-mentioned virtues "seald vp in the threasure of her hart" (l. 571). It is noteworthy that the last two ladies referred to, Flavia and Candida, have no imagery applied to them. This fact may tie in with the suggestion by the editor of the Variorum in the Commentary that Flavia and Candida are introduced to avert injured pride on the part of the ladies of the court, who could, if they were so inclined,

appropriate the praises as belonging to them.[102]

The images in the long passage on the ladies are figurational: they are in the form of metaphor or of simile. Like the images of the passage on Rosalind immediately preceding, they are characteristically based on substance with the addition of quality, and--in a few instances--adjuncts. The application of these logical bases gives the typical image formation:

> Phyllis the floure of rare perfection,
> Faire spreading forth her leaues with fresh delight.   (ll. 544-545)

The substance is plant; the quality (or attribute) is perfection; the adjunct is the augmentation of the plant in foliation; to the adjunct is appended, in this particular case, another predicament of accident, namely manner of doing-- "Faire spreading . . . with fresh delight."

In all cases the images are in essence valuative. Their primary function is to praise by bringing the names of the ladies into association with terms equated, in the vocabulary of courtly love, with the idea of supreme merit. None of the images attempts or even approximates visual or physical representation of the ladies in question.

Something of added tone is given to the passage by the entirely conventional use of classical type names with either Greek or Latin feminine endings. These names suggest another poet also renowned like Spenser for formal artistry--Horace, phrases from whose Carmina the Variorum commentaries show to be frequently echoed in other poems by Spenser. Though the names are, of course, not distinctive, it is nevertheless a point of incidental interest

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[102]Works, VII, 477.

that, in addition to the name "Cynthia," three of the names for the twelve ladies mentioned in this section occur in the Carmina of amative tone. These are not the main ones--Lalage, Lydia, and Chloe--but Galatea (3.27), Phyllis (2.4) and Neaera (3.14).

When at the conclusion of Colin's tribute to the ladies at court, Aglaura one of the circle of admiring listeners, asks him to "finish the story" by telling of "Cynthiaes goodness and high grace," Colin obliges by giving voice to an effusive glorification of the Queen that tops in its hyperbole not only the praise of the ladies but the earlier profession of eternal service and devotion to his beloved, in which he had declared:

> And I hers euer onely, euer one:
> One euer I all vowed hers to bee,
> One euer I, and others neuer none.   (ll. 477-479)

However, this passage, the last of a series of three in honor of Cynthia, following the superlatives bestowed on a dozen of her maids, and occurring as the climax of the entire section on the courtly ideal, manifestly demands a raising of style to the utmost limit. The massing of major rhetorical schemes in this series of four interlocked stanzas (ll. 596-615)--carmen correlativum, or elaborate balance; synathroismus, Puttenham's "Heaping figure";[103] expolitio, the amplification of a single idea with "other wordes, sentences, exornations, and fygures";[104] distributio, the division of the general into its parts; and comparatio, in this instance, a succession of similes--is buttressed by images exactly similar in their shaping principle to those in the passage

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[103] Page 236.

[104] Rix, p. 46, quoting Peacham's definition from the Garden of Eloquence.

on the ladies, and differing only in their controlling frame of reference. Instead of connecting with the Italian-Platonic "Idea" of beauty, they go back to a literary antecedent of equal or greater familiarity and of more compelling authority to the contemporary reader. That source is, naturally, Holy Writ.

Grace W. Landrum presents as an Appendix to "Spenser's Use of the Bible and His Alleged Puritanism,"[105] a complete listing of "Spenser's Biblical References and Allusions." These include for Colin Clout seven separate references for single or double lines scattered throughout the poem and one reference to John i.3 for one ten-line passage.[106] The ten-line passage, lines 839-848, occurs in the opening section of the part telling of the creation of the world through love. Of the seven references, three are to lines in the present Cynthia passage (596-597, 605, and 608-609). However, since the comparable phrases are analogous only and not identical with those of the Bible, it is somewhat surprising that Miss Landrum overlooks the parallels between the entire panegyric (ll. 596-615) and the Song of Songs. This resemblance is pointed out by another scholar, Israel Baroway. Baroway, in his article, "The Imagery of Spenser and the 'Song of Songs'"[107] shows beyond a reasonable doubt that though there are no exact verbal similarities between Spenser's lines on Cynthia and the Biblical marriage song, the resemblances in phrasing and imagery are too striking to be fortuitous. In Baroway's

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[105] PMLA, XLI (September 1926), 517-544.

[106] Ibid., p. 543.

[107] JEGP, XXXIII (January 1934), 23-45.

article, incidentally the one previous treatment, with a single minor excep-

tion,[108] dealing with a passage in <u>Colin Clout</u> as imagery <u>per se</u>, the author

states:

> It is sufficient evidence of his debt to the imagery of that poem
> [Song of Songs] to find him synthesizing the stuff of experience into
> pictures that are kindred spiritually; to find his imagination creating
> the same species of combinations which distinguish the biblical marriage
> song; to find in his lines the same kind of symbolism and the same kind
> of visual, olfactory and saporific imagery of the <u>grapes</u>, the <u>clusters</u>,
> the <u>vine</u>, and the <u>incense</u> that characterizes
>> thy breasts are lyke clusters of grapes, <u>Song of Sol</u>., (7:8),
>>> thy breasts shall now be lyke clusters of the <u>vine</u>, (7:9),
> Let us get up early to the vines, let us see if the vine flour-
> isheth, whether it hath budded the small grapes, (7:13),
> I will get me to the mountain of myrrhe and to the hill of Frank-
> incense, (4:6),
> Who is shee that commeth out of the Wilderness lyke pillars of
> smoke perfumed with myrrhe and incense and with all the spices of the
> marchant, (3:6,) [<u>Sic</u>]
> Thy plants are as an orchard . . . with the trees of incense,
> (4:13-14).[109]

Certainly Spenser's lines honoring Elizabeth are close in their wording

to the portions of the Song of Solomon quoted by Baroway, as can be clearly

seen when the more comparable lines are cited:

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[108] The one exception is the consideration of roughly the same passage,
lines 596-611, by Davis on pages 169-170 of his chapter on "Imagery" in
<u>Edmund Spenser</u>. Speaking of Spenser's use of metaphor and simile, he makes
the general statement: "In their simpler and less subtle usage the two
figures are closely related, both supplying favourite spices to the banquets
of Ovid and Petrarch" (p. 169). Then, apparently in illustration, Davis
prefaces his quotation of the passage with the comment: "Sugared comparisons
fall thick and fast throughout the four stanzas to Cynthia dovetailed in
<u>Colin Clouts Come Home Againe</u>" (p. 169).

[109] Baroway, p. 38.

> Her words were like a streame of honny fleeting,
> The which doth softly trickle from the hiue:
> . . . .
> Her deeds were like great clusters of ripe grapes,
> Which load the bunches of the fruitfull vine:
> . . . .
> Her lookes were like beames of the morning Sun,
> Forth looking through the windowes of the East,
> . . . .
> Her thoughts are like the fume of Franckincence,
> Which from a golden Censer forth doth rise.
>
> (ll. 596-597, 600-601, 604-605, 608-609)

Baroway insists that the imagery in this passage, in the "garden sonnet" (Amoretti, LXIV), in the "tradeful merchants" sonnet (Amoretti, XV), and in a few passages of the Epithalamion and the Faerie Queene, being largely derived from the Song of Songs, is formed in a manner different from the imagery employed by Spenser when his sources are other than the Biblical hymeneal. Quoting R. G. Moulton, A Modern Reader's Bible (New York, 1920), Baroway states with reference to the Canticles-based passages of Spenser: "His poetic tradition 'combines with imagery, the very different device of symbolism,' an appeal 'to some analytical faculty or conventional association of ideas' rather than to the pictorial sense."[110] Calling Spenser's imagery drawn from the Book of Canticles "un-Spenserian, un-Elizabethan, un-Occidental,"[111] Baroway attributes its uniqueness to Spenser's having copied not just the terms but the mode of its source. According to Baroway, the characteristic quality of the Hebraic imagery which Spenser imitates is the way in which the analytic approach modifies the sensory effect, causing the imagery in both

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[110] Ibid., pp. 25-26.

[111] Ibid., p. 25.

cases to work as "an ingenious vehicle of qualitative transference."[112]   Baroway avers further that Spenser copied the "one distinctive variation of symbolism--the grouping of excellences"[113] from the Song.

However, as has been repeatedly shown, especially in the discussion of the passage on the ladies at court, arising directly out of Neo-Platonic, not Hebraic, modes of thought, Spenser's images have been predominantly unsensuous, qualitative, conceptual, and characteristically controlled by conventional associations established by familiar literary antecedents. The derivation of the images from logical bases makes this conceptual, valuative effect virtually inescapable. As for the "grouping of excellences," the rhetorical schemes of synathroismus, expolitio, and distributio by their very nature demand such a grouping. The praise of Rosalind, lines 468-471, beginning "The beame of beautie sparkled from aboue," whose terms are entirely in the Petrarchan vein, is precisely such a grouping. So also is the twenty-line passage cited by Puttenham as an illustration of the rhetorical figure "Merismus or the Distributer,"[114] employed "when we may conueniently vtter a matter in one/entier speach or proposition and will rather do it peecemeale and by distributiō of euery part for amplification sake."[115] This passage is identified by Gladys Doidge Willcock and Alice Walker, editors of the standard

[112]Ibid., p. 26.

[113]Ibid., p. 27.

[114]Page 222.

[115]Ibid.

edition of the _Arte of English Poesie_, as coming from Puttenham's own collection of poems in honor of Elizabeth, _Partheniades_,[116] which they date as _c_. 1581-1582.[117] The passage, non-imagistic and indebted to no particular source, certainly not the Bible, for its terms, exemplifies no more than the conventionalized Elizabethan use of the figure which the author, like Spenser, very likely learned during his stay at Cambridge.[118] The figure of _distributio_ naturally lends itself to the "grouping of excellences," as the first ten lines of the commendation amply show:

> Not your bewtie, most gracious soueraine,
> Nor maidenly lookes, mainteind vvith maiestie:
> Your stately port, vvhich doth not match but staine,
> For your presence, your pallace and your traine,
> All Princes Courts, mine eye could euer see:/
> Not your quicke vvits, your sober gouernaunce:
> Your cleare forsight, your faithfull memorie,
> So sweete features, in so staid countenaunce:
> Nor languages, with plentuous utterance,
> So able to discourse, and entertaine.[119]

Accordingly, while Baroway's analysis (which he drew from Moulton) of the passage in _Colin Clout_ interpenetrated with phrases strongly reminiscent of the Song of Solomon is substantially valid, his claim that the imagery in the Song furnished Spenser with an entirely new principle of image formation in this and other passages will hardly stand.

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[116]_Ibid._, p. 357.

[117]_Ibid._, p. ix.

[118]The editors of the _Arte_ state (p. xix) that Puttenham matriculated at Cambridge in 1546.

[119]Puttenham, p. 223.

Aesthetic considerations necessitate a passage of diminuendo after the climactic extravagance of Colin's laudation of Cynthia. Accordingly, the ensuing division of the poem, lines 648-794, dealing with the perversion of the courtly ideal--the other side of the coin, so to speak, furnishes such a change of pace. Glancing at England earlier in the dialogue, Colin had hinted that the ideal perfection attained by the poetic courtiers, the ladies-in-waiting, and the Queen herself was not a universal condition prevailing among those who inhabited the court:

> For God his gifts there plenteously bestowes,
> But gracelesse men them greatly do abuse.   (ll. 327-328)

The castigation of bad courtiers, a passage which Renwick compares to <u>Teares of the Muses</u> (ll. 67-108) and <u>Mother Hubberds Tale</u> (ll. 581-942),[120] fairly direct and circumstantial, as befits the lowered style of satire, still contains a sizeable amount of figurative imagery.

The opening of the denunciatory passage retains Colin in the pastoral guise, employing with figuration the stock imagery of this tradition--"chose back to my sheep to tourne" (l. 672) . . . "and leaue their lambes to losse misled amisse" (l. 687). Since the remainder of the section is focused on the "enormities" (l. 665) at court, there is little further need for pure pastoral terms. Instead the passage employs the language of courtly love, as modified by the Platonic element, but in reverse, so to speak. That is, the dispraise is bodied forth in terms which contrast the whiteness of the courtly ideal with the blackness of its perversion. The result is a kind of

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[120]<u>Daphnaïda</u>, p. 189.

parody of the courtly code pointed up by expressions of coarser grain. An

analysis of one extended passage will serve to illustrate the satiric method.

In the part explaining why the intrigant is best fitted to succeed at

court, beginning, "For arts of schools haue there small countenance" (l. 703),

there is allusion to the misuse of these arts, to "professors" suborned to

vile ends, and the disgraceful necessity imposed upon "gentle wit" to stoop

to sycophancy. The mention of these reversals of the true standard is fol-

lowed by an image in the form of a simile:

> For each mans worth is measured by his weed,
> As harts by hornes, or asses by their eares.   (ll. 711-712)

As pointed out in the discussion of <u>sententiae</u> in the chapter, "Rhetorical

Figures," the comparison was proverbial in Spenser's day, the popular esteem

of the ass's mental capacity being no different from that commonly entertained

today. The first comparison, equating "weed" with "hornes" and "eares," be-

comes a springboard, as it were, for a related pair of analogies to follow:

one making the point that as not all creatures with exceedingly high horns

are harts, neither do those men of "highest" (most elegant) appearance always

possess the "highest" (best endowed) mind; the other, which in turn leads to

two additional images in the form of similes, making the point that pompous

words are like

> bladders blowen vp with wynd,
> That being prickt do vanish into noughts.
> Euen such is all their vaunted vanitie,
> Nought else but smoke, that fumeth soone away.

The logical bases of the vehicles of the first simile quoted immediately above

are those of the predicament <u>substance</u> (bladders), followed by the places

adjunct (blowen vp with wynd) and cause and effect (that fumeth . . . away)
and the predicament manner of doing (soom). These virtually automatic-reflex
projections of methods of logic into image formations delimit the applicability
of the vehicles to a minimum of meaning and thereby better serve to elucidate
the precise nature of something--in this case, the vainglorious emptiness of
the "haughtie words" (l. 716) that come so readily to the lips of the charla-
tans. Again, the homespun terms bladders, wind, smoke underscore the gap
between the pretentious and the genuine. The smoke figure, though used in
Psalms lxviiii.2,[121] had undoubtedly passed into popular idiom.

Colin's speech closes with one of the few instances of personification
in the poem:

> Whiles single Truth and simple honestie
> Do wander vp and down despys'd of all.   (ll. 727-728)

Here the epithets "single" and "simple" are applications of the predicament
quality to the personified virtues. The verbs and adverbs describe manner of
doing.

Now the basic concept of this part, lines 703-730, is the distinction
between the true and false ideal. The images, through the employment of home-
ly terms as the second element in the comparisons, serve to emphasize the
differentiation. The dichotomy is an application of the familiar Platonic
notion of essences underlying all created forms, which are in turn but shad-
ows of the reality. The abuses at court arise, in the estimation of the
speaker, in large part from the confusion between the appearance of good and
good itself, in that the outward show of virtue and worth is mistaken for true

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[121]Landrum, p. 543.

virtue and worth. In <u>Mother</u> <u>Hubberds</u> <u>Tale</u>, the same concept is not nearly so persuasive when stated in direct, non-imagistic language. There, the Mule advising the Ape and the Fox how to "get on" at court, declares:

> For not by that which is, the world now deemeth,
> (As it was wont) but by that same that seemeth.[122]

An explanation similar to the one given above for the imagery in lines 703-730 can be offered for the images in metaphoric and simile form in lines 757-768, which characterize the charlatans in the learned arts--such arts being in themselves a worthwhile branch of human endeavor, "Whose praise hereby no whit impaired is" (l. 755)--who

> drownded lie in pleasures wastefull well,
> In which like Moldwarps nousling still they lurke.   (ll. 762-763)

The images with their non-courtly terms of lying drowned in a well and burrowing moles serve to intensify by their very dissonance the deplorable condition of "those that faultie bee" (l. 756)--to magnify their apostasy to the ideal which they falsely profess to follow.

Perhaps the high-water mark of Spenser's satiric vein, both within and outside of this poem, is reached in Colin's vehement denial of Corylas' suggestion that "loue" is confined to the fields and forests only:

> Not so (quoth he) loue most aboundeth there.
> For all the walls and windows there are writ,
> All full of loue, and loue, and loue my deare,
> And all their talke and studie is of it.
> Ne any there doth braue or valiant seeme,
> Vnlesse that some gay Mistresse badge he beares:
> Ne any one himselfe doth ought esteeme,
> Vnlesse he swim in loue vp to the eares.   (ll. 775-782)

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[122] Lines 649-650, <u>Works</u>, VIII, 123.

The metaphoric image of the last line is a defining or characterizing figure, employing, once more, phrases of common currency.

Viewing as a whole the imagery of the section describing the falsification of the courtly code, one can see that the images contribute greatly to the conscious contrast of styles and thus support the conceptual plan to make a sharp distinction between genuine and spurious virtue.

Neither of the last main divisions of the poem embody imagery of a type not already exemplified earlier in the poem and discussed in the foregoing pages. The paucity of figurative imagery in the cosmology (ll. 799-883) is traceable in large part to lack of such imagery in the poems of Empedocles and Lucretius, who seem likely sources for this section.[123] Moreover, Genesis i.20-26, containing substantially the same material as the Spenser passage,[124] has no metaphors or similitudes.

Virtually the only image of a figurative nature in the fourth large unit, the part setting forth the concept of love as the great moving and unifying force in the Universe, is the one in lines 871-874:

> For beautie is the bayt which with delight
> Doth man allure, for to enlarge his kynd,
> Beautie the burning lamp of heauens light,
> Darting her beames into each feeble mynd.

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[123] Evelyn May Albright, "Spenser's Cosmic Philosophy and His Religion," PMLA, XLIV (September 1929), 715-759, while admitting some Lucretian influence, favors Empedocles as the chief source of Spenser's theory of origins. Apposite quotations from both these Epicurean philosophic poets given by Miss Albright, pp. 725, 726, 727, 735-736, 742-743, afford a convenient verification of the non-figurative character of the language.

[124] Ibid., p. 730.

This, of course, is the familiar turning of the Italian-Platonic beauty-light motif taken up earlier.

Similarly, dearth of figurative imagery characterizes the final section, lines 903-951, devoted to Rosalind and thoroughly in the Petrarchan vein of chivalric love. The more mannered style of the first three thematic divisions of the poem gives way to stylistic fluidity and directness in the last two, which nevertheless, are also rich, as has been seen, in literary associations of classical and Italian Renaissance vintage.

In conclusion, when imagery with potential sensuous impact occurs in Colin Clout, such imagery tends to be relatively weak in sensory stimulation for one of two reasons: either it lacks graphic detail, in which case its sensuous appeal is subordinated to a conceptual function; or its elaboration appears to be mainly for the purpose of fashioning an effective imitation or a rhetorical pattern.

In terms of kind of content from which details are drawn, the imagery in Colin Clout relates to, and depends for its rich overtones upon, matter and modes that had become conventionalized in pastoral literature during its long history from the third century B.C. to Spenser's time. The incorporation of earlier genre conventions like the singing match, the love plaint, the assembly and dispersal of shepherds--sometimes known as "pure" pastoral--makes the poem in its entirety a pastoral allegory.

The inclusion of later genre conventions like the cosmology, the Neo-Platonic ideology, and the chivalric point of view--sometimes referred to as "adulterated" pastoral--modifies the force of the pastoral allegory. These

superimposed elements exert a strong centripetal pull toward a body of concepts and associations which had gained ascendancy outside the pastoral mode. Together, the two content areas--pure and admixed pastoral--constitute the indispensable frame of reference for interpreting the individual images--descriptions, concretions, and figures, especially metaphors and similitudes. It is this referent background that gives the individual images their overtones and the larger unit that contain them their tensions. The rhetorical figures of comparison which stud the poem, utilizing almost exclusively subjects associated with early and late pastoral tradition, are formed largely by application of modes practiced in connection with the formal study of logic. The logical bases of the images thus formed operate to control their meaning and to make them primarily conceptual and valuative.

Images which have more directly emotional functions such as locutions that gain potency by reason of their immediate context or by their nature as special types of charged words come in for consideration in the next chapter. There they are appropriately treated in connection with the interplay of character and action.

CHAPTER VI

TONE AND FEELING

Aspects of the meaning of <u>Colin</u> <u>Clout</u> that relate directly to tone--the attitude of the communicator towards the receiver--and to feeling--the attitude of the communicator towards his material--have been a prominent part of the treatment in all the preceding chapters except the first two. As a rule, though, the terms <u>tone</u> and <u>feeling</u> are not used because the focus of attention is elsewhere. This chapter proposes to deal directly with these matters of tone and feeling, for which terms a more expanded definition will follow. On the basis of an analysis of these emotional aspects, an attempt will be made to discover the intention of the poet in <u>Colin</u> <u>Clout</u>.

A brief highlighting of emotional matters coming in for attention in the previous chapters will serve to recall to the reader their inseparable relationship to the rhetorical figures, the imagery, the diction, and the versification. Chapter IV, for example, shows the importance of diction and versification in setting the mood of the poem and in conveying and evoking emotion. The archaic locutions, for instance, impart a slight flavor of rustic remoteness; the courtly vocabulary adds elevation and dignity. A particular word may serve to illuminate a relationship. As a case in point, the word <u>fon</u> applied by Colin to Cuddy in the line, "Ah <u>Cuddy</u> (then quoth <u>Colin</u>) thous a fon," conveys both the idea of mild rebuke and the relationship of affection between the two characters.

The choice of words and the use of prosodic devices induce the reader to feel the emotion that is being ideationally represented. A good illustration of this is the opening speech of Hobbinol, recalling the general despair occasioned by Colin's long absence. Here, as the last chapter notes, the monosyllabic words with the abundance of long vowels slow the pace to suit the emotion. In addition, profuse paroemion or "the Figure of like letter,"[1] frequently acts to underscore words that either name the emotion or suggest it: "dead in dole," "waters wept," "languour did lament," "painfull to repeat."

Similarly, the chapter on "Rhetorical Figures" draws attention to the employment of rhetorical figures to express strong emotion. When Colin's feeling is at a peak, figures multiply. Certain passages stand out, as has been seen, for the fervency of their emotion--a fervency which is accounted for by the inciting power of the figures employed. Particularly efficacious in expressing emotional force is synathroismus, as in Colin's description of England:

> No wayling there nor wretchednesse is heard,
> No bloodie issues nor no leprosies . . . .   (ll. 312-313)

Anaphora and acclamatio contribute signally to the heightened emotion of Colin's chivalric vows to his beloved:

> To her my thoughts I daily dedicate,
> To her my thoughts I nightly martyrize . . . .   (ll. 472-473)

Apostrophe helps achieve poignancy in Colin's highly-charged leave-taking:

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[1] Puttenham, Arte of English Poesie, p. 174.

> And ye my fellow shepheards which do see
> And heare the languours of my too long dying,
> Vnto the world for euer witnesse bee,
> That here I die, nought to the world denying,
> This simple trophe of her great conquest. (ll. 947-951)

Along with diction, versification, and rhetorical figures, the imagery, too, is an important element of the affective character of Colin Clout. Two significant findings about the imagery reveal much concerning the kind of audience Spenser envisaged for his poem. The first is the fact that the great bulk of the imagery depends for the significance of its locutions upon the areas of learning with which the Renaissance courtier was presumed to be conversant. The second is the fact that rhetorical figures of comparison, which are virtually ubiquitous in the poem, have for their second terms images arising from logic-taught modes.

The character of the intended audience, in turn, is a most significant factor in the determination of tone--the attitude of the writer towards his readers. But the fact that the poem is largely in dialogue form and that the auditors of the greater bulk of the poem are represented as shepherds complicates the matter of the communicator-receptor relationship. The intrusion of such a complication is apparent at the outset from a mere glance at only one of the attitudinal aspects of the poem. The existence of a dual audience, so to speak, and the problems of address to which a dual audience gives rise suggest that the oreotic plexus can be apprehended in its fullest sense only by a direct investigation of attitudinal matters. Preceding chapters have already portended the vital bearing of such considerations.

The oreotic area per se with reference to Colin Clout has never before received consideration in print. Indeed, except for the indirect light cast

by studies of imagery in the Faerie Queene and in some minor poems by Spenser

other than Colin Clout, this sphere has been one of the great neglected fields

of Spenserian scholarship. What follows in this chapter will convey, it is

assumed, indirectly the magnitude of the omission and directly the enormous

importance of the attitudinal element.

The problem of the writer-reader relationship mentioned above suggests a

convenient approach to the consideration of the orectic, as distinguished from

the cognitive aspects of the poem's total "meaning."[2] To determine the tone

in a poem of mixed speech, that is, in a poem in which there are numerous

voices, one must ascertain the identity of the voices represented and also the

precise mode of the address. Even though the reader retains awareness, of

course, that the poet is the creator of the whole, the reader needs to know,

in cases where the poet is not speaking in his own person, the character of

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[2]The terms "cognitive" and "orectic" occur in Michael Maher, S.J., Psychology: Empirical and Rational, 9th ed., Stonyhurst Philosophical Series (London, 1933). The section of Chapter III, "Classification of the Mental Faculties," where the terms appear, gives a useful overview of the orectic field: "Every mental act or energy constitutes a relation between the mind or subject and the object or terminus of that act. Now this relation we find always to consist either in (a) the assumption by the soul of the object into itself after a psychical manner (imagine intentionale), or (b) the tendency of the soul towards or from the object as the latter is in itself. In the previous case the object of the state is presented or represented in the mind by a cognitive act, in the latter the mind is inclined towards or from the object by an appetitive act; and the aptitude for the one class of operations is described as cognitive, percipient, apprehensive, and the like, while the root of the other has been styled the 'striving,' 'orectic,' 'conative,' or 'affective' power. Under the faculty of cognition or knowledge are aggregated such operations as those of sense-perception, memory, imagination, judgment, and reasoning; under the affective or appetitive faculty are included desires, aversions, emotions, volitions, and the like" (pp. 29-30).

the person he is "imitating."[3]

Before attempting, however, to answer the questions, What are the voices represented and what is the nature of the address? it is necessary to clarify the basis for further discussion by ascribing to the terms tone and feeling the meaning here intended. As the reader is doubtless aware, the title of the present chapter--"Tone and Feeling"--is the same as the two middle terms of the now generally accepted division by I. A. Richards of meaning into four parts, namely, sense, feeling, tone, and intention. This division, together with an explanation of the terms, is compactly and succinctly set forth by Richards in an article entitled, "Meaning, Four Kinds of," which he wrote for the Dictionary of World Literature.[4] The concepts envisaged for the two middle terms with which this chapter is mainly concerned are there stated as follows:

> (2) Feeling. But we also, as a rule, have some feelings about these items, about the state of affairs we are referring to. We have some special bias of interest towards it, some personal coloring of feeling; and we use language to express these feelings, this nuance of interest.

> (3) Tone. The speaker has ordinarily an attitude to his listener. He chooses or arranges his words differently as his audiences vary, in automatic or deliberate consequence of his relation to them. The tone

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[3] Plato, The Republic, 393C, in The Dialogues of Plato, trans. B. Jowett, eds. D. J. Allan and H. E. Dale, 4th ed. (Oxford, 1953), II, 239, makes this dual relationship clear in the question he has Socrates pose to Adeimantus: "But when the poet speaks in the person of another, may we not say that he assimilates his style to that of the person who, as he informs you, is going to speak?"

[4] Richards' description of the four parts of meaning in the Dictionary is virtually identical, except for its being shorter, to that set forth in his Practical Criticism: A Study of Literary Judgment (London, 1929), pp. 181-183.

of his utterance reflects this relation, his sense of how he stands towards those he is addressing.[5]

Thus, with respect to "feeling," an analysis of the emotional orientation of the speaker towards his topic constitutes the proper subject matter of this chapter. Since Richards nowhere catalogs or classifies the emotions,[6] but, as is evident from his chapter in Practical Criticism on "Sense and Feeling," discriminates fine shades of affective-volitional aspects of words and phrases, it seems desirable to approach standardization of the terms for emotions and emotional states by employing, insofar as feasible, those used by one authoritative textbook writer, Michael Maher, S.J. His work has passed through

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[5] Dictionary of World Literature, p. 263.

[6] One looks in vain for a complete listing or classification of emotions in Richards' Principles of Literary Criticism, 5th ed. (New York, 1934); and in The Meaning of Meaning, 3rd ed. (New York, 1930), which he wrote with C. K. Ogden. Richards, in a footnote (p. 102) of Principles, refers to a more detailed discussion of pleasure, emotion and attitude to be found in C. K. Ogden, The Meaning of Psychology (New York, [1926]). Ogden in this work does not present a complete list of the emotions either, but his theory of emotions as composite experiences may help to explain the absence on the part of either of the two Cambridge dons of any attempt to draw up a classified list: "Fear, disgust, anger, and love may seem at least to contain specific modifications of consciousness with as good a right to be classed among affective phenomena as pleasure or unpleasure. But when we look more closely these emotional characters turn out to be composite. We cannot reduce pleasure and unpleasure either to awareness or to striving or to a blend of the two; but we can reduce fear to a union of awareness, unpleasure, and conscious striving, and its peculiar character is given by what we are aware of, how we are striving, and, as a rule, unpleasure" (pp. 195-196).

numerous editions since its original publication in 1890.[7]

It is apropos to mention here that Richards emphasizes the difficulty of analyzing feeling states in literary compositions. He states that "feeling, in contrast with sense, is a will-o'-the-wisp."[8] According to him: "Logical language has even reached such a high state of development that it can now be used to improve and extend itself, and may in time be made self-running and even fool-proof. For handling feeling we have nothing at all comparable. We have to rely upon introspection, a few clumsy descriptive names for emotions, some scores of aesthetic adjectives and the indirect resources of poetry . . . ."[9]

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[7]Maher, in his chapter on "The Emotions," first treats the six passiones concupiscibiles or mild reactions (joy, sadness, desire, aversion, love, hatred) and the five passiones irascibiles or emergency reactions (hope, despair, courage, fear, anger) of Scholastic philosophers (pp. 426-427). He then proceeds to a discussion of "the feelings which have attracted most psychological interest" (p. 427), grouping them under four large heads: self-regarding emotions (self-esteem, self-complacency, self-commiseration, remorse, self-condemnation, and shame); altruistic emotions (sympathy, pity); feelings attached to intellectual activities (novelty, surprise, wonder); aesthetic emotions; and moral sentiments (pp. 427-441). That Maher does not intend to make any hard and fast line of separation between mental and emotional modes of operation is made clear from his explanation of why he had abstained from all attempts at a systematic classification of the emotions: "Most of the emotions are extremely complex states. Few of them are of well-defined character; and the quality even of these is rarely pure. Feelings are invariably mingled with others of a different nature. They also shade into each other by imperceptible transitions" (pp. 446-447).

[8]Practical Criticism: A Study of Literary Judgment (London, 1929), p. 217.

[9]Ibid.

With respect to tone, though Richards does not specifically make the point,
it is apparent that tone as a distinct character of a poem is both a <u>control</u>
for emotional utterance and an aspect of emotion itself. This is true because
the speaker's "sense of how he stands towards those he is addressing" is a
resultant of a complex of circumstances, the defining element of which is how
he <u>feels</u> about those he is addressing or how he feels about himself in relation
to them. So stated, the intimate connection between, for instance, Maher's
"self-regarding emotions" and tone becomes readily apparent. The exploration
of these two functions, tone and feeling, should lead to some understanding of
the poet's intention, which, in the words of Richards, "frequently . . . oper-
ates through a combination of other functions."[10]

It is now possible to return, with a clearer perspective on what they
involve, to the questions originally posed on the voices in the poem and the
nature of address. These phenomena, in their more overt manifestations, arise
out of the organization of the poem both in its structural and conceptual
phases. Although these phases in relation to unity are taken up in the final
chapter, it is necessary to summarize them here.

As a narrative, the structure of the poem is relatively simple--three
episodes within a frame. The poem opens with a description by the "narrator"
of Colin's piping to ten shepherds and shepherdesses, who have gathered to
listen to his recital of his recent experiences abroad. The poem closes with
an account by the narrator of the dispersal of the group, whose members are
reminded by darkening skies that it is time to bring their flocks into the

[10]<u>Dictionary of World Literature</u>, p. 263.

fold. The three episodes are the visit of the "Shepheard of the Ocean," ending with line 195; the ocean voyage and the landing, ending with line 327; and the sojourn at court, ending with line 794. The part within the frame is technically a dialogue, but the narration of what transpires in the three episodes is carried almost entirely in the discourse of Colin.

Thematically, the poem falls into a more complex pattern with less clear-out divisions that correspond only roughly to the narrative parts. These thematic units may be given approximate designations as follows: (1) the pastoral ideal (ll. 1-327); (2) the courtly ideal (ll. 328-647); (3) the perversion of the courtly ideal (ll. 648-794); (4) the Neo-Platonic notion of love as the great moving force of the universe (ll. 795-902); and (5) the praise of Rosalind (ll. 903-951). In common with the recitation of the episodes, the opinions and arguments presented are, in the main, those of Colin speaking directly.

In all there are eleven "voices" in the poem, including that of the narrator. The narrator's main functions are to set the stage at the beginning of the poem for the "action" to follow, to introduce and close the remarks of each of the ten speakers, and to conclude the action. The voice of the narrator appears in seventy-three lines of the poem at forty-four separate places, but, aside from the opening and closing passages--the frame proper--the narrator's voice in all but four passages is limited to conversation tags: "quoth he," "said then that bony Boy," "him _Thestylis_ bespake," and the like. In line 36, "To whom the shepheard gently answered thus," the adverb _gently_ hints at the amicability of relations between Colin and Hobbinol. In line

352, "With that <u>Alexis</u> broke his tale asunder," the charged verbal phrase betokens Alexis' heightened reaction to Colin's description of Cynthia.

Of greater significance than these two instances is the narrator's description of the eagerness with which the listeners crowd around to hear the beginning of Colin's adventures. Their attitude of earnest, rapt attention signified, as noted in the chapter on "Imagery," by the metaphor "with hungrie eares" (l. 53), sets the mode of reception for the tale which is as apropos for the reader of the poem as it is for Colin's immediate audience. The last of the four passages, besides the opening and close, in which the voice of the narrator is used for other than mechanical purposes, is the comment by the narrator on the effect that Colin's laudatory cadenza on Cynthia made upon the shepherds:

> Much was the whole assembly of those heards,
> Moov'd at his speech, so feelingly he spake:
> And stood awhile astonisht at his words,
> Till <u>Thestylis</u> at last their silence brake,
> Saying, . . .   (ll. 648-652)

In these emotive words, the narrator indicates to the reader how Colin's audience received this elaborate flourish on Colin's part. The narrator's words further underscore the importance of this final obeisance to Cynthia. If added proof were needed of the significance of Colin's panegyric on Cynthia at this juncture, it could be found in the fact that the tribute stands at the end of the second thematic unit dealing with the courtly ideal and occurs at the ideological turning point of the poem, where Thestylis poses to Colin the crucial question:

> Why didst thou euer leaue that happie place,
> In which such wealth might vnto thee accrew?
> And back returnedst to this barrein soyle,
> Where cold and penury do dwell.   (ll. 654-657)

Turning now to the opening and closing passages rendered by the narrator, one notes that they are important in setting the mood of the whole by establishing a frame of reference to moderate the writer-reader relationship. The clear introduction of the pastoral motif at the outset helps put the reader in a contemplative but not overly relaxed state of mind. The conclusion is calculated to leave him in relatively the same disposition. The introductory passage aids in establishing a pleasant relationship between the writer and the reader by its inclusion of an abundance of direct imagery in the form of words strongly suggestive of pleasantness. These words conjure up, in terms of the Scholastic categories given by Maher, favorable stimuli by relating directly to the pleasant emotions: love ("laies of sweet loue," "lou'd this shepheard dearest in degree"); desire ("greedie listfull eares"); joy ("play," "iolly groome"). The simile in which the swaines are represented as "stand[ing] astonisht" . . . "Like hartlesse deare dismayd with thunders sound" does not act to reverse the pleasant association, since, as is brought out in the last chapter, the figure conceptualizes the attitude of earnest, spellbound attention accorded Colin. The verbs of motion or action--"sate," "charming," "play," etc.--function as kinesthetic imagery to maintain alertness on the part of the reader.

The concluding passage of the poem, the completion of the frame, appropriately calls forth a somewhat more relaxed attitude on the part of the reader. The unusual abundance of liquids and sibilants,

> So hauing ended, he from ground did rise,
> And after him vprose eke all the rest:
> All loth to part, but that the glooming skies
> Warnd them to draw their bleating flocks to rest,   (ll. 952-955)

constitutes sound imagery of smoothness and easy motion, which conduces to a
mood of relaxation, a mood reinforced by the final emotive word rest.

The voice of the narrator is thus seen to be important in creating the
overall "atmosphere" that is to obtain between writer and reader and in assist-
ing the reader to respond appropriately to Colin's speeches by reference to
their effect on the immediate audience of shepherds.

A like importance, however, can hardly be assigned most of the other
voices in the poem. The exceptions to this statement are, of course, Colin
himself, who speaks 730 of the 936 lines in the body of the poem; Hobbinol,
who speaks forty-two lines; Cuddy, thirty-two; and Thestylis, eighteen. Yet
even though the roles of most of the shepherds are individually negligible in
respect to number of lines assigned (Marin, five; Coridon, one; Corylas, six;
Alexis, thirteen; Lucida, twenty-seven; Melissa, twelve; and Aglaura, five),
the role of the interlocutors collectively is an important one.

The first function served by the presence of the interlocutors is dra-
matic. Even the personages who do not stand out as individuals are, neverthe-
less, members of an interacting group. Their presence makes possible the
assembly, which, as one scholar has shown, is a convention deriving from a
combination of pastoral and romance tradition. The gathering of both sexes
and the larger number of interlocutors are characteristic of the pastoral
romance, exemplified by Sidney's Arcadia and Lodge's Rosalynde.[11] The

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[11]Koller, "Studies in Spenser's Colin Clout," pp. 110-111.

assembly, the personalized setting in toto, is what makes, in turn, the emotional quality of Colin's presentation justifiable. Equivalent ideas set forth in pure philosophic exposition could not appropriately be emotionally motivated.

The second function is rhetorical. The interruptions of Colin's discourse act as a means of achieving expositional coherence by summarizing what Colin has said and by pointing forward. Such is Thestylis' comment which follows Colin's recital of the story of Mulla and Bregoge:

> Now by my life this was a mery lay:
> Worthie of Colin selfe, that did it make.
> But read now eke of friendship I thee pray,
> What dittie did that other shepheard sing?   (ll. 157-160)

After Colin's compliance with this request, Marin says:

>   Right well he sure did plaine:
> That could great Cynthiaes sore displeasure breake,
> And moue to take him to her grace againe.
> But tell on further Colin, as befell
> Twixt him and thee, that thee did hence dissuade.   (ll. 173-177)

Another typical speech which serves the same function is that made by Lucida at the conclusion of Colin's praise of the poets:

> Shepheard, enough of shepheards thou has told,
> Which fauour thee, and honor Cynthia:
> But of so many Nymphs which she doth hold
> In her retinew, thou has nothing sayd.   (ll. 457-460)

The use of the interposures to aid coherence by their transitional function is especially noteworthy when they occur between major divisions of the poem. In this use, they signify the end of one episode or thematic unit and mark the beginning of another. In fact, the only division which does not have such an interruption is the sojourn-at-court episode, ending with line 794.

Here Colin makes a direct transition from a description of profane love at court to that of devout love among the shepherds. Otherwise, the speech of a shepherd always creates an "intermission" between parts of Colin's discourse: Corydon, line 200; Corylas, lines 328-329; Thestylis, lines 652-659; Hobbinol, lines 903-906.

Finally, the employment of a group of voices has an aesthetic function in that it tends to alleviate the monotony which would result from having Colin's presentation in one solid passage. The participation of the ten speakers gives a dramatic and dynamic character to the poem, which otherwise might easily have become too lifeless.

Despite the great importance to the poem of the interlocutors' collective participation, it still remains true, as stated earlier, that most of the personages who speak in the poem are not real "voices"; they are more in the nature of genre machinery or rhetorical aids. That is to say, the reader does not really get to know these speakers as persons, to be conscious of their distinctive personalities. As "persons" they are, in short, little more than their derivation pastoral or mythological names. Besides Colin, only Hobbinol, Cuddy, and Thestylis actually emerge with any distinct flavor of their own. Colin excepted, they are also the first three interlocutors to appear in the poem.

In analyzing the tone of the speeches delivered by these important personages, and also that of Colin as a main spokesman, one needs to keep two things in mind: first, the relationship of the speaker to his addressee or addressees; and, second, the identity and character of the speaker himself.

The speaker's consciousness of a relationship between himself and the address-
ee powerfully affects the nature of the discourse. So also do his character-
istics as a person. These two phenomena of voice and address are reflected in
the details of the speeches and constitute an important part of the meaning
called tone. Hence, the reader may expect to find in the ensuing discussion
of the four main personages allusion to the social situation which environs
each speech and to the character of the speakers, as revealed, for the most
part, in what they say.

Hobbinol, more than any of the other characters, is given special recog-
nition in terms of position (first speaker), in number of lines assigned
(forty-two), and in explicit characterization by the narrator as

> One of those groomes (a iolly groome was he,
> As euer piped on an oaten reed,
> And lou'd this shepheard dearest in degree,
> Hight Hobbinol). . . .   (ll. 12-15)

In the first of his three speeches, Hobbinol addresses Colin in terms, which,
like the above characterization, go beyond the mere conventional. He not only
expresses at some length the general grief occasioned by Colin's absence but
avers that he personally had "of many greatest crosse" (l. 18). Hobbinol's
plea for Colin to narrate his "late voyage" (l. 34) is "gently" (l. 36) an-
swered by the latter. Hobbinol's chiding of Colin for having made blame of
the court too general is mollified in tone by explicit reminder to Colin of
a past and presumably long-standing relationship between the two:

> For well I wot, sith I my selfe was there,
> To wait on Lobbin (Lobbin well thou knewest).   (ll. 735-736)

Since Lobbin is generally taken to be the Earl of Leicester, who was Spenser's
patron more than two decades prior to the publication of Colin Clout, the

allusion may be presumed to refer to an association of long duration.

In the three-way exchange among Melissa, Hobbinol, and Lucida—the single time, incidentally, that any of the interlocutors address directly another than Colin—Hobbinol is the only one who can, on his own cognizance, speak of Colin's past love history ("For hauing loued euer one most deare," l. 904). Lucida must qualify her remarks with a reservation ("I haue often heard . . .," l. 907).

Cuddy, the next interlocutor to speak after Hobbinol, has a unique role in the poem—that of the ingenuous character. It is true that all of the interlocutors are pictured as shepherds, but, of Colin's entourage, only Cuddy expresses in any pronounced way notions that can properly be called naïve. Colin himself, as shall appear, assumes this role in one instance, but his general attitude towards Cuddy is one of affectionate superiority, like that exhibited by the fond parent who expects to find his offspring constantly engaged in wayward but essentially harmless acts.

The ingenu note does not, however, occur as such in either of Cuddy's first two speeches: one asking Colin "To tell what thou didst sing, when he did plaie" (l. 84); the other requesting Colin to recount his adventures abroad (ll. 96-99). The ingenu motif first appears in the representation of Cuddy at the point in the poem when Colin concludes his account of the sea voyage with a statement of the ship's setting the travelers ashore on "Cynthias land" (l. 289). Thereupon Cuddy takes up the cue immediately with the query:

> What land is that thou meanst . . .
> And is there other, then whereon we stand?   (ll. 290-291)

Colin's reply is clearly in terms of an indulgent, lightly-patronizing atti-
tude:

> Ah Cuddy . . . thous a fon,
> That hast not seene least part of natures worke.   (ll. 292-293)

Later in the same speech Colin repeats the sentiment, "Nought hast thou fool-
ish boy seene in thy daies" (l. 303). It is at this juncture that the quality
of naïveté pointedly attributed to Cuddy permits him to pose the seemingly
artless question which, like that "from out of the mouth of babes," goes un-
erringly to the heart of the major enigma:

> But if that land be there . . . as here,
> And is theyr heauen likewise there all one?
> And if like heauen, be heauenly graces there,
> Like as in this same world where we do wone?   (ll. 304-307)

Colin's rejoinder, one of the poem's key speeches, lacks all traces of his
previously bantering tone.

The subsequent two speeches by Cuddy in the latter part of the poem con-
tinue in a less obvious vein of simplicity. The first of these (ll. 616-619),
coming just before the peroration of Colin's final encomium on Cynthia, reminds
Colin of their common station as shepherds and suggests that Colin's praise is
couched in language too lofty for a shepherd. The speech in which Cuddy makes
his last appearance (ll. 823-834) also calls attention to Colin's eloquence as
exceeding expectation. It concludes by praising Colin for giving voice to a
view of love hitherto beyond Cuddy's ken.

In his first two speeches, Cuddy's function is the same as that of most
of the other interlocutors, particularly the minor ones: to objectify the
dramatic setting of the poem and to channelize, for the benefit of the reader,
Colin's long discourse. In his second two speeches, Cuddy's function is in

part to lighten the tone by the introduction of a bit of humor. However, a touch of irony enters Cuddy's question as to the existence of heaven and heavenly graces in "that land." But the irony is on the writer-reader level, not on the interior dramatic level. Cuddy's seemingly childlike question is aimed over the heads of his immediate circle of addressees to Spenser's ultimate readers. Of course, as one might expect, Colin's discourse is likewise pitched at two levels--the one for the "live" audience and the other for the sophisticated reader. When, as in the case of Colin's grandiloquent praise of Cynthia or as in the case of his inspired testimonial to the power of love, the two levels tend to diverge too far, they are "adjusted." The two final speeches of Cuddy adjust, in the interest of decorum, Colin's supra-pastoral flights.

Just as the diction is only lightly flavored with rusticity, so is the shepherd's cloak lightly worn by all the participants; but it is never entirely doffed. One of the previously unnoticed excellences of the poem is the maintenance by Spenser of this dual level of address, which is accomplished by keeping a minimal difference between the perception and sophistication of the interior audience and that of the intended but removed audience--the courtly reading group. Accordingly, the comments and questions of the various speakers are not noticeably unsophisticated. In fact, they tend to be quite the opposite. Yet none of the remarks by any of the speakers is overtly "out of character." Aside from Cuddy, who has an important role, only two of the other characters--and they are both minor--show the naïve tendency. Coridon has the single line, "And is the sea . . . so fearfull?" (l. 200). Corylas, assigned six lines in all, poses the question and makes the comment:

> And is loue then . . . once knowne
> In Court, and his sweet lore professed there?
> I weened sure he was our God alone:
> And only woond in fields and forests here.   (ll. 771-774)

Both of these speeches, the one by Coridon and the other by Corylas, further

illustrate the device of break-ins upon Colin's discourse. These interruptions

serve at key junctures as a kind of rhetorical punctuation.

With further reference to the lack of simplicity on the part of most of

the characters, a high degree of shrewdness is manifested by Thestylis, the

third shepherd to speak, not counting Colin. Thestylis has only eighteen

lines, nine less than Lucida, but the reader is able to form a more distinct

impression of his character than he can that of the shepherdess. For example,

in his first speech, requesting Colin to disclose the substance of the "ditty"

sung by "that other shepheard," Thestylis displays the ability to view matters

with a certain detachment by generalizing on his own motives:

> For I do couet most the same to heare,
> And men vse most to couet forreine thing.   (ll. 161-162)

Colin's exchanges with Thestylis, unlike those with Cuddy, never display

raillery or condescension, nor does Thestylis ever appear in an _ingenu_ role.

As mentioned earlier, it is Thestylis who tears aside the veil imposed by

Colin's extravagant praises of the court and penetrates to the central issue:

Why did Colin leave the place which so abounded with elegance and grace? Why

does he choose to dwell amidst the penury and harshness of an essentially

inhospitable land? That Thestylis could ask such personal and conceivably

embarrassing questions suggests the close relationship between the two friends.

The final comment of Thestylis (ll. 676-679) intimating that Colin's censure

of courtiers may arise from envy, again bespeaks both the interlocutor's

perspicacity and his sense of confidence as Colin's friend. The words employed

by Thestylis here are sufficiently pointed to provoke an angry response by

Colin because of their implied criticism, but Colin evinces no such reaction;

nor, in truth, does the reader expect him to.

Thestylis comes through to the reader as a person with a distinct char-

acter. Neither sentimental like Hobbinol, nor naïve like Cuddy, he is, in a

sense, Colin's alter ego. Thestylis' asperity towards Colin, like Colin's

critical view of some aspects of the court scene, helps prevent a poem largely

devoted to praise from becoming overly saccharine.

But Thestylis' contribution to the poem goes beyond that of being a foil

in a dramatic representation. If the main substance of the poem be thought of

as an "argument"--that is, a persuasion to justify Colin's concept of life,

the speeches of Thestylis may then be considered to represent the opposition:

whether that opposition is conceived as being external or internal is imma-

terial. The technique of anticipating objections and blunting their point in

advance is as old as the art of forensics. The probability of the conscious

use on Spenser's part of this device is strengthened by the recollection that

the entire discipline of logic had been formulated in intimate connection with

forensics, with Cicero as one of its leading theoretical as well as practical

exponents.

The only other interlocutor in Colin's group to have a considerable num-

ber of lines is Lucida. However, neither one of her two speeches, totalling

twenty-seven lines, reveals either her personality or any special relation-

ship to Colin. The first (ll. 457-463) performs the familiar function of

transition. In the longer speech near the end of the poem (ll. 907-926), she tells by hearsay of Rosalind's cruelty towards Colin. She also recounts the exemplum of Stesichorus, who, according to the classical account, had been severely punished for reviling "fairest Helene." The speech furnishes a perfect platform from which Colin can launch into his concluding diapason of chivalric devotion to his mistress.

Like Hobbinol, Cuddy, Thestylis, Lucida, and the other shepherds, Colin is himself one of the "voices" appearing in the poem. His mode of address is essentially the same as that of the others: direct discourse to a circle of immediate listeners. Like them, he, too, is a character in a dramatic setting. The overall atmosphere is one of cordiality. The group stands in a relationship of confident friendship, one with another. The intimacy of this relationship vis-à-vis Colin is interestingly reflected in one place (ll. 903-912) by the fact that two members of the group, Lucida and Hobbinol, feel free to discuss Colin in the third person while he is present. The subject of their conversation is none other than Colin's love affair with Rosalind! Thus, Colin, as one of the group, addresses all of his words directly to its other nine members, who, in turn, respond to his thoughts and react to his manner of delivering them. To this extent, then, Colin is simply one more member of the pastoral gathering.

But in another and more significant sense, Colin stands apart from the group. Some of this difference between him and the others arises from a difference of tone; some, from the scale of his contribution; but the greatest part of the difference derives from the distinctive character of his discourse.

As to tone, Colin's relationship to the group is not really that of an equal. It is true that the others address him familiarly at times; they allude to their common situation as shepherds; they recall shared experiences; they even twit him a little about his unsuccessful love affair. However, it should be recalled that the others have assembled to listen to _him_. They constantly urge _him_ to tell about this or that. They continually praise highly _his_ skill in discourse and stand in awe of _his_ experiences among the great. Then, too, it should be noted that all of the members, with the one exception of the exchange between Hobbinol and Lucida mentioned above, address their remarks _directly_ to Colin, employing variously the nominative of address, the second person pronoun, and the imperative form of the verb. The fact that all the other members are understood to be listening intently heightens, for the reader, the importance of the exchanges. The narrator further aids this natural dramatic tension by stressing the fact that the group is avid to learn the details of Colin's adventure abroad. When Colin brings his discourse to an unmistakable close, the group disperses.

From the standpoint of scale alone, Colin's contribution dwarfs that of the other members. As has been noted, he speaks 730 of the poem's entire 955 lines. His nearest competitor in number of lines spoken is Hobbinol, who has forty-two. Colin as a person is the cynosure of the group; his speeches constitute the group's chief reason for remaining. His discourse in twenty-two separate parts, ranging from a minimum of eight lines to a maximum of eighty-nine and averaging thirty-three lines, is the core of the dialogue. In a very real sense, his discourse _is_ the poem, for which the enveloping action and the

speeches of the other characters constitute merely a setting.

The final and perhaps most significant difference between Colin's speeches and those of the others is that his words treat connectedly a series of themes arising from, and suggested by, his recollection of his experiences at court. While the other speakers frequently comment on some of the things Colin says, they never deal with independent topics per se. Moreover, their remarks always center on, and relate to, Colin's presentation. In short, their contribution is peripheral; that of Colin is central.

In view of the fact, then, that the poem exists mainly to embody a sequence of reflections and attitudes uttered by Colin, it is feasible to consider these utterances in the same way that one might examine the statements in a poem containing only one speaker--that of the poet himself, speaking either in his own person, or under a mask, or in a combination of the two. The question of whether Colin is a mask for Spenser, the historical person, and to what degree the real and fictive coincide are extremely important factors in the interpretation of the poem. These questions have, accordingly, been given separate treatment in the chapter which follows. The conclusions there reached need not obtrude upon the present consideration concerning the affective character of Colin's discourse. Indeed, this consideration, to be most useful for a treatment of the poem as an operating artistic whole, should not be confused or prejudiced by real or fancied parallels between the posture of Colin's affairs set forth in the poem and the posture of real affairs actually obtaining in the life of the empirical author. Consequently, the following analysis of "feeling" in the poem proceeds, as far as possible, on the basis of internal evidence only.

Richards' formulation of "feeling" as a distinct quality in a poem, it will be recalled, is in terms of the communicator's (in the present case, Colin's) "special bias of interest," "personal coloring of feeling," "nuance of interest," towards the "state of affairs" or "items" he is referring to. The proper subject matter for this part of the chapter, then, is not the "state of affairs"--the ideas presented in the poem--not even the emotions per se stated in the poem. There is, to be sure, a wide range of emotional reactions or attitudes expressed in the poem. For example, in relating his first glimpse of land, Colin expresses the attitude of fear which the waters,

> Rolling, like mountaines in wide wildernesse,
> Horrible, hideous, roaring with hoarse crie,   (ll. 198-199)

arouse in him. In recollecting the impression that Cynthia made upon him when he was first ushered into her presence (ll. 333-351), Colin gives voice to a feeling compounded of wonder and admiration. His declaration of love to "one, whom all my dayes I serue" (l. 467), depicts yet another emotion. In the entire section dealing with the perversion of the courtly ideal (ll. 648-794), Colin presents his various feelings of anger, scorn, hatred toward the bad courtiers. The emotions stated are part of the "sense" of the poem--the "state of affairs," to use Richards' phrase,[12] upon which the hearer's attention is directed. Identifying the emotions presented for consideration is greatly facilitated by the fact that the speakers frequently use common names of the emotions, their equivalent adjectives or verbal counterparts. Characterizing the speaker's attitude towards these topics, which is the proper subject of this section, is seen to be a more complex task when it is recalled that one

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[12]Dictionary of World Literature, p. 263.

can give utterance to an emotion which he does not himself feel. In spoken discourse, as everyone knows, intonation, facial expression, and bodily action reveal the feelings of the communicator towards what he is expressing. Pre-school children, for example, readily identify these non-verbal signs as frequently the most important part of a communication's meaning for them. In written language, as is apparent, the writer must convey, and the reader must grasp, more or less subtle equivalents of oral tone and gesture. The ability of the reader to respond appropriately to this part of the writer's meaning is aided by the fact that, in Richards' words, "Any lively, close, realistic thought of an emotion is so apt to revive it that most descriptions that are at all concrete or intimate, that do succeed in 'putting it before one', also reinstate it."[13]

In any event, ascertaining this orientation of the speaker towards his subject matter must be attempted since how the reader is to "take" Colin's utterances depends on the determination of "feeling" as a part of meaning and as an integrating element of highest significance.

The attitude of Colin towards his subject will be found to be one of seriousness, but this dominant attitude, has, as shall be seen, numerous shadings. This inward "interest" pervades all the themes; it is a concomitant of all the emotions represented. Taken as a whole, it explains the highly persuasive nature of the praise and dispraise.

The apparent lapses from the note of high seriousness, like Colin's assumption of the ingenu role in his account of the first sight of the ocean,

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[13]Practical Criticism, p. 223.

in his description of the ship, and in his by-play with Cuddy are adaptations to his part as one of the dramatis personae--a shepherd. While the entire dramatic situation conveys, as has been pointed out, an atmosphere of cordiality into which the reader is drawn, nevertheless maintenance of decorum in accord with the demands of the pastoral motif does not operate to diminish the fundamental earnestness of the poem.

In fact, the pastoral device facilitates the serious intent because it accomplishes the reduction in scale necessary to discuss, both freely and in good taste, the affairs of state and the attributes of the reigning monarch in a period which took very seriously the doctrine of the divine right of kings--and of queens![14] Neither are the invective, the sardonic humor, the mordant wit, vented at times in rather coarse language, of the satiric section on the perversion of the courtly ideal (ll. 648-794) an offset to the gravity of the treatment. On the contrary, the satire in Colin Clout deepens the gravity in the same way that, for instance, Samuel Johnson's ironic humor contained in his famous letter rejecting the belated aid offered by Lord

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[14][E. Nesbit], Caesars Dialogve or a Familiar Communication Containing the First Institution of a Subiect, Allegiance to his Soueraigne (London, 1601), presents a very explicit statement of the divine right concept in the form of a dialogue between a father and his son. That the view is intended to apply directly to Queen Elizabeth is evident from the woodcut of her on the verso of the title page and from the dialogue itself, in which the father confirms his son's supposition that by "the name of Caesar, you vnderstand our high, gratious, and imperiall Soueraigne" (p. 4). In his reply the father says: "Our Soueraigne indeed, my sonne . . . (God and her owne conscience excepted) being countable to any, but beeing so absolute a Soueraigne, and so Soueraigne an Empresse, truely meriteth the one title of Caesar" (ibid.).

When the son asserts that he would gladly serve Caesar if his father would show him some proof that "Caesar is enthroned by God" (p. 11), the

Chesterfield heightens the intensity of the feeling expressed.

One indication of the importance with which Colin regards his subject is the absence from his entire discourse of elements which characteristically distinguish the light handling of a matter. Thus, the poem has no jests in the sense of broadly humorous remarks or anecdotes. In fact, it has a paucity of humor in general. Colin's presentation is not calculated to produce any laughter on the part of his <u>immediate</u> audience. It does occasion some degree of amusement on the part of his <u>removed</u> audience--the reader--in the part where, assuming the naïve role, Colin describes the sea and the vessel. But even here the modern reader may make too much of the humor by overestimating the degree of familiarity and feeling of safety with which many Elizabethans regarded ocean voyages. Today one tends very easily to forget the comparative smallness of the vessels used in sixteenth-century Europe and the frequency of shipwrecks.

Likewise absent from <u>Colin Clout</u> is the representation of anything inherently preposterous. The sea as a meadow is metaphor. The story related by Colin of the love of the rivers Bregoge and Mulla, even at the level of the

father proceeds to set forth Scriptural proof as follows: "So sayth the Wiseman, Giue eare ye that rule the multitudes, and glorie in the multitude of the people, for the rule is giuen you of the Lord, and power by the most high: Uncreated wisedome, By me Kings raigne, and Princes decree iustice: The Prophet, Hee taketh away Kings: The Apostle, The powers that be, are ordained by God" (pp. 11-12). The son asks for further arguments. The father obliges with these statements regarding monarchs: "The title bee with his owne mouth giueth to them, <u>Ego dixi</u>, not any creature in heauen or earth, but the Creator of heauen and earth, he sayth I have sayd, ye are Gods. His direction of their hearts, tongues, and handes. In the kings heart is the will of God, in the kings mouth is the decree of God, in the signing of the kings hand, the iudgement of God" (p. 13).

interior audience, is fictive--a shepherd's song. At the level of the intended reader, the story is allegory in the form of a topographic myth. Nor is there any trace in the poem of the farce which makes Mother Hubberds Tale so amusing; nor, for that matter, of the mock heroic which makes Muiopotmos so fanciful.

The imagery conveys no suggestion of levity. On the contrary, it reinforces the weighty tone. The figurative images so abundant in the poem have as their characteristic mode the relation of their second terms to areas of serious scholarly cultivation--pastoral poems, classic myths, Neo-Platonic dialogues, Petrarchan love lyrics, and Biblical rhapsodies. The following discussion, devoted to tracing reflections, on Colin's part, of various feeling nuances towards what he is expressing, will rely to some extent on non-figurative images--expressions directly indicative of emotional inherencies. Such expressions, it will be recalled from the preceding chapter, comprise the fourth and last category in the writer's classification of images. Consideration of these locutions which are charged by the immediate context was reserved for the present chapter because they constitute one of the clearest manifestations of the speaker's inner feelings towards his subject. In this connection, it needs again to be emphasized that the separation of the speaker's "attitude to things" from his "thoughts about them" is a delicate operation in view of the reciprocal character of the two.[15]

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[15]The quoted locutions appear in Ogden, The Meaning of Psychology. The context in which they occur is highly germane to the present matter: "It [ordinary language] reflects the thinker's attitude to things as well as his thoughts about them, and it is bent and twisted throughout in the interests of communication. For language, in addition to serving the thinker himself, is used in order to make other people go through the same thinking processes" (p. 233).

An attitude of pleasant restraint characterizes the opening two speeches of Colin (ll. 37-51, 56-79), with the quality of pleasure predominating over restraint. A similar attitude characterizes Colin's final speech (ll. 927-951) with the character of restraint, of complex emotions held in check, predominating over pleasure. In the first speech, Colin expresses his willingness to comply with Hobbinol's request in part on the grounds that his recent experience at court still holds a pleasant place in his thoughts. The vocabulary employed here serves to reflect, express, and evoke feelings corresponding to the emotion named or suggested. The connotative value of some of these names is high: "full of my thoughts satietie" (l. 42), "sweet contentment" (l. 43), "lifes sole blisse" (l. 47). Similarly, the account of the meeting with the "straunge shepheard" contains an abundance of such loaded names: "pipes delight" (l. 61), "pleasant fit" (l. 69). In addition, what Richards calls "projectile adjectives" or "aesthetic adjectives" play an important part.[16] The reader registers such "value" adjectives as "blessed" (l. 40), "sweet" (l. 43), "glorious" (l. 46), "pleasing" (l. 62). Verbal equivalents of these same emotion-naming words have a similar role in reflecting the pleasant mood felt by Colin. Examples of these are "couet" (l. 37), "desires" (l. 50), "allured" (l. 61), "plaie" (l. 69), "pleasd" (l. 71). The favorable emotional

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[16]Of this class of words and corresponding abstract substantives, Richards states: "In so far as they register the projection of a feeling into an object they carry a double function at least . . . . We may take such a word as beauty either as standing for some inherent property (or set of properties) in the object said to be beautiful; or as standing for an emotive classification (i.e., placing the object in the class of things that affect us in a certain way); or, thirdly, as expressing the occurrences of a certain feeling in the speaker."--Practical Criticism, pp. 357-358.

state exemplified by Colin's opening speeches accords very well with Maher's theory of the pleasurable forms of "emotions of self." The character of the two speeches illustrates Maher's description of such feeling states: "There is in man an instinctive desire of his own happiness, and consequently satisfaction in contemplating the possession of whatever increases it. Every excellence possessed, every good obtained, every praise-worthy action done, forms agreeable food for self-reflection."[17]

The restrained joy implicit in Colin's speeches derives from the fact that the pleasant experience is retrospective--"excellence possessed," "praise-worthy action done," etc. The recollection of past pleasure is different from--is less urgent than--anticipated pleasure. Along with Colin's opening and closing addresses, the second of which will be taken up later, the passage on the poets evinces the mood of pleasant but sober emotion. One attribute of this mood is the absence of strong feeling of any kind.

Following shortly on Colin's description of his meeting with the "shepheard of the Ocean," the recital of the topographic myth reveals an interesting shading from "satietie" into melancholy. When Thestylis styles the myth "a mery lay" (l. 157), he can hardly be using the word mery to mean that the tale is happy or cheerful in intrinsic content,[18] for, in truth, the myth is

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[17]Page 427.

[18]The O.E.D. cites two Spenser quotations using the word mery: "Saint George of mery England, the signe of victoree" (F.Q.I.x.61.9, Works, I, 139); "To mery London, my most kyndly Nurse" (Proth. 128, Works, VIII, 260). In both cases the word means "pleasant, delightful in aspect or condition" (O.E.D) Thestylis' meaning is most likely that the lay was well told and therefore pleasant or agreeable to listen to.

plaintive in tone to accord with the sad fate of the lovers.

The pensive cast of the imagery in such a passage as the following seems to defy description:

> And then besides, those little streames so broken
> He vnder ground so closely did conuay,
> That of their passage doth appeare no token
> Till they into the Mullaes water slide.   (ll. 141-144)

One recalls for parallel the ineffable poignancy of Keats's lines in "Ode to a Grecian Urn":

> And, little town, thy streets forevermore
>   Will silent be; and not a soul to tell
>   Why thou art desolate, can e'er return.

The concluding quatrain of the myth depends a great deal for its nostalgic strain on the suggestive quality of the long o's and the repetition of the liquids:

> So of a Riuer, which he was of old,
> He none was made, but scattred all to nought,
> And lost emong those rocks into him rold,
> Did lose his name: so deare his loue he bought.   (ll. 152-155)

The evocative character of such locutions as "old," "scattred all to nought," "lost," and "lose" also plays a part in the reflection of the mood. One turns again to that later master of verbal melody for a similar type of magic--this time in "The Eve of St. Agnes":

> And they are gone: aye, ages long ago
> These lovers fled away into the storm.

It is hardly necessary to remind the reader that the emotional texture of the topographic myth, which is one of melancholy, is quite different from what it would be if the underlying emotion were grief. In contrast to grief, which is one of the strong emotions in the traditional Scholastic formulation, melancholy tends to be a pleasant type of self-regarding emotion--a species of mild

self-flagellation in keeping with the Shelleyean sentiment that "Our sweetest songs are those that tell of saddest thought."

Colin's subsequent two speeches (ll. 163-171, 178-199), the one describing "that other shepheard['s] . . . . lamentable lay" and the other inviting attention to his own "lucklesse lot," evince emotions of sympathy (pity) and self-commiseration. The former is classified by Maher under the "Altruistic Emotions" and the latter under the "Self-regarding Emotions." According to Maher, "The two chief features of the state of Sympathy are a lively representation and an active appropriation of the feelings of others."[19] With reference to the nature of the emotion, he adds, "There is both a projection of self into the situation of the sufferer, and a voluntary acceptance of his grief."[20] It hardly seems necessary to labor the point that these attitudes do seem implicit in Colin's reference to the plight of his friend whom Cynthia "from her presence faultlesse him debard" (l. 167). With reference to self-commiseration, Colin's plaint is imaginatively bodied forth in the passage:

> He gan to cast great lyking to my lore,
> And great dislyking to my lucklesse lot;
> That banisht had my selfe, like wight forlore,
> Into that waste, where I was quite forgot.   (ll. 180-183)

The auditory imagery here, particularly with respect to the _o_ with _r_ coloring, recalls Edgar Allan Poe's explanation of "Nevermore" as the choice of his refrain in "The Raven":

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[19] Page 431.

[20] Ibid.

That such a close, to have force, must be sonorous and susceptible of protracted emphasis, admitted no doubt, and these considerations inevitably led me to the long o as the most sonorous vowel in connection with r as the most producible consonant.

The sound of the refrain being thus determined, it became necessary to select a word embodying this sound, and at the same time in the fullest possible keeping with that melancholy which I had predetermined as the tone of the poem.[21]

Though both Spenser and Poe use similar harmonic and imagistic devices, the results are not comparable. The reader fails to sense in "The Raven" any genuine sincerity on the part of the speaker—the "I" in the poem. The failure of "The Raven" is largely one of "feeling" and is not necessarily a result of the mechanistic theory by which Poe afterwards explained its composition. In contrast, the passage from Colin Clout just quoted rings true. The reader feels the coloration of self-commiseration that the passage contains and responds to it. This emotion, like melancholy, as Maher tells us, is to a large extent a pleasurable one.[22]

The presence of stronger emotions on Colin's part than those of satisty, melancholy, and others just alluded to is first evident in his reply to Cuddy's question as to whether heaven and heavenly graces also exist in "that land"— England. The passage embodying Colin's answer (ll. 308-327) has been noted in the chapter on "Rhetorical Figures" as illustrative of the power of major figures, like synathroismus or congeries and acclamatio or summing up, to

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[21]"The Philosophy of Composition," Works, ed. John H. Ingram (Edinburgh, 1875), III, 271.

[22]"There is a peculiar joy in the possession of a grievance which often causes its removal to leave an 'aching void.' But the trial must, in such cases, have been of a nature to be easily appreciated by our neighbors" (p. 428).

signify forceful emotion. These figures, aided by the <u>anaphora</u> of "No" at the beginning of five lines, heighten emphasis by means of repetition and climax. The lines containing the indirect description of Ireland (312-319) abound in terms of highly emotive suggestibility, calculated to conjure up fear-inspiring images. The fact that these accompaniments of the Irish scene alluded to by Colin--the "bloodie issues," the "griesly famine," the "raging sweard," the "nightly bodrags," the "rauenous wolves," the "outlawes fell"-- were familiar to Elizabethan readers both by repute and from experience gives added point to the emotion underlying the raised utterance.[23]

Colin's description of Cynthia based on his first sight of her (ll. 333-351) has been treated in the chapter on "Imagery" as a series of parallels based on logical categories of likeness. The Queen is pictured in terms of her resemblance to certain objects--a crown of lilies, the circlet of a turtle dove, and the like. Since the objects have symbolic meaning, the praise is conceptual in character. Opening the passage with explicit reference to Cynthia's "glory" and "greatnes," Colin does not attempt to express an observer's sensual response to the subject's physical or womanly attributes. Accordingly,

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[23]Renwick, <u>Daphnaida</u>, p. 186, mentions that the bodrags or raids are alluded to in documents among the Irish papers. He also makes the comment, "The Irish wolves were almost a proverb in Elizabethan England." According to him, moreover, those who, like Spenser, lived near the famous fastnesses of the Glen of Aherlow and the Great Wood "knew something about outlaws." Spenser in an oft-quoted passage of <u>A View of the Present State of Ireland</u>, <u>Works</u>, X, 158, has Eudoxus speak of the extremes of deprivation to which the wars had reduced the Irish peasants: "Out of euerie Corner of the woods and glinnes they Came Crepinge forthe vppon theire hands for theire Leggs Coulde not beare them, they loked like Anotomies of deathe, they spake like ghostes Cryinge out of theire graues, they did eate the dead Carrions, happie wheare they Coulde find Them, Yea and one another sone after, in so muche as the verye carkasses they spared not to scrape out of theire graves."

regarded from this point of view, the description is not emotionally motivated. However, following Maher's formulation of the emotions, one can subsume without difficulty a great part of this description under the heading of "Aesthetic Emotions"--"sentiments awakened by the contemplation of the Beautiful and the Sublime."[24] Conceding the large part that the reason plays in the human appreciation of beauty, Maher states: "The most universal feature in the various kinds of beautiful or pleasing objects, the generality of philosophers have held to consist of unity amid variety. Symmetry, order, fitness, harmony and the like, are but special forms of this unity."[25] Inasmuch as virtually all the qualities indirectly attributed to Cynthia by means of the images--

> I would her lyken to a crowne of lillies,
> Vpon a virgin brydes adorned head,
> With Roses dight and Goolds and Daffadillies;
> Or like the circlet of a Turtle true,
> In which all colours of the rainbow bee;
> Or like faire Phebes garlond shining new,
> In which all pure perfection one may see--   (ll. 337-343)

can be contained under the abstract ideas enumerated above in Maher's explanation, it is accurate to state that aesthetic emotion pervades the passage.

The related figures of occupatio, or pretending to pass over, and of meiosis or diminution, both of which express Colin's doubt as to his ability to render suitable homage to such a high personage as Cynthia, suggest the presence on his part of an even more rarefied emotion than that simply of the Beautiful; they suggest the presence of emotion of the Sublime, in which, "The mind becomes aware of its feebleness and incapacity in the presence of

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[24] Page 435.

[25] Ibid., p. 436.

immensity whilst at the same time it is stimulated to comprehend the object."[26]

The occupatio occurs at the beginning of the section when Colin, in speaking of Cynthia's glory, says, "Such greatnes I cannot compare to ought" (l. 335). Nevertheless, he goes on to make a series of comparisons. The meiosis occurs towards the end of the passage:

> But vaine it is to thinke by paragone
> Of earthly things, to iudge of things diuine:
> Her power, her mercy, her wisedome, none
> Can deeme, but who the Godhead can define.
> Why then do I base shepheard bold and blind,
> Presume the things so sacred to prophane?   (ll. 344-349)

The ornate splendor of the imagery framed by occupatio and meiosis conveys a direct intimation of the thrill felt by Colin as a beholder of such grandeur--a thrill compounded of admiration, awe, and sympathy.[27]

The long passage (ll. 486-577) in homage to the ladies at court is similarly constructed of figurative imagery relating to abstract notions of the Beautiful and the Sublime according to Neo-Platonic formulations. This being so, attribution of aesthetic emotion to the roll call of the ladies is equally apropos. Again, Colin's declaration of chivalric devotion and adoration to his lady (ll. 466-479), which the chapter on imagery shows to be constructed along lines of Petrarchan concepts of beauty and perfection, can be construed as aesthetically oriented. But, as the chapter on rhetoric indicates, the elaborate rhetorical texture signifies fervency of feeling, causing the declaration to far exceed in emotional force Colin's graceful bow to the

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[26] Ibid., p. 438.

[27] "The emotion [of the Sublime] involves admiration, fear or awe, and a certain sympathy with the power manifested" (ibid.).

gentlewomen at court.

To a still greater degree the aesthetic substratum of the first part of the final disquisition on Cynthia's glory (ll. 590-615) is overlaid, as is also pointed out in the rhetoric chapter, by a dazzling panoply of figurative patterning. The chapter on imagery draws attention to the use of Biblical parallels from the Song of Solomon to generate affective power in this tribute.

The four speeches alluded to above--the first sustained praise of Cynthia, the tribute of vassalage to Rosalind, the notice of the ladies, and the final laudation of Cynthia--all evidence, to a greater or lesser extent, aesthetic emotion of the Beautiful and the Sublime. A generalization enunciated by Maher relative to this emotional category is directly applicable to these passages: "When, however, our energies are wakened into life by a rich variety of stimulus, whilst at the same time the presence of some central unity enables us to hold the several parts together with ease, there is reproduced in the mind a luxurious feeling of delight."[28]

The series of speeches encompassed under the thematic heading, the perversion of the courtly ideal (ll. 648-794), have been treated in the latter part of the chapter on imagery. There it is pointed out that in the representation of evil courtiers and the abuses of which they are guilty, Colin employs terms which contrast, in their relative bluntness and coarseness, with the elegance of those used in describing the courtly ideal. From this section, a long list of locutions which carry a heavy cargo of adverse emotional loading can easily be compiled. To mention only a few here, they range from the

[28]Pages 436-437.

somewhat abstract words and phrases, like "enormities" (l. 665), "that liues painted blisse" (l. 685), "foule disgrace" (l. 691), "lewd speeches and licentious deeds" (l. 787), and "sordid vses" (l. 792); through terms of sharp disapprobation applied directly to the evil courtiers, like "wretches" (l. 675) "guilefull hollow hart" (l. 699), "instruments of others gaines" (l. 706), "puffed vp with pride" (l. 759), and "vain votaries of laesie loue" (l. 766); to concrete words of strongly pejorative connotation used by Colin in the context of the passages, like "asses by their eares" (l. 712), "bladders blowen vp with wynd" (l. 717), "drownded lie in pleasures wastefull well" (l. 762), and "swim in loue vp to the eares" (l. 782).

The intensity of the feeling throughout this section is apparent. The barrage of venom-dripped words of the type quoted above is perhaps the main factor contributing to this impression. The very scale of the denunciation--about one-fifth of Colin's entire discourse--makes for cumulative force. The relative simplicity of the syntax, the concrete character of the language, and the comparative paucity of tropical language all play a part in the unmistakable attitude of conviction which invests this diatribe.

While the postures of concern, of involvement are implicit in this part, if one were to attempt to single out any specific emotional ingredient, he would find it exceedingly difficult to do so. Reference is not now being made, of course, to the emotional states represented, which are a combination of anger, scorn, derision, contempt, indignation, and the like; nor to the mode of presenting these states, which is that of irony.

Actually, the overriding impression one gets with respect to these speeches is that of suppressed emotion. The language as a whole seems to

reflect a surcharged affective state on the part of the speaker. If this identification of the orectic inherency is correct, the existence of a condition of general disturbance furnishes the surest index of the speaker's impulsion, since such a state could well be the outward manifestation of an inward affective disequilibrium. One must, to be sure, temper the application of this commonplace of psychology--the effect of emotion on the entire bodily consciousness--when referring to expression in a work of conscious art; nevertheless, the pertinence of such an explanation to the nature of the "feeling" in the section under discussion can hardly be doubted. A short statement on the sympathetic functions of the autonomic nervous system--the functions that come into play under stressful conditions--may conveniently lend concreteness to this postulation: "In contrast to the parasympathetic system, the parts of which may act separately in activating specific individual organs, the sympathetic system tends to discharge itself as a whole, furnishing a general diffused excitation to all the organs under its control. It is this diffuse sympathetic action which provides the visceral response typical of all strong emotion."[29]

With reference to the long section dealing with the nature and power of love (11. 795-902), Miss Koller has shown how the material here is thoroughly in accord with that common to two literary traditions: one, that of the medieval court-of-love poems; the other, that of Neo-Platonic writings, like

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[29]William A. Hunt, "Feeling and Emotion," Foundations of Psychology, eds. Edwin Garrigues Boring, Herbert Sidney Langfeld, and Harry Porter Weld (New York, 1948), p. 95.

Ficino's *Commentarium* *in* *Convivium* and Castiglione's *Libro* *del* *Cortegiano*.[30]
Direct classical sources like the *De* *Rerum* *Natura* of Lucretius contain material
emphasizing the power of love to bind together discordant elements of the universe.[31] The story of creation in this section is strongly reminiscent of
Genesis i.[32]

The fusion of literary sources found in this part is richly reflected in
the vocabulary. In particular, the terms used to set forth the various concepts of love hearken back to the commonplaces of the genres referred to--
genres which were staples of courtly learning. Some of these concepts, with
their associated vocabulary, are: Love as a god--"So we him worship, so we
him adore" (1. 815); love as a feudal lord--"Ah my dread Lord, that doest
liege hearts possesse" (1. 793); love as a universal cohesive force--"And so
great enemies as of them bee, / Be euer drawne together into one" (11. 844-
855); love as one whose wounds can be healed only by her whose beauty caused
them--"But being hurt, seeke to be medicynd / Of her that first did stir that
mortall stownd" (11. 877-878); and love as the ally of chastity--"Thus ought
all louers of their lord to deeme: / And with chaste heart to honor him alway"
(11. 887-888). The expression of sentiments such as these evoked, particularly
for the learned reader of Spenser's day, a mood of elevation and dignity

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[30]"Studies in Spenser's *Colin* *Clout*," pp. 127-152.

[31]Ibid., p. 139. Albright, "Spenser's Cosmic Philosophy and His Religion,"
pp. 733, 737-738, argues for Empedocles of Agrigentum as the chief source of
Spenser's treatment of this doctrine.

[32]Koller, "Studies in Spenser's *Colin* *Clout*," p. 140.

appropriate to a recall of scholarly associations. The evocative power of
these passages is necessarily more limited for most modern readers.

Examining more closely the speeches in this sequence, one finds that the
praise of love opens with a somewhat detached air:

> But we poore shepheards whether rightly so,
> Or through our rudenesse into errour led,
> Do make religion how we rashly go,
> To serue that God, that is so greatly dred.   (ll. 795-798)

After Cuddy's comment on "these oracles so sage, / Of that high powre" (ll.
825-826), Colin continues in a somewhat philosophical vein, employing lan-
guage that is particularly direct and concrete. The following passage is
typical of this movement:

> And shortly after euerie liuing wight,
> Crept forth like wormes out of her slimie nature,
> Soone as on them the Suns life giuing light,
> Had powred kindly heat and formall feature,
> Thenceforth they gan each one his like to loue,
> And like himself desire for to beget,
> The Lyon chose his mate, the Turtle Doue
> Her deare, the Dolphin his own Dolphinet.   (ll. 859-866)

With the summing up by the proverb, "So loue is Lord of all the world by
right," the speech gains emotional momentum. Colin's miniature "Hymne in
Honovr of Love" concludes with a castigation of base lovers. Here the
speaker displays unusually strong animus. He evinces no trace of the ironic
smile evident earlier in the poem when he discusses a related topic, the
disreputable side of court life.

Taken as a whole, the section on love maintains an attitude of devotion
and humility appropriate to the conceptualization of the power in terms of
divinity and feudal lordship. At the same time, the section exhibits the
directness, clarity, and eloquence appropriate to philosophical discourse.

It is a kind of emotional plateau between two peaks: that of vehemence in the diatribe against the bad courtiers and that of fervency in Colin's parting reaffirmation of devotion to his beloved.

This parting speech, mentioned at the outset of the present chapter, is also discussed in detail near the end of the chapter on "Diction and Versification." The extremely skillful employment of metrical and harmonic aids to heighten the speech, which is one of high emotional potency, is there pointed out. The part in the third chapter dealing with the role of the rhetorical figures in expressing and evoking excitement invites attention to the apostrophe which ends Colin's final plea on a note of impassioned eloquence. Here, as in some of the other sections of the poem, no precise designation exists for the speaker's "nuance of interest" towards the protestation of undying love contained in the passage. Despite its intensity, the passage does not let out all stops. In it there is an air of restraint, of powerful emotion held in reserve--the whole gaining richness from what has gone before--that makes it a well-nigh perfect closing for the dialogue.

The foregoing examination of the orectic field in Colin Clout shows how the poet has established a setting in the form of a narrative frame to provide a medium for focussing, in an atmosphere of cordiality and permissiveness, a sequence of ideas and attitudes reflected by one main spokesman, Colin Clout. Through being embodied in a converzatione along lines of familiar pastoral and romance genres, Colin's presentation operates at two levels of address: direct discourse to the immediate gathering (the interior audience) and communication beyond the immediate audience to the courtly reading group (the exterior audience). The dramatic setting, which involves the participation of

a mixed group of persons figured as shepherds and shepherdesses, serves the dual function of vitalizing Colin's discourse and of controlling it rhetorically.

Though Colin's speeches are set within an atmosphere of pastoral simplicity and cordiality, an hitherto unnoticed emotional vibrancy exists on or close to the surface of his utterances. The orientation of these affective impulses is one of basic concern vis-à-vis the speaker's subject matter--a seriousness without, however, any traces of grimness or despair. The gravity has a range of shadings, including the following emotional nuances: a posture of dignity and a sense of restraint, counterpointed in one part by a vein of irony and satire; a tendency towards pensive melancholy; a sense of pity for others and commiseration for himself; an aesthetic responsiveness; a coloring of animus toward immoral persons and abhorrent practices; and, finally, impulses of attraction to others, containing elements of warmth, affection, admiration, and love.

Though these varied but consistently oriented emotional currents must be "felt" by the reader in order to respond to them, they are by no means solely products of a given reader's introspection. On the contrary, the poet has used throughout definite, conscious, and artistically manipulated means to externalize this orectic potential: imagery, prosody, syntax, and rhetorical figuration.

So prominent, but not unfavorably obtrusive, are these means of evoking feeling that the reader who has been alerted to them gains from the perusal of the poem a peculiarly powerful sense of the poet's conscious, deliberate control exercised from beginning to end. Because the emotional impetus, discharged as in life in currents of varying force, is never allowed to get out

of hand, the reader receives an overall impression of poised reconciliation on the part of the poet. This impression is reinforced by the fact that the narrative frame effectively permits the poem to begin and end on a note of relative tranquillity. The emotional fervency is tempered by the fact that the "story" of the poem is told <u>retrospectively</u> by Colin. Moreover, casting the narrative in the past tense works to enhance the atmosphere of contemplation. The further fact that the content of the poem is predominantly one of praise—a pleasant emotional consciousness—rather than one of criticism—an unpleasant one—makes it reasonable to read into the attitude of the speaker a posture of contentment—a state of mind gained through a <u>resolution of conflicts</u>.

The concluding chapter of this study will consider whether this abstraction of the attitudinal plexus of the poem is validated by its being in accord with its conceptual meaning.

CHAPTER VII

THE USE OF PERSONAL MATERIAL IN COLIN CLOUT

The dedication of Colin Clout, under date of December 27, 1591, at Spenser's Kilcolman estate in Munster province, to Sir Walter Raleigh, presents the poem as a "simple pastorall . . . agreeing with the truth in circumstance and matter." This explicit statement over the signature of the poet, plus the obvious correspondence of factual elements in the poem to persons, places, and incidents known from other sources to appertain to the historical Spenser, has led scholars, past and present, to accept an unusually close relationship as existing between the matter in the work and the biography of the living person who is known to have written it.

The nature of this relationship is of cardinal import to a correct interpretation of the poem. If the poem is primarily an autobiography, if the center of gravity, so to speak, is predominantly one of verifiable fact, the poem needs to be approached from the frame of reference appropriate for historical type literature; if, on the other hand, it is mainly a fictive construct, it needs to be approached from the frame of reference appropriate for works of the imagination. A study of some aspects of Spenser's employment of personal material in the poem, facilitated by the very abundance of allusions that can be related to his life, will help determine whether the basic orientation is factual, historical, or whether it is imaginative, fabricated.

The manifest assumption underlying the preponderance of scholarship on the poem is that its orientation is principally factual--that the poem is an authentic record of the acts, sentiments, and personal associations of the author, under the nom de plume of the title character, Colin Clout, during the period from the fall of 1589 to the date of the dedication, December 27, 1591.

The present writer calls into question the validity of this assumption and even goes beyond those few authorities who have expressed serious reservations about the degree to which art follows life. The procedure will be to pass in review salient specimens of apposite scholarship bearing on Colin Clout and to introduce considerations tending to challenge, modify, or extend the predicates of existing treatments.

Outside of this dissertation no extended treatment of the autobiographical relationship exists for Colin Clout. The scholarship from earliest times, however, is replete with allusions to such a relationship. The view of Colin Clout as a kind of "verse diary"[1] appears in three main forms or versions, which may or may not be kept distinct in a given study. The equations of the relationship, moreover, are generally not made explicit, being more like conclusions to a syllogism in which the two sustaining premises have been omitted. The first and most common form manifested by the scholarship accords, by implication, almost literal acceptance to data in the poem which is referable to external fact, such as the three episodes mentioned in the preceding chapter-- the visit to Kilcolman of the Shepherd of the Ocean, the ocean voyage and the

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[1]Carpenter, Reference Guide, p. 25.

landing in England, and the sojourn of the title character at court. The second form, which is a kind of extension of the first, regards, also by implication, the feelings and views ascertainable for the title character as a direct reflection of the attitudes attributable to the author for the given period. The third view, while still holding to the theory of autobiographic parallelism, takes cognizance, in various degrees, of the way in which events in private life and actual thoughts of the author may be--to paraphrase terms employed by Ben Jonson in his famous tribute to Shakespeare[2]--cast in new and altered form when such material is struck upon the Muses' anvil.

With reference to the first view, the earliest edited text of Spenser's complete works, that of John Hughes in 1715, sets, to some extent, the pattern of acceptance, which is to become so familiar in subsequent works. "The Poem," avers Hughes, "call'd, Colin Clout's come home again, in which Sir Walter is describ'd under the name of the Shepherd of the Ocean, is a beautiful Memorial of this Friendship . . . and is agreeably describ'd by our Author after the Pastoral manner, in the following Lines."[3] Hughes then quotes the passage on the exchange of verse readings (11. 56-75).

The prefatory "Life of Spenser" given in the earliest variorum edition, that of Henry Todd in 1805, also cites the poem as first-hand evidence of the visit, of the resulting voyage by the two poets to London, and of Spenser's

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[2] Ben Jonson, "To the Memory of My Beloved the Author, Mr. William Shakespeare, and What He Hath Left Us," Poetry of the English Renaissance, eds. J. William Hebel and Hoyt H. Hudson (New York, 1947), p. 512.

[3] The Works of Edmund Spenser, ed. John Hughes (London, 1715), I, xiii.

audience with the Queen.[4]

More ambitious lives follow the precedent set by Hughes and Todd in accepting the narrative episodes as almost wholly authentic in factual detail. These include the still standard nineteenth-century biographies of Raleigh by Edwards and Stebbing. The former in his Life, based according to the title page on contemporary documents, states that Raleigh "went to Kilcolman Castle, and his visit had a memorable result for English literature. Spenser has given us his own poetised account of this visit, in the beautiful Pastoral which he entitled 'Colin Clout's come Home again.'" Then follow the lines describing Raleigh's "lamentable lay" (164-171) and his proposal that Spenser accompany him "his Cynthia to see" (178-191).[5] Stebbing, in his Biography, asserts that Spenser described the visit of his neighbor to Kilcolman "in the tenderest and least artificial of his poems."[6] Two passages drawing the picture of the two friends reading their verses to each other are then quoted.[7]

A much later student of Raleigh's life similarly adopts without apparent demurrer the account in Colin Clout: "In Ireland he [Raleigh] had met Spenser,

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[4]The Works of Edmund Spenser, ed. Henry John Todd (London, 1805), I, lxiv-lxv.

[5]Edward Edwards, The Life of Sir Walter Ralegh ([London], 1868), I, 120-122. Edwards does note that the poem depicts the friendship of the two men as originating at the time of the visit, whereas, according to him, they were "well acquainted with each other, some ten years earlier than 1589" (p. 122).

[6]William Stebbing, Sir Walter Ralegh: A Biography (Oxford, 1899), p. 71.

[7]Ibid., p. 72. Stebbing, like Edwards, alluding to the matter of the time the acquaintance began, suggests the poem may be departing here from the literal truth (p. 71).

who describes their friendship in <u>Colin Clout's Come Home Again</u>."[8] Moreover,

an eight-line quotation from the poem beginning with the line, "His song was

all a lamentable lay," appears as an epigraph to Chapter IV, "Sir Walter

Ralegh Courtier and Court Poet."[9]

Also included among those who are presumably willing to take over in its

entirety the narrative account given in the poem are local Irish historians

of the nineteenth century, writing in the archaeological journals and else-

where. These might be expected to offer documentary or other evidence of the

Spenser-Raleigh visit of 1589, but they do not do so. Typically these chroni-

clers describe minutely the present state of the dwellings and environs of the

Warden's house at Youghal near the site of Raleigh's grant of 42,000 acres

from the forfeiture of the Desmond estates; of his castle residence at Lis-

more; or of Spenser's Cork estate. They quote lavishly from the poem and

elaborate freely with details of oral tradition.[10] The following excerpt from

one such article illustrates the tenor of these pieces:

The man of thought at Kilcolman,

"Keeping his sheepe among the cooly shade
Of the green alders by the Mulla's shore,"

[8]Muriel Clara Bradbrook, <u>The School of Night: A Study in the Literary Relationships of Sir Walter Ralegh</u> (Cambridge, Eng., 1936), p. 5.

[9]<u>Ibid.</u>, p. 75.

[10]Cf. Samuel Hayman, "Ecclesiastical Antiquities of Youghal," No. III, <u>Journal of the Kilkenny Archaeological Society</u>, N.S., I (1856-57), 25-26; Sir John P. Hennessy, "Sir Walter Ralegh in Ireland," <u>Nineteenth Century</u>, X (November 1881), 678; and "Sir Walter Raleigh at Youghal," <u>Journal of the Cork Historical and Archaeological Society</u>, I (1892), 129.

(where now there are no alders, and where the Mulla, otherwise the Awbeg or Awbey, is five miles away,) fell into a comfortable and warm relationship with the man of action at Youghal. Visits were frequently exchanged over the highway, none of whose essential features have been altered since. From the poet's minutely biographic pen we have the annals of much of this idyllic intercourse: How they "piped until they both were weary," lying near Doneraile and the Galtee hills, in a hoary wood of the Desmond, with a Desmond tower to windward. We know that Spenser reviewed with his ardent patron stanza after stanza of his lovely allegory, begun in England nine years before; and that Raleigh himself, when he "list the lofty Muse to raise," pulled from his silken pockets some extraordinary lyric whimper over the regal old Cynthia who had temporarily dropped his acquaintance.[11]

Spenser's principal biographers, too, with certain exceptions to be noted, seem not to question the authenticity of the events as depicted in the poem. De Sélincourt, co-editor of the popular one-volume Oxford edition of Spenser, makes, in his Introduction, a special effort to interpret the biographical material in Spenser's works. He concludes that Spenser recounted his recent experiences in Colin Clout--"Ralegh's visit to him at Kilcolman, their journey to London, his reception at court, and his impressions of all he saw there."[12] In a work dealing solely with Spenser's Irish experiences, another biographer speaks of the proximity of Kilcolman to the main road and its consequent convenience to travelers to Kilmallock or to Limerick. Thereupon she goes on to say: "But of the interesting guests we have no record, with one exception-- Sir Walter Raleigh, whose visit, memorable in many respects, took place towards the end of 1589. The circumstances are immortalised in Colin Clouts Come Home Again . . . . Spenser describes the meeting with this famous Undertaker, who

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[11]Louise Imogen Guiney, "Sir Walter Raleigh of Youghal in the County of Cork," Atlantic, LXVI (December 1890), 784-785.

[12]The Poetical Works of Edmund Spenser, eds. J. C. Smith and E. de Sélin-court (London, 1912), xxxv.

had come over from Lismore."[13]

Still another assiduous student of Spenser's activities during the Kilcolman period voices the opinion that in Colin Clout "the poet became frankly autobiographical and tells the story of his meeting with Ralegh in Ireland, that nobleman's delight in Spenser's poetry, and the subsequent journey to the court where the Faerie Queene was presented to Elizabeth."[14]

Perhaps the outstanding authority to place the seal of acceptance on the essential biographical veracity of the poetic version of the main events narrated is A. C. Judson, author of the now standard Life (1945), one of the volumes in the Variorum series. During a visit to the Spenser country in 1927, Judson found it worthwhile to confirm by minute personal observation the verisimilitude of the topographical details woven into Spenser's myth of the Bregoge and Awbeg (Mulla) rivers.[15] When, however, he came to write the full-length biography some eighteen years later, he was evidently willing to consider the poem substantially in the nature of a primary historical document. "With the arrival of Raleigh at Kiloolman," he states, "we enter upon a well-documented period of Spenser's life, for this famous visit, and the subsequent journey of the two men to England, are faithfully portrayed in Colin Clouts Come Home Againe."[16]

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[13]Henley, Spenser in Ireland, pp. 73-74.

[14]Kathrine Koller, "Spenser and Ralegh," ELH, I (April 1934), 37.

[15]Judson, Spenser in Southern Ireland, pp. 21-31.

[16]Judson, Life, p. 136.

The weight of authority in favor of the reliability of the poem as a source for biography is indeed imposing. Certainly no positive evidence is at hand to contradict the factual parallels within the poetic version. The account of the episodes given there is, one must concede, both possible and plausible. It should be noted, however, that while the numerous and detailed citations from authorities which have been presented above--and many similar ones which have been excluded for the sake of economy--help convince one of the existence of a virtually exact correspondence between Spenser's life and the episodes of the poem involving Colin, they do not actually validate such an hypothesis because they do not <u>prove</u> the facts; they tend to <u>assume</u> the details of the poem to be true. The plausibility of the factual parallels and the weight of authority notwithstanding, one must allow for the possibility that the poem may not be so minutely faithful an account of what actually transpired as the Dedication professes and the biographers espouse.

One reason that renders this hypothesis supportable is the fact that the meeting in 1589 at Kilcolman between Spenser and Raleigh is not corroborated by any contemporary accounts or documents. Acceptance as to the actuality of the meeting with the attendant circumstances described rests solely upon the account in the poem. The same lack of substantiation by any other source applies to the ocean voyage which the poem represents Spenser as taking in company with Raleigh. Even Spenser's audience with the Queen and his activities at court, except for the poem, depend for their authentication not upon positive proof but upon indirect and circumstantial evidence, such as the entry of the first three books of the <u>Faerie Queene</u> on the Stationers' Register

by Ponsonby on December 1, 1589;[17] publication of the Faerie Queene in the spring of 1590,[18] with its "Letter of the Authors" and its dedicatory and commendatory poems; entry of the Complaints volume on December 29, 1590, and publication by March 19, 1591;[19] and the grant of Spenser's pension of fifty pounds on February 25, 1591.[20]

That the Raleigh visit to Kilcolman either did not take place or was not as detailed in the poem is a possibility. Still another possibility exists-- that the poem alters the actual case by making it appear that there was only a single visit rather than a series. Yet there is a strong likelihood that there may have been several visits. To properly assess the possibilities in this regard, it is necessary first to authenticate the presence in Munster of the peripatetic Raleigh during the summer and autumn of 1589. Fortunately, official records substantiate Raleigh's residence in Ireland during the above-mentioned period. There is, moreover, a possibility that he may have been in Cork and Waterford counties some three months longer than has been commonly supposed.

The longer the duration of Raleigh's stay in Ireland in 1589, the more likely it is that Spenser and the knight exchanged a number of visits. A certain amount of evidence can be adduced to support the belief that Raleigh's

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[17] Ibid., p. 139.

[18] Ibid., p. 143.

[19] Ibid., p. 151.

[20] Ibid., p. 155.

sojourn in Ireland was closer to five months than to three in duration. A

hitherto unnoticed letter in this connection written by Lord Deputy Fitz-

william to Burghley, the Lord Treasurer of England, of April 29, 1589, indi-

cates that Raleigh may have already been in Ireland by that date, for the

letter expresses the view that, although the appointment of commissioners to

hear controversies between the country people and the undertakers will be very

good for the province, the undertakers are not likely to perform their part of

the agreements.[21] The Lord Deputy then speaks of one Patrick Condon (an Anglo-

Irishman, whose ancestral lands were near those assigned to the English plant-

ers and who resented their encroachment)[22] as still being a prisoner in Dublin

Castle, although some lesser prisoners had escaped. Thereafter follows the

comment which, taken in the context of the whole, lends weight to the prob-

ability of Raleigh's presence in Munster as early as April of 1589, some two

or three months sooner than customarily thought: "But how Sir Walter Raleigh

may conceive thereby either cause of complaint or any doubt to receive trouble

in his lands by Patrick Condon, I know not, both because I am not well ac-

quainted with that matter . . . ."[23]

Two other items calendared in the State Papers for Ireland, not else-

where noted in this connection, lend strong support to the evidence of

[21]Great Britain, Public Record Office, Calendar of State Papers Relating
to Ireland of the Reign of Elizabeth, IV: 1588-1592 (London, 1885), 154-155,
No. 45. See n. 30, infra, for further reference to the time of Raleigh's
arrival in Ireland.

[22]Judson, Life, pp. 120, 132.

[23]CSPI (1588-1592), IV, 155.

Fitzwilliam's letter that Raleigh was in Ireland by the early spring of 1589. One is the two-page form, dated May 12, 1589, in which Sir Walter answers by marginal notations questions of Her Majesty's Commission concerning peopling of the attainted lands. In the document Raleigh also refers to Patrick Condon as one of the few remaining dangerous Irish.[24] The other item, listed under the same date, is a six-page abstract containing the names of authorized residents upon Raleigh's lands and possessions in Waterford and Cork counties.[25] The note is signed "W. Ralegh."[26]

In any event Raleigh was certainly in Ireland by August, since a letter of Sir Allen's to Anthony Bacon dated in that month mentions Raleigh as being "confined . . . into Ireland."[27] Besides Lismore Castle, thirty miles from Kilcolman,[28] Raleigh resided during his stay in Ireland in a manor house some forty miles from Spenser at Youghal,[29] presumably so that he could be near his 42,000 acre estate of Inchiquin. Authority for possession of this estate was granted him by a warrant recorded in the State Papers for Ireland under date

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[24]Ibid., IV, 170, No. 27.

[25]Ibid., IV, 170-172, No. 28.

[26]Ibid., IV, 172.

[27]Edwards, I, 119.

[28]Judson, Life, p. 131.

[29]Edwards, I, 96.

of June, 1589.[30] Renwick cites the Calendar of Carew Papers, 1589-1600, for

evidence of Raleigh's presence at Lismore on September 26, 1589, and for his

presence in London on November 12, 1589.[31] Renwick's first reference from

the Calendar of Carew Manuscripts is a note added to a letter from Lord Deputy

Fitzwilliam to Sir George Carew as follows: "This letter I [Carew] received

at Lysmore, Sir Walter Ralighe being present, the 26th of September 1589."[32]

The second reference is a letter of Sir Walter's to the Lord Deputy of Ireland

bearing the subscript: "London, 12 November 1589."[33] The letters in the

Carew papers prove that Raleigh voyaged to England in the interval between the

dates given; since neither letter mentions Spenser, they do not prove that

Spenser accompanied him.

Now the poem tells of a single meeting between the principals at Kilcolman

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[30]Koller, "Spenser and Ralegh," p. 41. This warrant is apparently the
basis for Miss Koller's confirmation of the traditional view that "Ralegh was
in Ireland from at least July, 1589, to the following November." Possibility
of an earlier month of arrival is hinted at in connection with "a message of
January 25, 1589, from the Privy Council to the Lord Deputy" to the effect
that Raleigh had undertaken to raise two hundred of the six hundred men ap-
pointed to be levied in Ireland (ibid.). Miss Koller, however, must have
misread the date of this letter. It should be January 25, 1590 (CSPI, 1588-
1592, IV, 297). The Calendar of State Papers for Ireland employs the desig-
nation "1589-90" for the period January 1 to March 24, 1590, in order to avoid
ambiguity arising from the dual method employed of beginning the year on
January 1 or March 25 respectively.

[31]Daphnaïda, ed. Renwick, p. 181.

[32]Great Britain, Public Record Office, Calendar of the Carew Manuscripts,
III: 1589-1600 (London, 1869), 12, No. 30.

[33]Ibid., III, 14, No. 35.

which Spenser first occupied between September 3, 1588, and March 24, 1588/89.[34]

Suppose, despite the lack of substantiation outside the poem for the meeting described, one assumes the probable--that it actually took place. Let us return now to the further possibility mentioned before--that more than one meeting occurred. If such appears to be the case, then the poem departs from strict historicity, for nowhere in the poem is mention made of a return visit on the part of Spenser to the Warden's house at Youghal or to Lismore Castle. Yet in view of the relatively short distances involved and the convenience of the well-traveled Cork-Limerick road just off Spenser's estate,[35] one finds it just as easy to assume that in the five months of clement weather from May to the following November, or, according to Miss Koller, during the three months from July to November,[36] several meetings instead of just one took place. This assumption becomes stronger in view of the community of interests which the two shared--their enjoyment of patronage under the Earl of Leicester at the same time and their common service under Lord Grey.[37] Miss Koller further comments on the many things which might have drawn the two colonizers together during the period: their nearness to each other and to the city of Cork, a central point for the English; their unanimity of political interests;

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[34]Ray Heffner, "Spenser's Acquisition of Kilcolman," MLN, XLVI (December 1931), 497.

[35]Daphnaïda, p. 181.

[36]"Spenser and Ralegh," p. 41.

[37]Ibid., p. 38.

and their concern with conditions in Ireland.[38]

If there were a number of meetings, as seems likely, then the version in the poem exhibits a selective omission on the part of the poet and, to that extent, sacrifices historical accuracy. Another probable case of selective omission with a consequent blurring of historical exactitude appears in the poem. The poetical narrative alludes to only one homecoming on the part of the traveler, Colin. This is presumably the one that occurred, as the dedication shows, by December 27, 1591.[39] Yet one scholar has invited attention to an extract in the accounts of the Treasurer at Wars in Ireland, Sir Henry Wallop, recording an authorization of May 30, 1590, to draw money in advance. The discoverer of this entry in Rawlinson Manuscript A. 317 is of opinion that the bill was made out to Spenser in person, not to an assignee.[40] Judson, who believes that Spenser's permanent return to Ireland (i.e., until his revisit to London of 1595) followed shortly after the grant of his pension on February 25, 1591,[41] concurs with Wilson in the view that Spenser made a hasty trip to Ireland in the spring of 1590 to deal with Lord Roche, who was creating difficulties.[42]

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[38] Ibid., p. 42.

[39] Daphnaïda, p. 181. According to Renwick, Raleigh never returned to Ireland and the date of Spenser's return presumably in 1591 is not known.

[40] F. P. Wilson, "Spenser and Ireland," RES, II (October 1926), 456-457.

[41] Judson, Life, p. 155.

[42] Ibid., p. 144.

Other elements of the poem not directly a part of the episodes also afford room for questioning the view prevailing among most students of Spenser's life and letters to the effect that the poem possesses virtually complete topical accuracy--that it is thinly disguised history with the story "almost as clear as a chronicle."[43] Yet many of these same students call attention to details which, properly interpreted, are inconsistent with such a view.

The consensus of scholars is that Colin Clout was completed, except for revisions, late in 1591;[44] the reader of the poem must then consider the meeting, the crossing, and the sojourn at court to have taken place between the autumn of 1589 and the date of the dedicatory letter, December 27, 1591. The logical inference on the part of the reader who holds to the theory of topical accuracy must be that all of Spenser's activities described in the poem under the guise of Colin took place during this interval of time. A further inference must necessarily follow that Spenser's remarks by way of Colin apply only to experiences of the two-year period ending December 27, 1591. But such is by no means the case, for the poem contains emendations bearing on happenings occurring during a four-year period between the dedication date and 1595, the year of publication appearing on the title page of the Colin Clout volume.

The certain revisions deal with altered circumstances between 1591 and 1595 in the lives of the three Spencer sisters with whom Spenser claimed kinship: Anne (Charillis), Elizabeth (Phyllis), and Alice (Amaryllis). These

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[43]Complete Works of Spenser, ed. Dodge, p. 686.

[44]Koller, "Spenser and Ralegh," p. 51; Judson, Life, p. 6.

ladies are among the twelve nymphs of Cynthia's train to whom Spenser pays special tribute in the poem (ll. 485-584). The complete evidence for these revisions need not be reviewed here. The fact of later addition is hinted at by Spenser himself for one of these changes, in the elegiac passage (ll. 432-443) on Ferdinando Stanley, fifth earl of Derby, known as Lord Strange, whose death occurred in April of 1594.[45] Similarly line 543 is an addition or an altered line because Alice (Amaryllis) did not become "highest in degree" until her husband was made Earl of Derby on the death of his father in 1593.[46]

The passage referring to the husband of Anne (Charillis),

> Thrise happie do I hold thee noble swaine,
> The which are of so rich a spoile possest,
> And it embracing deare without disdaine,
> Hast sole possession in so chaste a brest,   (ll. 552-555)

represents a third interpolation subsequent to 1591, since Anne married the "noble swaine," Robert Sackville, December 4, 1592.[47]

Still another revision has been suggested which, if validated, would constitute a discrepancy between the account in the poem and strict historical fidelity. The matter concerns the much-vexed question of what, in point of fact and evidence, was the "lamentable lay" (l. 164) describing the "great vnkindnesse" and "vsage hard" (l. 165) directed against Raleigh by "Cynthia

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[45]Works of Edmund Spenser, ed. Collier, I, xciii.

[46]Ernest A. Strathmann, "Lady Carey and Spenser," ELH, II (April 1935), 52-53.

[47]Judson, Life, p. 5. For further reference to this revised passage, see Daphnaida, p. 181; Koller, "Spenser and Ralegh," pp. 54-55; Strathmann, pp. 52-53. Strathmann cites evidence correcting the date of the marriage given by Renwick as September 4, 1591, to December 4, 1592 (p. 52, n. 64).

the Ladie of the sea" (1. 166), which the knight read to Spenser in the fall
of 1589. It has been urged that the sad and bitter poem alluded to in Colin
Clout had not as yet been written by 1589, since it could not be the same poem
as that referred to by Spenser several times in the Faerie Queene volume of
1590, most strikingly as

>   . . . sweet verse, with Nectar sprinckeled
> In which a gracious seruant pictured
> His Cynthia, ...
> That with his melting sweetnesse rauished.[48]

The proposal is that in Colin Clout Spenser must be referring instead to a
poem or poems discovered during the 1860's among the Cecil papers at Hatfield
House. The portions found in the manuscript, now referred to as the Hatfield
Poem or the Hatfield fragments and titled The Ocean to Cynthia, are believed,
on the basis of internal evidence, to have been written either during or after
1592. If the passage in Colin Clout does refer to the Hatfield Poem and that
poem does date from 1592, which the reader will recall as the time of Raleigh's
disgrace and imprisonment in connection with the Elizabeth Throckmorton affair,
then lines 164-175 (and probably also lines 428-431) of Colin Clout would also
have to be regarded as emendations made subsequent to the dedication date. Co-
gent arguments, however, can be brought against the validity of this conclusion,

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[48]F.Q.III.Pro.iv.4-7, Works, III, 2.

and the matter oan be regarded as anything but settled.[49]

One final passage has been often proposed as revealing insertions later than 1591.[50] This is the notice of Spenser's younger literary contemporary, Samuel Daniel (ll. 417-427). The "well tuned song, / Which late he sung vnto a scornfull lasse" has been taken to refer to Daniel's Sonnets to Delia, published in 1592. The evidence for this addition postdating the Dedication letter is, however, by no means conclusive.[51]

Even discounting the Cynthia passage and the hortatory lines to Daniel, there still remain in the poem three clear-cut instances of changes necessarily made after 1591. The point to be stressed about them is simply this: If Spenser under the nom de guerre of Colin is narrating, upon the occasion of his return to Kilcolman from overseas in 1591, an account of his recent sojourn at the English court, as the narrative frame makes so abundantly clear, how do

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[49]The case for the 1592 dating is advanced by Agnes M. C. Latham in The Poems of Sir Walter Ralegh (London, 1929), pp. 172-179; Miss Koller, in "Spenser and Ralegh", pp. 53-59, accepting Miss Latham's date, states the main arguments in favor of the revision, which are concurred in by Judson in his Life, p. 136. Evidence against the late dating and for a 1589 composition of the Hatfield Poem is marshalled by Alexander M. Buchan in "Ralegh's Cynthia--Facts or Legend," MLQ, I (December 1940), 461-474. Philip Edwards, in Sir Walter Ralegh, p. 98, concludes: "The dedication to Colin Clout is dated 1591, and although the poem was not published until 1595, there is no reason to suppose that the references to Ralegh were changed after the original composition and before publication."

[50]Works, ed. Collier, I, xciv.

[51]Koller, "Spenser and Ralegh," p. 54, follows Collier in accepting the passage as a later addition, but she disregards Renwick's contention that Spenser very likely saw the sonnet sequence Delia in manuscript. Renwick advances this possibility because "the passage can scarcely be a later interpolation, since lines 420-27 [recommending that Daniel try his hand at tragedy] must be earlier than Daniel's tragedy Cleopatra, published in 1594" (Daphnaida, p. 187).

events that occurred <u>subsequent</u> to his return get into the recital at all?

That they do countervails the common view of the poem as a substantially bona

fide account in fictitious guise. One conclusion that suggests itself is that

Spenser was never particularly concerned with historical consistency. What he

was concerned with is shaping a creative work, which though drawing freely on

the real, is not bound by the facts or chronology of what may have transpired

in real life.

The discussion up to this point has shown the first form in which accept-

ance of the "verse diary" idea manifests itself--that of apparent acceptance

in key biographical works of the poet's professed intention to body forth the

"truth" with respect to the matters treated in the poem. Further, the dis-

cussion has questioned the feasibility of placing too literal an interpre-

tation on Spenser's dedicatory remarks in view of the fact that the main epi-

sodes depicted in the poem--the meeting with Raleigh, the joint crossing, and

so much of the sojourn at court--lack documentary or other corroborating evi-

dence. It has advanced the matter of probable omissions as an indication of

selective inclusion of material--a kind of subject limitation which accords

better with a fabricated work of the creative imagination than with a sober

history. And finally, the discussion has invited attention to the revised

passages as constituting an overt chronological discrepancy between the "story"

as presented in the poem and the happenings of actual life.

Construction of the poem as a substantially faithful transcript of its

creator's own experiences takes a second form, which manifests itself in works

of primarily literary rather than biographical orientation. Exponents of this

second point of view go beyond acceptance of an almost literal correspondence

between historical events and data found in the poetic version that are of verifiable nature. The advocates of the first point of view tend to equate Spenser and Colin in respect to their acts; those maintaining, by implication, the second point of view go even further and, to all appearances, equate Spenser and Colin in respect to their thoughts and feelings. In conformity with this implicit predicate, they are prone to read into the poem attitudes, ideas, and even states of mind deemed to have been held by the historical Spenser during the period 1589-1591.

A prime exemplar of this by no means uncommon point of view is Émile Legouis, whose work in French, Edmund Spenser (1923), Renwick praises highly for the excellent way it relates Spenser's poems to their author's life.[52] The tendency to interpret the poem as a direct record of its author's mental life is most clearly demonstrated by the eminent literary historian in an English volume based in part on the French work and reproducing the text of six lectures delivered at Johns Hopkins University in 1922. In a chapter on "Spenser's Character," Legouis uses Colin Clout as the basis for the conclusion that Spenser's temperament was mercurial in the extreme. According to Legouis, the first 650 lines of the pastoral prove that during Spenser's stay in England during 1590-1591, Spenser was at first completely bedazzled by the court--"The court appeared to him the dwelling-place of all happiness and virtue."[53] Disillusionment, however, soon set in, Legouis goes on to say.

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[52]Essay, p. 3.

[53]Émile Legouis, Spenser (London, 1926), p. 13.

Suddenly Spenser realized that the court was a den of iniquity, a place of intrigue and deceit.[54] Legouis concludes the section as follows:

> The suddenness of the change is evidenced by the same poem, the end of which flatly contradicts the beginning. The whole beautiful palace erected by his naive enthusiasm seems to crumble to pieces before the reader's eyes. The satire is without warning substituted for the panegyric. The condemnation is as excessive as the preceding praise had been exaggerated. The nervousness of the author is obvious. He has jumped from love to hate, from admiration to scorn in the course of composition, without even taking pains to hide the inconsistency.[55]

Aside from the apparent acceptance of a direct equation between the title character of the poem and the historical Spenser, two assumptions implicit in Legouis' interpretation of material found in the poem seem open to question. The first is that the praise of court life followed by dispraise necessarily reflects a correspondence to reality and is directly ascribable to one particular period in the life of the author. The second assumption is that Spenser felt himself obligated to make the poem conform to his actual state of mind vis-à-vis his experiences at court, irrespective of whether such a transcript of reality would benefit or damage the poem. Underlying the French scholar's interpretation appears to be the view that an obligation or compulsion existed requiring Spenser to hew to the strict autobiographical line and causing him to jump "from love to hate, from admiration to scorn in the course of composition, without even taking pains to hide the inconsistency."

The first assumption is rendered suspect by the fact that the contrast between the favorable and unfavorable aspects of court life was a common theme

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[54]Ibid.

[55]Ibid.

of sixteenth-century poetry.[56] Spenser, moreover, gives a bipolar representation of court life in poems written during various periods of his life. Mother Hubberds Tale, for example, combines the portrait of the perfect courtier (ll. 717-793)[57] with a description of the sad lot of the seeker after court preferment (ll. 891-914).[58] Even if one allows that this latter passage dates from 1590 as part of the revision prior to publication,[59] it is worthy of note that, contrary to the order in Colin Clout, a passage of diatribe against the court (ll. 642-716)[60] precedes the pleasant picture of the brave courtier. This being the case, the question naturally arises: If the sequence of Spenser's states of mind is realistically set forth in Colin Clout, as Legouis seemingly assumes, why is there a different order in another poem relating to the same period?

Nor is Colin Clout the latest work to contrast the two sides of court life. Book VI of the Faerie Queene, published in 1596, similarly contains, in the prologue and in the initial stanza of Canto I,[61] explicit commendation

[56]Cf. Edwin A. Greenlaw, "Spenser and the Earl of Leicester," PMLA, XXV (September 1910), 548: "The first story [of Hub.] is a general satire on court life, such as we find in Wyatt, and frequently in sixteenth-century literature in England and on the continent. The theme is at base a familiar incident in the Renard stories, with certain conventional Renaissance accretions, such as the contrast between the noble courtier and the base, and the satire on suitors' delays."

[57]Works, VIII, 124-126.

[58]Ibid., pp. 128-129.

[59]Complaints, ed. Renwick, p. 229.

[60]Works, VIII, 122-124.

[61]Ibid., VI, 1-4.

of the court milieu, whereas the twenty-fourth and twenty-fifth stanzas of
Canto IX of the same book[62] present Meliboe's unflattering recollection of the
royal court as he remembers it from the days of his youth.[63] Even _Prothala-_
mion, celebrating the marriage of two noble sisters at Essex House, opens,
in the first person address of the narrator, with a passage of the familiar
carping comment on the disappointments inseparable from attendance at a
"Princes Court."[64]

Both the conventionality of Spenser's dichotomous versions of the court
with its good and evil sides and his own frequent use of the theme elsewhere
than in _Colin Clout_ makes plausible an explanation for the shift, in _Colin_
Clout, from praise to blame different from that evidently entertained by
Legouis, who believed that it reflects a sudden plunge from "hope to despond-
ency" on Spenser's part.[65] The more likely possibility, one feels, is that
both representations are traditional and generalized and do not necessarily
correspond to the author's precise attitudes during the course of his London
sojourn of 1589-1591.

The second assumption which seems inherent in Legouis' comment on _Colin_
Clout quoted above--that the poet would adhere to the strict biographical
truth without regard to the demands of unity and internal consistency--becomes,

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[62]_Ibid._, p. 108.

[63]Cf. Leicester Bradner, _Edmund Spenser and the Faerie Queene_ ([Chicago,
1948]), p. 150.

[64]_Works_, VIII, 257.

[65]Legouis, p. 12.

when so stated, palpably unacceptable. The final chapter on unity seeks to show that the arrangement of the parts of the poem can be explained without reference to biographical verisimilitude or historicity. The same chapter will also undertake to bring out that the beginning of the poem is not contradicted by the end.

Other exponents of the second view of Colin Clout, a view which makes Colin the counterpart of the flesh-and-blood Spenser, frequently differ from Legouis in being less assured in their attribution to the empirical author of feeling states discoverable in Colin, but the difference in outlook is largely one of degree rather than of kind. That the obvious correspondence between Spenser's life and letters exerts a tremendous pull in the direction of this second view is made apparent from the fact that Renwick himself, who in numerous places stresses the elusive nature of some of the apparently personal allusions in the poems and warns against too literal an identification between the man and book,[66] still makes the categorical statement in a collection of Tudor lives: "From Colin Clouts Come Home Againe we can gather what Raleigh thought of Spenser and of his situation in 1589."[67]

The remarks of two prominent authors of comparatively recent literary histories give every indication of their interpreting the poem as a fairly reliable revelation of the author's own attitudes. These remarks may perhaps suffice to illustrate the second view or form in which opinion on the poem

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[66]See, for example, Essay, pp. 3, 130; Complaints, ed. Renwick, pp. 183-184; Daphnaïda, pp. 180-181.

[67]W. L. Renwick, "Edmund Spenser," The Great Tudors, ed. Katharine Garvin (London, 1935), p. 528.

crystallizes. Tucker Brooke, author of the Renaissance section in a widely-used literary history, comments as follows: "The poignant disquisition on love and the sentimental memories of Rosalind with which <u>Colin Clout's Come Home Again</u> concludes suggests that the poet's homecoming, pleasant as it evidently was for him, was not unmarred by loneliness."[68] C. S. Lewis apparently feels justified in drawing conclusions about Spenser's private feelings from the poem. His comments take note of the dual view of the court which Legouis, as has been noted, seems to regard as evidence of inconsistency in the poem. Lewis, however, inclines to the view that this duality reflects an ambivalent mood on the part of Spenser:

> Under a thin disguise of pastoral this is the most familiar and auto-biographical of Spenser's poems. Its mood is ambivalent. On the one hand, England is a paradise governed by a goddess, and the court a constellation of excellent poets and bright nymphs: on the other, that same court is a den of false loves, backbiting and intrigue, no place "for any gentle wit", from which Colin "rather chose back to his sheep to tourne". This is very natural. Thus many an exile feels when he comes back (he had almost said "comes <u>home</u>") to his post after the longed for, the exciting, and yet ultimately disappointing holiday in England. Doubly disappointing, because he has failed to get the job in England that he hoped for, and also wonders whether there are not, after all, many consolations for living abroad. I think that with Spenser these consolations were now more valuable than he fully realized, for though the poem contains bitter lines the prevailing air is one of cheerfulness.[69]

With respect to statements like those just quoted assigning Colin's ideas and feelings to Spenser, one need not maintain that they are entirely unfounded in order to suggest that the rationale on which they are based very likely

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[68]C. F. Tucker Brooke, "The Renaissance," <u>A Literary History of England</u> ed. Albert C. Baugh (New York, [1948]), p. 489.

[69]Lewis, <u>English Literature in the Sixteenth Century</u>, pp. 370-371.

leads to a misconstruing of the actual way the poet uses his materials in the poem. At the very least, the burden of proof would seem to rest on those who can boldly make such assertions as, for instance: "The sea and its associations inspire Spenser, as they have inspired all the greater English poets, but with something of the mingled terror and fascination expressed by Colin at his home-coming."[70] In any event, when two scholars, both of whom manifestly attempt to read the poem as literal autobiography, arrive at opposite conclusions, then the propriety of transferring the title character's attitudes to his creator becomes extremely dubious. A case in point is the question of Spenser's stay in Ireland. Did Spenser regard it as a kind of exile or was he reasonably contented with his lot there? According to Greenlaw, "the positive evidence of Colin Clout proves contentment with his lot rather than bitter disappointment,"[71] whereas Mounts feels that to regard the Irish years as anything but cause for sorrow is to "discredit Spenser's own most explicit testimony in Colin Clout, lines 180-183."[72]

To construe the emotions and attitudes of a character as identical to those of the author who created him is certainly to oversimplify the relation between the private life and the work as one of direct cause and effect, which

[70]Davis, Edmund Spenser, p. 176. Curiously enough, one biographer has it that it was Raleigh rather than Spenser who "was apt to be seasick and disliked the sea" (Wynyard Browne, "Sir Walter Raleigh," The Great Tudors, p. 605).

[71]Edwin A. Greenlaw, "Spenser and British Imperialism," MP, IX (January 1912), 350.

[72]Charles E. Mounts, "Spenser and the Countess of Leicester," ELH, XIX (September 1952), 196.

most likely it is not.[73] It is presumably to overlook the difference between a letter, a diary, a history on the one hand and an imaginative work on the other. That both Spenser and his great contemporary, Sir Philip Sidney, were perfectly aware of the distinctions between narrative poetry and history is evident from their own writings. In An Apologie for Poetrie Sidney distinguishes carefully among the three main classes of discourse: philosophy, history, and poetry. Philosophy, Sidney says, depends on precept to "win the gole" but the philosopher tends to be too vague; the historian, on the other hand, "wanting the precept, is so tyed, not to what shoulde bee but to what is, to the particuler truth of things and not to the general reason of things." Poetry, Sidney goes on to say, is superior to both philosophy and history because the poet "coupleth the generall notion with the particuler example." The "particuler example" of poetry, is, of course, not tied to "the particuler truth of things"; poetry gets its effects by creating a "perfect picture"— "an image of that whereas the Philosopher bestoweth but a woordish description."[74]

Spenser, too, in the "Letter of the Authors" appended to the first three books of the Faerie Queene in 1590, indicates his complete awareness of the difference between narrative poetry and what would now be termed history: "For the Methode of a Poet historical is not such, as of an Historiographer. For an Historiographer discourseth of affayres orderly as they were donne,

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[73]Cf. Wellek and Warren, Theory of Literature, p. 70.

[74]Quotation and paraphrase of the Apologie are from Elizabethan Critical Essays, ed. G. G. Smith, I, 164.

accounting as well the times as the actions, but a Poet thrusteth into the middest, euen where it most concerneth him, and there recoursing to the thinges forepaste, and diuining of thinges to come, maketh a pleasing Analysis of all."[75]

The reference in Spenser's letter to the reordering of data suggests the freedom with which the poet operates in contrast with that of the historiographer. The upholders of the first and second views of <u>Colin Clout</u> tend to make of Spenser "an historiographer" rather than a poet. The upholders of the third view, to which attention will now be given, see <u>Colin Clout</u> more in the nature of a construct fabricated in part from variations on an autobiographic theme.

This third and last form exhibited by the scholarship in interpreting the abundant personal material in <u>Colin Clout</u> takes into consideration the comparative flexibility available to the poet for shaping his materials. While the third way of regarding the poem, in common with the other two, acknowledges the connection between the contents of the poem and the author's objective and subjective experiences as an empirical person, it differs from the other two approaches in more adequately recognizing the complexity of the relationship between the <u>res</u> and the <u>verba</u>. Adhering to the third view, the reader does not simply make substitutions of names and places and then read the poem as a well-nigh literal transcript of what Spenser as a man did or felt in a specified place or during a circumscribed time.

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[75]<u>Works</u>, I, 168-169.

Some notion of a more complex approach to reading Spenser is advanced by Renwick in _Edmund Spenser: An Essay on Renaissance Poetry_, published in 1925. His edition of _Daphnaïda and Other Poems_, published in 1929, contains comments enlarging upon the theme. In the Introduction to the _Essay_, Renwick stresses the importance of Spenser's scholarly training as a central fact in the formation of his art. He adds, "We must regard his work as part of a cultural movement of European extent, as fruit of general and not merely personal experience."[76] A helpful particularization of this statement for purposes of understanding _Colin Clout_ occurs in Renwick's subsequent discussion of the ways in which the Renaissance theory of imitation manifested itself in one author's "imitation" of another. Here Renwick illustrates a quotation from Ascham's _Scholemaster_, "This _Imitatio_ is _similis materiei dissimilis_ tractatio and, also, _dissimilis materiei similis tractatio_," by referring to the poet's practice in _Colin Clout_:

> Thus in _Colin Clouts Come Home Again_, for instance--and the same process may be observed in all his work--Spenser was treating of actual people and actual happenings in his own life, and at the same time, even discounting the pastoral scheme, every episode in the poem is a well-known theme of poetry. The meeting of the poets, the Ovidian horror of the sea, the panegyric upon a monarch, the courteous commemoration of friends and brother-poets, the attack on court life, the celebration of a mistress--in all these passages literary and personal motives and interests are inextricably bound up together.[77]

The implication of Spenser's literary borrowings, as here described, seems necessarily to be that the treatment of his own experiences would be colored and modified by the literary precedents--the common _materies_. Thus,

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[76]_Essay_, p. 4.

[77]_Ibid._, p. 125.

Colin's celebration of his mistress must be couched in the language of _amor_
courtois and his suit must be represented as unsuccessful if Spenser is to
follow the grand tradition of Petrarch in his well-publicized but hopeless
love for Laura.

Renwick could well have adduced some further cases from Colin Clout to
illustrate _similis tractatio_. A number of these are alluded to in Chapter II
on "Rhetorical Figures," such as the pastoral convention of mourning nature
in the opening lament by Hobbinol; the _topographia_ of the ill-fated love of
Bregoge for Mulla (ll. 104-155), patterned after classical and Italian myths
of locality; and the _prosopopoeia_ in which Colin, assuming the role of a naïve
shepherd, describes the ship in terms of a living thing (ll. 212-222); so did
another shepherd that Cicero tells about in a famous passage from the De Natura
Deorum, when that classical swain caught sight of the extraordinary vessel that
the gods had helped the Argonauts build.[78]

In all of these cases, the "truth in fact and circumstances"--the expres-
sion of sadness occasioned among Spenser's friends in Ireland by his absence;
the Bregoge, blocked by boulders and gliding underground to join the Awbeg;
the ship on the east coast of Ireland that stood waiting to take Raleigh, and
perhaps Spenser, too, back to England--has been refracted, as it were, through
the prism of literary convention; or, to change the metaphor, the _imitatio_
of earlier writers residual in these passages, and many more, has caused the
original stuff of Spenser's experience to suffer a sea-change into something

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[78]Jortin, Remarks on Spenser's Poems, pp. 137-138, cited in Works, VII,
460.

perhaps richer and stranger than the original--but, certainly, different from it.

In addition to imitation of treatment and theme, another aspect of the literary tradition having an important bearing on the interpretation of personal allusions in Colin Clout is the convention of the artificial pastoral, which, according to Renwick, meant not merely that "the poet should write about shepherds, but that, writing about shepherds, he was at liberty to write about himself and his friends."[79] E. K. in the "Dedicatory Epistle" to the Shepheardes Calender advertises that in writing that pastoral Spenser was following in the footsteps of Theocritus, Virgil, Petrarch, Boccaccio and Mantuan.[80] One authority on the pastoral as a genre stresses that Petrarch, who, along with his younger friend, Boccaccio, founded the Renaissance eclogue, was keenly aware of the value of pastoral for "covert reference to men and events of the day, since it is characteristic of the form to let its meaning only partially appear."[81] Spenser, both in the Calender and in Colin Clout, follows the well-established tradition of the Italian and French writers of pastoral of making references to men and events of his own time, usually under sundry kinds of disguises. To the Shepheardes Calender, Spenser, through the medium of E. K., left a key in the form of Glosses, which, however, are themselves either incomplete or far from clear.[82] To the personal allusions in

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[79]Essay, p. 38.

[80]Works, VII, 10.

[81]Greg, Pastoral Poetry and Pastoral Drama, p. 18, n. 1.

[82]Cf. Jones, Spenser Handbook, p. 40.

Colin Clout, Spenser left no clues beyond those provided in the poem itself.[83]

Speaking in general about these personal and political allusions which abound

in all of Spenser's poems, Renwick declares:

> many of these allusions are extremely obscure. Their interpretation
> is uncertain and liable to be upset by chance discovery, and so many
> deductions except the most obvious are insecure and possibly danger-
> ous . . . . as their very obscurity proves, these allusions were
> intended for Spenser's contemporaries, and not for posterity, and
> are therefore of secondary moment for the critic of his art.[84]

In the introductory section of his Commentary on Colin Clout in the

Daphnaïda edition of the minor poems, Renwick elaborates on these general

dicta. With pointed reference to Colin Clout he avers that the details are

obscure because "Spenser was not concerned to be more explicit."[85] He then

goes on to describe Spenser's characteristic method of dealing with such

material:

> In this poem we find on a smaller scale just that variation from
> clarity to obscurity which makes the personal allegories of The Faerie
> Queene so hard to disentangle. Some of his names are the merest pas-
> toral commonplaces, Alexis, Corydon; some have identifications appended,
> like Mansilia and the Shepherd of the Ocean himself; some are real names,
> Alabaster and Daniel, and some, like Aetion, seem to contain a hint that
> we have not yet contrived to follow to a certain conclusion. Hobbinal
> [sic] and Cuddy appear in The Shepheardes Calender, but may represent
> different people here. Even the river names are treated with some un-
> certainty: Mulla is a feigned name, Bregog a real one borne by the
> stream to this day. There is throughout the poem a sort of oscillation
> between the complete pastoral disguising and the straightforward personal
> story.[86]

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[83]A key to the identity of veiled persons for the Arcadia, Sidney's prose
romance appearing in 1590, was published (Renwick, Essay, p. 140). No similar
key is known for Colin Clout.

[84]Essay, p. 3.

[85]Daphnaïda, p. 180.

[86]Ibid., pp. 180-181.

Perhaps the "pastoral disguising" to which Renwick alludes in the passage just quoted is no more devious nor more difficult to connect with external reality than is the "straightforward personal story." Considerations already introduced in this chapter--the historical obscurity shrouding the main narrative episodes, the apparently selective omission on Spenser's part of certain segments of the "record," the distortions caused by the revisions, and adaptations for the sake of literary echoes--suggest that any notion of anything like such a "straightforward" account may be itself in part an illusion!

Further weight is certainly lent to the possibility if not the probability of this conclusion by the circuitous mazes along which searchers have been led in their pursuit of parts of this supposedly forthright account. Perhaps the most sought-after quarry in this hunt has been the identity of Rosalind, who originally appeared as Colin's sweetheart in the Shepheardes Calender, dated 1579. There her name figures in six of the twelve eclogues. In Colin Clout, dated twelve years afterwards, a total of seventy highly fervent lines are devoted to her in the speeches of the title character (ll. 464-484, 903-951). Is she in Colin Clout the same Rosalind as the one Colin lost to Menalcas in the plaintive June eclogue? Various answers--yes, no, maybe--have been forthcoming.

For the real-life counterpart of Colin's fickle mistress in the earlier pastoral, the reader can take his choice among some half-score possibilities suggested by commentators to the time of the publication of the Variorum edition, Minor Poems, Volume I, in 1943, where they are assembled as Appendix

IV.[87] Subsequent scholarship adds two more alternatives: Rosalind is the name intended to cover all the ladies from the Queen downwards to whom Spenser might be supposed to wish to address.[88] Rosalind is Mary Sidney.[89]

Aside from the question of whether the two Rosalinds refer to the same person in the earlier and later pastorals, the problem has also been raised as to whether the unnamed lady accorded Colin's profession of vassalage in the middle passage of Colin Clout is the same as the Rosalind to whom, although unreachable, the hero vows eternal devotion in the concluding flourish. Two careful students of Spenser's life, in recent treatments of the problem, do not think so.[90] They believe the middle passage to be later in composition than the ending one. Both agree that the panegyric of the central section refers to Spenser's second wife, Elizabeth Boyle. One of them feels that lines 903-951 refer to the Rosalind of the Calender: "Let us not forget that

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[87] Works, VII, 651-655.

[88] Margaret Galway, "Spenser's Rosalind," [London] TLS, July 19, 1947, p. 372. This article is chiefly concerned with the Rosalind of the Calender; however, discussion of that Rosalind can seldom proceed without reference to the Rosalind of Colin Clout. The same conclusion about the identity of Rosalind is also taken to apply to the later poem.

[89] Ruth Mohl, "The Glosses Concerning Spenser's Rosalinde," Studies in Spenser, Milton, and the Theory of Monarchy (New York, 1949), pp. 1-14. Miss Mohl, writing primarily about the Rosalind of the Calender, likewise extends the finding to the one whom Colin as an adoring vassal pays tribute in lines 464-479 and lines 907-951 of Colin Clout (pp. 12-13).

[90] Raymond Jenkins, "Rosalind in Colin Clouts Come Home Againe," MLN, LXVII (January 1952), 1-5, and Charles E. Mounts, "Two Rosalinds in 'Colin Clouts Come Home Againe,'" N&Q, N.S. II (July 1955), 283-284. Miss Mohl, on the other hand, thinks the two passages are about the same person: "He [Spenser] could scarcely declare his undying love for more than one lady in the same poem" (p. 12).

the Rosalind of the <u>Calender</u>, though largely a poetic fiction, was probably to some extent a compliment to Machabyas Chylde, the poet's first wife."[91]

Thus, it is evident that researchers, despite the most diligent effort and the exercise of almost unbelievable ingenuity, cannot agree upon who Rosalind was meant to represent. They have failed to track down the elusive game. The identity of Rosalind, which is of importance because of her "coming into close contact with <u>Colin Clout</u> himself"[92] is still a mystery.[93]

Another puzzle in some respects like that of Rosalind and likewise concerning a character close to Colin is posed by Hobbinol. E. K., the glossator of the <u>Calender</u>, identifies Hobbinol in that pastoral as Gabriel Harvey,[94] whom the reader will recall as the friend of Spenser's Cambridge days and with Spenser a fellow protégé of Leicester in London during the years 1578-1580.[95] Yet Harvey is not known to have ever been in Ireland.[96]

Still a third crux is raised by the inclusion of Cuddy in <u>Colin Clout</u>, where, like Hobbinol, he is one of the principal interlocutors. Like Colin and Hobbinol also, Cuddy is a name which also appears prominently in the

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[91] Mounts, "Two Rosalinds," p. 264.

[92] <u>Shepherd's Calendar</u>, ed. Renwick, p. 166.

[93] Cf. Judson, <u>Life</u>, p. 148.

[94] Gloss to <u>Sept</u>., 176, <u>Works</u>, VII, 93-94.

[95] Eleanor Rosenberg, <u>Leicester: Patron of Letters</u> (New York, 1955), p. 337.

[96] <u>Daphnaïda</u>, pp. 182-183.

Calender, having an English setting. Since reference to the river Funcheon in line 300 seems to localize Cuddy in the later pastoral, Renwick tentatively identifies him as Arthur Hyde, a neighbor of Spenser's who held land along the river Funcheon.[97] Another scholar, however, argues that this character in the February, August, and October eclogues of the Calender is Edward Dyer, a contemporary court poet, and that he is probably the Cuddy of Colin Clout as well.[98]

The point to be made about these biographical puzzles is that if Spenser had been writing a history or other kind of factual discourse, the elusive hints and seemingly contradictory leads would be inexcusable. But since he was writing a poem, the lack of any clear-cut conformity to external fact is not of itself a flaw. Indeed, Spenser in Colin Clout was penning, not a memoir nor a deposition for a court hearing, but was creating an imaginative construct; in so doing he was conforming to standard Renaissance poetic theory as enunciated, for instance, by Ronsard, leading poet of the French Pléiade in Art Poétique: "The subject of good poets is fable and fiction."[99]

Besides Renwick, Leicester Bradner reveals himself in Edmund Spenser and the Faerie Queene, published in 1948, to be a representative of the surprisingly small third group who recognize that personal interest material must be interpreted with extreme caution. In Chapter III, "Spenser's Poetic Method (The Shepherds' Calendar)," he addresses himself, like Renwick, to the key

[97] Ibid., pp. 183-184.

[98] Paul E. McLane, "Spenser's Cuddie: Edward Dyer," JEGP, LIV (April 1955), 230-240.

[99] Quoted by Renwick, Essay, p. 38.

problem of the people and events behind the covert allusions. With reference
to the Calender, Bradner cautions: "Therefore a reader approaching this poem
must ask himself how he is to interpret the figures presented to him. When
is he to look for relationship between the real and imaginary worlds, and how
exact is this relationship going to be? It must be admitted immediately that
Spenser makes use of several different levels of relationship."[100] Bradner
goes on to group the characters under three main heads: absolute identifica-
tions--Colin (Spenser), Hobbinol (Harvey), etc.; real people for whom no di-
rect clues are given as to their precise identity--Cuddy, Rosalind, Dido,
etc.; decorative characters--Thenot, Peregot, etc.[101]

Now a similar classification could, of course, be made for Colin Clout.
In the first group there would be only three members of the interior drama
proper--that is, the convocation of shepherds: Colin (Spenser), Hobbinol
(Harvey), Thestylis (Bryskett). To these may be added two personages who
come in for prominent mention: Cynthia (Queen Elizabeth) and the Shepherd
of the Ocean (Raleigh). In addition there would be ten of the twelve ladies
briefly mentioned in the composite passage acknowledging the "Nymphs" (l. 578)
of Cynthia's court who "graced me [Colin] goodly well" (l. 485).[102] Of ten
contemporary poets to whom Spenser renders qualified praise, besides Alabaster
and Daniel, named outright, only Alcyon (Arthur Gorges), Amyntas (Ferdinando

[100] Bradner, p. 54.

[101] Ibid., pp. 54-55.

[102] Judson, Life, p. 147, gives the names of the ladies alluded to in the
famous passage. They are now well-nigh universally accepted.

Stanley, Earl of Derby) and Astrofell (Sidney) can confidently be put into the category of absolute identifications.[103]

The second group in Bradner's classification, real people insufficiently identified, would include, for Colin Clout, the five remaining poets; Cuddy, one of the principal interlocutors of the pastoral coterie; and Rosalind, the subject, in an important middle and closing passage of Colin's warm avowals of everlasting devotion.

In the last group, according to Bradner's formulation of levels of characters, those put in "merely to fill out the picture and to provide interlocutors where needed," are found most of the members of the principal dramatic group, the seven remaining shepherds and shepherdesses. Here also would be placed the two last-named members of Cynthia's retinue—Flavia and Candida, probably catchalls for those distaff readers of the poem who would like to be considered among the foremost ladies of court society.

The seven interlocutors of the last group belong to the actors in the forefront of the main action—the dramatic interplay between Colin and his bucolic friends. The large number of participants has already (in the previous chapter) been noted as a characteristic of the prose romance rather than of the pastoral. The fact that only four of the participating characters can be plausibly associated with real-life counterparts is a further indication of the affinity of Colin Clout with fictional genre.

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[103]The findings of the various scholars on these poets are brought together in the Commentary on Colin Clout, Works, VII, 463-474. Since the publication of this volume, one new suggestion for the identification of Alcon, hitherto variously taken for Watson, Lodge, Breton, James VI of Scotland, has been made—that of Robert Greene (McNeir, "Spenser's 'Pleasing Alcon,'" pp. 136-140).

As for the second group of "real people" who are not given sufficient clues for identification, the two most prominent ones--Rosalind and Cuddy-- have an insubstantiality of their own, as the literally scores of fruitless efforts to pin them down to living counterparts show. But even those named in the first group of "absolute identifications" do not necessarily conform either in their deeds or personalities with any degree of exactitude to what is known of their existential models. Gabriel Harvey, as previously pointed out, is never known to have been in Ireland. Queen Elizabeth, as the chapter on "Imagery" indicates, is bodied forth in a camouflage of Petrarchan, Neo- Platonic, and Hebraic imagery so that any resemblance between the Cynthia of the three passages of apotheosis and the sexagenarian who sat on the English throne when <u>Colin Clout</u> appeared in the book stalls is hardly more than sym- bolical.

That "absolute identification" is no guarantee of absolute correspondence between the character and the man is clearly recognized by Bradner:

> There remains the question of the relation of the poet to his imaginary world. This is a particularly interesting question about Spenser because Colin Clout was adopted by him as a permanent poetical projection of himself, appearing in <u>Colin Clout's Come Home Again</u> and <u>The Faerie Queene</u> as well as in the <u>Shepherds' Calendar</u>. To what extent is Colin actually Edmund Spenser, and to what extent is he an imaginary character with freedom to do and say things not meant to represent the life of his creator?[104]

Though, of course, no categorical evidence can be brought forward to give a final answer to these important questions, the weight of probability is to the effect that the Colin of the poem is in essence an imaginative character.

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[104]Bradner, p. 56.

To regard him as anything else is to disregard his role as a fictive creation operating in an invented dramatic setting--a role, which, as the preceding chapter on "Tone and Emotion" demonstrates, exerts a powerful influence on Colin as a character: one who must necessarily adapt a great part of his discourse and behavior to the expectations of the interior audience.

To read into Colin's utterances a direct reflection of Spenser's personal feelings at a given time is to slight or set at naught the pressures exerted upon an outstandingly bookish poet--the professed follower of Tityrus or Virgil,[105] the most learned of the Roman poets--by literary traditions and conventions. These precedents, as has been continually seen, operate to help determine the behavior and sentiments of all the dramatis personae, including Colin.

The foregoing survey of the main ways in which the concept of Colin Clout as Spenserian autobiography has manifested itself in the scholarship reveals that the third form is closest to the true explanation of how Spenser deals with the personal interrelations. This view properly emphasizes the oblique and refracted way in which reality appears in the poem. As is indicated, the holders of the third point of view have perhaps not gone far enough in underscoring the nature of Colin Clout as a fabricated construct.

To emphasize the poem's nature as imaginative fashioning is by no means to conclude that there is nothing of the real Spenser in Colin, nor to maintain that none of the author's actual feelings are allowed to intrude upon the pastoral scene. But the relationship between the author--the Renaissance

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105"Letter of the Authors," Works, I, 167.

critics would say the "maker"--and the title character, whose acts and attitudes are bodied forth in the poem, must certainly be envisaged as being on a different plane from that inferable from descriptions of the poem in such locutions as "verse diary," "least artificial of his poems," "almost as clear as a chronicle," and "minutely biographic pen." Such phrases as these tend to misrepresent the poem for two reasons: first, the private experience behind the poem has been too greatly reordered and objectified to be recoverable from the poem itself; second, the biographical facts that can be reconstructed from parallels in the poem by the aid of external documents are relatively few.

In the order of their appearance in the poem, the particulars of persons, places, and actions that can be verified historically come down substantially to the following: The Shepherd of the Ocean is represented as coming from the "main-sea deepe" (l. 67). Raleigh had a residence at Youghal on the east coast of Ireland. The "Home" alluded to in the title of the poem is Spenser's Cork County estate of Kilcolman, identified by the accurate topographical details in the myth of Bregoge and Mulla. The poem depicts the Shepherd of the Ocean as reciting to Colin a song concerning his harsh treatment at the hands of Cynthia. Raleigh, who by 1589 was already established as a personal favorite of Queen Elizabeth's, did write a poem (partially preserved in the holograph Hatfield fragments) which complains of mistreatment by Cynthia, the well-nigh universal poetic name for the Queen. The poem narrates a voyage by the Shepherd of the Ocean and Colin to "Cynthias land" (l. 289). Raleigh crossed the Irish Sea to England during the fall of 1589. The Shepherd of the Ocean tells Colin during their voyage that he has "in the Ocean charge to me

assignd" (l. 253). The Queen granted Raleigh the title of Vice Admiral of
Devon and Cornwall in 1585. Presumptive evidence places Spenser in London
during the years 1590-1591. A substitute, one Chicester, was appointed to
take over his duties as Clerk of the Council of Munster.[106] Early in 1590,
prior to April 6, Spenser added seven dedicatory sonnets to the first edition
of the Faerie Queene,[107] published in London by Ponsonby. The new poems honor
prominent members of Queen Elizabeth's government and the Countess of Pembroke.
Five of the ten shepherds "in faithfull seruice of faire Cynthia" (l. 381) are
contemporary poets, with known literary works. Ten of the twelve "Nymphs" of
Cynthia's retinue selected for glorification are ladies of rank and prestige
in Elizabethan court society. All but two of the eight have dedications ad-
dressed to them in subsequent Spenserian poems.[108] Colin claims kinship with
the three sisters of the "noble familie" (l. 537). The family alluded to is
that of the Spencers of Althorpe, who did acknowledge the connection.[109] How-
ever, Spenser's exact genealogical relationship to this family has not yet
been ascertained.[110]

While the foregoing biographical facts having correlatives in the poem
are naturally of interest to the reader, they are not necessary to either the
interpretation or the enjoyment of the poem. Indeed, the poem would be less

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[106] Judson, Life, p. 137.

[107] Ibid., pp. 142-143.

[108] Ibid., p. 147.

[109] Ibid., p. 6.

[110] Ibid., p. 7.

successful as a public performance if knowledge of biographical details were a prerequisite to understanding it. The personal material has been so abstracted and generalized as to effectively depersonalize the poem. As has been shown, Renaissance poetic theory applied to Colin Clout would make inevitable a separation between the title character and the author. Colin is a fictive personage, with relative freedom to do and say what it pleases the author to have him do and say. His speeches and acts need only be compatible with the demands of internal consistency. The experiences of Spenser as an empirical person with a given past history may be no more than a point of departure for the depiction of the imaginary character, Colin.

To advocate the existence of such a separation between Spenser and Colin does not necessarily lessen the importance of the poem as a vehicle for the expression of artistic sincerity, which functions on a different level from autobiographic fidelity. Thus to contend that for Spenser, Colin Clout was an important poem embodying significant truth in Sidney's sense of "the general reason of things" is to acknowledge, in its proper perspective, the man behind the work. To stress the arduous labor and meticulous care lavished by the author upon it is to betoken the measure of his concern for it.

Even to draw attention to the repeated use of the pseudonym, Colin, in works spanning an adult lifetime is to underscore his implicit involvement in the poem, an involvement validated by the seriousness of tone and emotional vibrancy which, as has been seen in the last chapter, pervade it. The pride which Spenser took in this nom de plume is evident from his having heralded

his poetic career with it as "Colin . . . the Southerne shepheardes boye"[111] and having closed his career in a poem published posthumously by a reminder of the fame which he had bestowed upon the Munster river "Mulla,"

> That Shepheard Colin dearely did condole, [in Colin Clout]
> And made her lucklesse loues well knowne to be.[112]

And to pass briefly in review the themes which Spenser kept coming back to time and time again is to give fitting recognition to his enduring interest in these topics--praising the attractions of the Kilcolman environs; glorifying England, her Queen, her gracious ladies, her courtiers, both adventurous and literary; excoriating evil courtiers and warning against the vicious side of court life; and extolling both personal and abstract ideals of love and beauty.[113]

All things considered, one comes to believe that the "truth" of Spenser's "Dedicatory Letter" is of an ideal rather than a literal kind, embodied in a fundamentally imaginative rather than a factual formulation. The nature of this formulation will be examined in the ensuing final chapter. This chapter will reveal that Colin Clout possesses an order of arrangement imposed, not by the necessity to conform to historicity, but by the demands of its own integrity. That the poem manifests such a self-contained unity as an independent work of creative art goes a long way in itself toward substantiating its essentially imaginative texture.

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[111]S.C., April, l. 21, Works VII, 37.

[112]F.Q.VII.vi.40.5-6.

[113]For themes of Colin Clout common to Spenser's other poems, see Jones, A Spenser Handbook, pp. 324-325; also Koller, "Studies in Spenser's Colin Clouts Come Home Againe," pp. 153-203.

CHAPTER VIII

UNITY

Perhaps the severest stricture to date on Colin Clout's alleged lack of unity is the opinion of Émile Legouis quoted in the last chapter. Legouis, it will be recalled, claims that the end of the poem contradicts the beginning and that Spenser, by jumping from one emotion to another--from love to hate, from admiration to scorn--exhibits palpable inconsistency. The French literary historian's remarks arise in connection with his attempt to show the instability of Spenser's temperament. They evidently rest on the a priori assumption that Spenser and the title character are one and that the poem is a faithful transcript of the author's private feelings at a given time. The reasoning seems to be that when Colin expresses two different attitudes the author must be contradicting himself; therefore the poem is inconsistent. But Legouis' criticism of the poem as being inconsistent can hardly be taken as valid for two reasons: (1) no real justification exists for equating directly and minutely the views of the author with those of the title character; and (2) the opposed attitudes expressed by Colin are not directed to the same object.

The opinion of another critic, B. E. C. Davis, relative to the poem's integrity, is mentioned in the chapter on "Imagery" as illustrative of statements which imply a lack of purposefulness in Spenser's fashioning of Colin Clout. This opinion deserves to be considered at some length here, partly

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because it is one of the few statements in the extant criticism having to do directly with the question of unity; and partly because it seems to compound the "biographical fallacy"[1] of Legouis with some others equally serious.

Davis, in _Edmund Spenser: A Critical Study_, devotes two chapters to "Spenser's Life and Works." His presumable method is habitually to read the poems as autobiographical revelations. _Mother Hubberds Tale_, for instance, he asserts to be a "personal manifesto"[2] against Lord Burleigh. Davis expresses the view that this satire and the _Ruins of Time_, both published in the _Complaints_ volume of 1591, rendered Spenser ineligible for further preferment and caused him to abandon completely all hope for additional material benefits from the Crown. With this conjecture as a basis, he continues by making the following factitious assertion: "_Colin Clouts Come Home Againe_ . . . breathes a new spirit of genial submission sharply contrasted with the despondency that overshadows all the pieces preceding it."[3] Once committed to a set notion of the poem's autobiographic import, Davis then apparently attempts to find justification for it within the poem. He conveniently discovers that the poem evidences a spirit of "genial submission" on Spenser's part, the main proof of which being the poem's alleged freedom from the demands of logical design. Davis concludes the paragraph with the statement: "Untied by argument or ulterior object, for once he rejoices in pure irresponsible self-expression,

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[1] Frank H. Ellis, "Gray's Elegy: The Biographical Problem in Literary Criticism," _PMLA_, LXVI (December 1951), 988.

[2] Page 45.

[3] _Ibid._, p. 47.

'agreeing with the truth in circumstance and matter', humouring his fancy with favourite devices--the singing match, light burlesque, courtly eulogy and a hymn in honour of love, centred upon the person of his first mistress, Rosalind."[4]

Davis' evident representation of the poem as an unrestrained outpouring of the author's emotions might not seem so implausible if Colin Clout were a nineteenth-century Romantic poem. One recalls Byron who, if he was not precisely autobiographical in Don Juan, did at least find satisfaction in carrying the "pageant of his bleeding heart" around the European continent. But maintaining Davis' view for a poem written by a sixteenth-century poet who consistently displays originality within, rather than outside, the conventions appears to fly directly in the face of all that is known concerning Renaissance poetic theory and practice. That theory assuredly conceives of poetry, not as direct self-expression, but as an art of imitation--in the words of that epitome of Elizabethan literary theory, Sidney's Apologie, "a representing, counterfetting, or figuring foorth: to speake metaphorically, a speaking picture: with this end, to teach and delight."[5] The "favourite devices" to which Davis refers are literary conventions. Their use in the poem is not that of diverting either the writer or the reader from serious considerations. These traditions--and others like them, including myth and the pastoral form itself-- are devices serving two main purposes: to further the allegoric conception of

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[4]Ibid.

[5]Elizabethan Critical Essays, I, 158.

poetry, which "more than anything else, colored critical theory in Elizabethan England";[6] and to facilitate the expression of general truths under the veil of fictitious persons and pleasant fables.

In Spenser's day, the pastoral genre, which Colin Clout represents, was regarded as an appropriate medium for serious discourse. From Virgil onward pastoral had been "persistently allegorical"[7] especially fitted, in E. K.'s phrase, "to vnfold great matter of argument couertly."[8] In his classic of criticism, Sidney accords recognition to pastoral as a means of conveying matters of high moment under the guise of shepherds' talk.[9]

Spenser's own practice thus far observed in the poem harmonizes with the tenets of standard Renaissance theory. The serious tone consistently maintained by Colin toward his subject strikingly confirms the weighty import which literati of the Renaissance deemed pastoral capable of sustaining. Moreover, all of the elements of the poem examined up to the present--rhetorical figures, diction, versification, imagery--reveal remarkable care and indefatigable effort on the part of the poet. The elaboration of such effects alone would certainly place the poem at the furthest remove from "pure irresponsible self-expression," unrestricted by any necessity for design or developed reasoning.

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[6] J. E. Spingarn, A History of Literary Criticism, rev. ed., Columbia Studies in Comparative Literature (New York, [1908]), pp. 261-262.

[7] Shepheards Calender, ed. Herford, p. xxxvi.

[8] "Dedicatory Epistle" to Shepheardes Calender, Works, VII, 10.

[9] Apologie, in Elizabethan Critical Essays, I, 175-176.

The smoothness with which the finished poem reads--a fluidity aided by sensitive punctuation--is perhaps what misleads Davis and others to construe Colin Clout as an occasional piece, tossed off by the poet as relaxation from the more arduous labor of composing the Faerie Queene. Close study of the poem's elements belies this view. Certainly the sweat of which Ben Jonson speaks as a necessity for him "who casts to write a living line,"[10] is not evident in the poem. If it were, the labor would to that degree be misspent. The studied felicity of the whole is a tribute to Spenser's poetic power in imaginatively fusing the varied materials and devices.

Davis' opinion as to the lack of design and serious purpose in Colin Clout--and views similar to his, though less extreme[11]--seems plausible to many modern readers but is erroneous for two main reasons: first, it fails to take sufficiently into account the conventions of a literary milieu quite different from our own; and, second, it virtually disregards the evidence of the constituent elements, which throughout the poem are so carefully wrought into a complex of interlaced structures.

However, for one to demonstrate fully the falsity of the charge that Colin Clout lacks unity of design and purpose, he must necessarily go beyond

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[10]"To the Memory of My Beloved the Author, Mr. William Shakespeare," l. 59, Poetry of the English Renaissance, 1509-1660, p. 512.

[11]For example, Adolphus Alfred Jack, A Commentary on the Poetry of Chaucer and Spenser, p. 248: "In the whole poem [Colin Clout], moreover, there is no sufficient sustaining narrative, and if we say that structurally it is pleasantly discursive, we have exhausted judicious praise." McNeir, "Spenser's 'Pleasing Alcon,'" p. 138, quotes part of Jack's comment: "It [Colin Clout] was not all written at one time, or all in one piece; 'structurally it is pleasantly discursive.'"

an examination of the ingredient elements per se. He must examine the parts

in relation to one another and to the whole. The crucial questions are: Does

the poem have a coherent structure? Does Colin's discourse relate to a single

idea or problem or to a set of related problems? Is there a way in which the

juxtaposition or opposition of the various sections operates to produce a

meaningful pattern? Is there a universal quality in the poem? Do the various

elements of style and tone contribute to the oneness of the poem? If so, in

what way?

Before one proceeds to a consideration of these vital questions, it seems

hardly necessary to observe that Spenser can be accounted entirely familiar

with the critical tradition that requires an author to have an overall prin-

ciple of construction in a work. That he had himself authored a critical

treatise entitled The English Poete[12] is well known to Spenserians. In the

renowned "Letter of the Authors" appended to the 1590 edition of the Faerie

Queene, not only does Spenser speak familiarly of the reigning critics from

Aristotle down to his own times, but he takes pains to reconcile the order of

narration proposed for his magnum opus with tenets of the received literary

tradition.[13]

Of the three luminaries whose pronouncements on the subject of unity were

most widely disseminated--Plato, Aristotle, and Horace--perhaps those of the

Augustan poet set forth in the Ars Poetica were most influential upon Spenser.

The firm hold that Horatian studies held in the schools of the Renaissance is

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[12]Argument to October, S.C., Works, VII, 95.

[13]Works, I, 167-170.

strikingly evident from Sidney's rhetorical question in the Apologie: "who is it that euer was a scholler that doth not carry away some verses of Virgill, Horace, or Cato, which in his youth he learned, and euen to his old age serue him for howrely lessons?"[14] There is direct evidence that the Ars Poetica was part of the curriculum at the Merchant Taylors' School,[15] which Spenser attended. Additional evidence of Spenser's first-hand familiarity with the work is furnished by the fact that in a playful Latin epistle dated October 5, 1579, and addressed to his friend Gabriel Harvey at Cambridge University, he skillfully works the Horatian line, "Omne tulit punctum, qui miscuit utile dulci," into the context of his letter.[16]

The critical dominance of the famous "Epistle to the Pisos" in Spenser's time is forcefully summarized by the editor of Elizabethan Critical Essays in the following extract from the Introduction: "The vitality of Horatian tradition in classical and mediaval times, and especially throughout the Renaissance, is one of the most remarkable facts of literary history . . . . The debt to Horace is certainly greater than would appear at the first estimate, for much that stands to the credit of Aristotle and others is really his, or is at least Horatian. The Ars Poetica had usurped the place of mentor, not only to many who would write poetry, but to all who would write

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[14]Elizabethan Critical Essays, I, 183.

[15]T. W. Baldwin, William Shakespere's Small Latine and Lesse Greeke (Urbana, 1944), II, 497-498.

[16]Works, X, 11. 1. 202.

about it."[17]   The most explicit references to unity by Plato and Aristotle occur in the _Phaedrus_ and the _Poetics_, respectively.   Apposite brief quotations from these authors may conveniently preface notice of allusions to the subject in Horace's _Ars Poetica_.

In the _Phaedrus_, which the reader will recall as concerned largely with rhetoric, Socrates is represented as saying to Phaedrus: "At any rate, you will allow that every discourse ought to be a living creature, having a body of its own and a head and feet; there should be a middle, beginning, and end, adapted to one another and to the whole?"[18]   In the _Poetics_, Aristotle makes it clear that the most important unity is that of action.   "We have laid it down," he tells us, "that a tragedy is an imitation of an action that is complete in itself, as a whole of some magnitude . . . . Now a whole is that which has beginning, middle, and end."[19]   Later he elaborates on what he means by "one action":   "The truth is that, just as in the other imitative arts one imitation is always of one thing, so in poetry the story, as an imitation of action, must represent one action, a complete whole, with its several incidents so closely connected that the transposal or withdrawal of any one of them will disjoin and dislocate the whole."[20]

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[17]_Elizabethan Critical Essays_, I, lxxiv-lxxv.

[18]_Phaedrus_ 264c, in _Dialogues_, ed. Jowett, III, 172-173.

[19]_Poetics_, 7, 1450b, trans. Ingram Bywater, Vol. XI of _The Works of Aristotle_, ed. W. D. Ross, 12 vols. (Oxford, 1934).

[20]_Ibid._, 8, 1451a.

Horace devotes the first thirty-seven lines of the Ars Poetica to his concept of unity. In this opening section, he likens a work whose parts are incongruous to a painter's representation of a horse's neck to which are joined a human head and face. He tells us that details presented in a poem must be relevant to the subject as a whole. Elaboration, he goes on to say, should not be at the expense of consistency. Though Plato's remarks apply originally to oratory, Aristotle's to tragedy, and Horace's to poetry generally, the similarity of the ideas is striking. One slight difference is that Horace has joined the conception of decorum to that of unity. But Aristotle, discussing decorum in his treatise on oratory, had led the way to Horace's merging of the two concepts of unity and appropriateness. In the Rhetoric, Aristotle considers decorum as contributing to a consistency of style in relation to three elements: the nature of the subject, the kind or quality of emotion represented, and the circumstances and disposition of the speaker.[21] As will appear, Renaissance theorists of poetry enlarge classical concepts of decorum to a point where it becomes very close to the modern acceptation of unity as overall harmony and integrity in a work of literary art.

With reference again to the Latin epistolary critique, one should note also a significant later passage which deals both with matter to be imitated and with unity. This passage of the Ars Poetica contains the famous phrase "in medias res," which Spenser paraphrases as "thrusteth into the middest."[22]

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[21]Rhetoric iii.7, 1408b, trans. W. Rhys Roberts, Vol. XI of The Works of Aristotle, ed. W. D. Ross, 12 vols. (Oxford, 1934).

[22]"Letter of the Authors," Works, I, 169.

The significant lines from Horace are:

> Atque ita mentitur, sic veris falsa remiscet,
> Primo ne medium, medio ne discrepet imum.[23]

Howes's translation for these lines is given below since it conveys the sense with emphasis more appropriate to the matter at hand than do any of the contemporary translations, like those of Queen Elizabeth's or Ben Jonson's, for example.

> And so [the poet] adroitly mingles false with true,
> So with his fair illusions cheats the view,
> That all the parts--beginning, middle, end--
> In one harmonious compound sweetly blend.[24]

The previous chapter affords numerous illustrations of the way in which Spenser "mingles false with true" in the poem. It is now time to ascertain whether he joins "beginning, middle, end" into "one harmonious compound." If he does not, the lack must certainly be attributed to failure of execution, not to want of authoritative precept!

The Shepheardes Calender, Spenser's earlier pastoral, is set in a time-frame of the yearly seasons. Colin Clout, a kind of sequel to the Calender, is set in a time-frame of a shepherd's day. The more concentrated time span of the later pastoral helps to focus and give compression to the action. The third person narrator opens the poem with a description of Colin piping to his bucolic companions. He closes it with the statement that Colin, having

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[23]Lines 151-152.

[24]The Art of Poetry: The Poetical Treatises of Horace, Vida, and Boileau, ed. Albert S. Cook (Boston, 1892), p. 12. The classical translations of Francis Howes (1776-1844) were published between the years 1806 and 1846, inclusive (DNB).

finished, rises and departs, followed by the other shepherds, who are reminded by the onset of darkness that it is time to lead their flocks into the fold for the night.

Within the enveloping action, totalling nineteen lines at the beginning and end of the poem, there is the colloquy, technically a dialogue, between Colin and the other nine shepherds and shepherdesses. In this colloquy Colin is the principal speaker, reciting 730 of the poem's eight hundred dialogue lines. Colin begins his discourse in response to a request by Hobbinol to tell of his recent adventures abroad. The remainder of his discourse is a single sequence of thoughts. This sequence describes the circumstances leading up to Colin's visit to court, the ocean voyage, the activity at court, and the reflections arising from that visit.

The enveloping action presented in the words of the third person narrator provides a framework for Colin's speeches. The interplay between Colin and the other shepherds gives a dynamic cast to the poem and serves to focus attention upon Colin as the leading spokesman. So large a portion of the entire dialogue, in truth, is given over to Colin's discourse that his speeches are in effect a monologue. The fact that his discourse is relatively closed in the sense that questions and remarks volunteered by the group do not really cause Colin to alter his views makes the monologue character of the poem more pronounced.

The mediation of the interlocutors at strategic places in Colin's "monologue" serves to structure his discourse, making its continuity clear to the reader. Accordingly, once the framework has been established--once the scene

has been set, so to speak--the poem needs a minimum of intervention by the
third person narrator. His role is pretty much reduced to providing conver-
sational tags.

With reference to the near monologue by Colin, does this monologue, the
core of the entire poem, relate to a single subject? The chapter on "Imagery"
brings out that the substance of Colin's entire discourse is unified in one
sense by being matter that can be termed either pure pastoral or adulterated
pastoral. If it belongs in the latter category, it is material that prior
eclogists like Virgil, Mantuan, Petrarch, Marot, and others, had assimilated
to pastoral poetry. The reputation achieved by these users of the medium
provided ample warrant for Spenser to incorporate the same topics into his
bucolic poem.

But since a collection of topics even if related in various ways to a
single genre can hardly of itself add up to any meaningful unity in a poem,
one must go further and inquire into the way Spenser employs this material
in Colin's speeches. One way that this material does _not_ appear is as a
succession of abstract truths. It occurs rather in Colin's discourse as the
natural expression of his character. Colin seeks to formulate his own senti-
ments in such a way as to influence others. The material thus takes on a
distinctly personal and emotional coloration appropriate to the speaker's
character as revealed in the poem.

Who, then, is the fictive character Colin Clout? He is first of all a
follower of Tityrus--the common designation for Virgil, scholar poet par
excellence, in the Augustan's capacity as a pastoralist. A disciple of the
most learned poet of the Augustan Age, Colin is passionately interested in

knowledge. As a poet Colin takes delight in vying with the Shepherd of the Ocean in an exchange of songs. Moreover, he judges and encourages Cynthia's shepherd-poets. The spokesman of the poem is in turn a lover who pays court to the lady of his choice in the stylized vocabulary of chivalric love. The Colin of the poem is also a moral philosopher. As such he expresses in Neo-Platonic and biblical terms surpassing admiration for true virtue as realized principally in the person of the Queen and her gracious ladies; as such, in virulent language, he denounces vice as incarnated in the servitors of depraved love at court. And, finally, Colin is a religious man who speaks feelingly of God's bestowal of gifts upon the land, gifts which graceless men shamelessly abuse. Elsewhere in the poem he praises, in terms largely of pagan mythology, the divine Power which out of love created the earth and peopled it through the institution of marriage. The diverse topics are seen to be polarized around Colin's person in his respective roles of poet, lover, moral philosopher, and religious believer. His utterances come to the reader in the vox humana of one soul striving to formulate his own response to problems having an individual and a universal relevance.

These problems center on love in a broad conception fusing classical and medieval elements with Christian belief. The associations which directly link the doctrinal content of Colin's speeches--and equally those of the other interlocutors--with love, in an extension of that term beyond its common acceptation today, are not dependent on esoteric or private symbols. These associations arise naturally from the backgrounds of the poem--backgrounds of pastoralism, Platonism, classical mythology, court-of-love conventions,

and biblical allusions. They are projected throughout the poem in recurrent images.

The opening lines of the poem describe the title character as the shepherd's boy

> That after Tityrus first sung his lay,
> Laies of sweet loue, without rebuke or blame.   (ll. 2-3)

It is with an eloquent testimonial of lifelong love that Colin ends his disquisition. The passage in the middle section of the poem contains an equally fervent pledge to the lady of his choice:

> And I hers euer onely, euer one:
> One euer I all vowed hers to bee,
> One euer I, and others neuer none.   (ll. 477-479)

The remaining parts are likewise variations on the theme of love. One of these variations takes the form of a "rebuke or blame" of love.

Hobbinol's speech, which begins the dialogue, addresses Colin in terms of deepest affection--"my liefe, my life" (l. 16). Non-sentient as well as sentient elements of nature share in this feeling for Colin. When he is gone, love causes the woods to wail, the birds to stop singing, the fields to mourn, running waters to weep, and fish to lament. Colin's answer to Hobbinol is concerned largely with an expression of his feeling for another human being, who happens also to be his Queen. In Colin's words, she is "my lifes sole blisse, my hearts eternall threasure" (l. 47).

The ensuing section narrating the visit of the Shepherd of the Ocean deals with friendship--a modified form of love--between two congenial poets, who spend their time exchanging songs--

> each making other mery,
> Neither enuying other, nor enuied.   (ll. 77-78)

The lay of the Bregoge and Mulla which Colin recites to his friend also has love for its subject, but this time it is the improper love of Mulla, "Vnto whose bed false Bregog whylome stole."[25]

The myth is of significant length, occupying 55 of the poem's 955 lines. The love affair which is its subject ends in tragedy because Mulla and Bregoge conspired to disobey the express command of the latter's father, Old Mole. Such willful disobedience on the part of the lovers was no trivial matter. The reader learns from the cosmology near the end of the poem that love, set forth in a mythopoetic conception paralleling Genesis, is the central force in the universe. It had brought harmony and order out of the chaos of warring elements. Now the unquestioned authority of God over monarch, of monarch over noble, of superior over inferior down through the social strata, and including, of course, the authority of parent over offspring, is, in Renaissance thinking, an extension of the original hierarchical order which love established in the beginning. The maintenance of such an order in precarious Elizabethan times was regarded, particularly by the aristocratic class, as a prime necessity for the continuance of the stable state.[26] Of necessity, those who set themselves in opposition to that order are deemed guilty of a most serious

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[25] F.Q. VII.vi.40.4, Works, VI, 161.

[26] See Ulysses' speech on degree and order, William Shakespeare, Troi. I.iii.75-137, for a famous contemporary statement of the idea upon which men of the Renaissance placed such great importance. Ulysses, it should be noted, also mentions the flouting of parental authority ("And the rude son shall strike his father dead," [l. 115] as an illustration of that potentially rapid disintegration of society which can occur "when degree is shak'd" [l. 101]).

transgression and must be punished. In the myth the transgressors are pun-

ished. That is why Spenser speaks elsewhere of Mulla's "lucklesse loues."[27]

Another luckless love is the one Colin's visitor, the Shepherd of the

Ocean, sings about--

> Of great vnkindnesse, and of vsage hard,
> Of <u>Cynthia</u> the Ladie of the sea,   (ll. 165-166)

whom the Shepherd apostrophizes as "my loues queene, and goddesse of my life"

(l. 170).

While the voyage that the two friends subsequently take does not concern

itself with love as such, it does dwell, to a surprising extent, on order.

The account of the voyage is replete with references to titles and relation-

ships expressive of the places, superior and inferior, which various person-

ages hold. The Shepherd tells Colin that the sea is

> the Regiment
> Of a great shepheardesse, that <u>Cynthia</u> hight,
> His liege his Ladie and his lifes Regent.   (ll. 233-235)

Even the ocean has its greater and lesser gods. The Shepherd makes reference

to his own relative position of "commandement":

> And I among the rest of many least,
> Haue in the Ocean charge to me assignd.   (ll. 252-253)

Colin, a little later in the poem, answering Cuddy's question about the

land which the voyagers reached after their crossing, refers to the evidence

of God's love toward mankind and also its rejection by men of ill will:

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[27] <u>F.Q.</u> VII.vi.40.6, <u>Works</u>, VI, 161.

> For end, all good, all grace there freely growes,
> Had people grace it gratefully to vse:
> For God his gifts there plenteously bestowes,
> But gracelesse men them greatly do abuse.   (ll. 324-327)

Continuing with his experiences at court to which the travelers later proceeded, Colin descants on the shepherd-poets who "do their <u>Cynthia</u> immortall make" (l. 453). Colin speaks familiarly, in tones of warm friendship, of these worthy men, despite the fact that they are potential rivals for recognition and rewards. The criticism which he intermingles with the praise in a few instances bespeaks the frank and solicitous friend.

The eulogies of the Queen and of the elegant ladies which occupy such a large part of the section dealing with the courtly milieu express respect on Colin's part for the high position which these representatives of aristocratic society hold. The praises also express unbounded admiration for these ladies. While admiration can be considered a mild form of love, the real significance of this section vis-à-vis the subject of love is the introduction on a large scale of Platonic conceptions of it. Though flesh-and-blood women are the objects of Colin's praises, it is not as attractive members of the opposite sex that he lauds them to the skies. It is rather as embodiments of idealized virtue that he pays them such extravagant tribute. This transmutation of desire from that directed toward humans to abstract qualities originates in Platonic thought. In the <u>Phaedrus</u> and more importantly in the <u>Symposium</u> of Plato, love is not just affection or passion felt for another human being. It is an ascending scale of desire running through all nature from the physical passion of animals to the aspiration of man for the highest vision of truth. In the Neo-Platonic form of this conception--somewhere along this

ascending scale or ladder of love--desire becomes spiritualized and transfig-
ured into a quest for the reflection of the heavenly beauty that resides in
every human body as an immanence of its divinity. Imagery of luminosity, so
abundant in the section of Colin Clout under discussion, is the verbal sign
for this "influence of the heavenlie bountifulness."[28]

The satirical section that follows Colin's glorification of court life
is a "rebuke" of love. In it, Colin employs Neo-Platonic terms to denounce
wicked court followers. With love in its higher stages directed toward the
pursuit of virtue--the good, the true, and the beautiful--the reverse of the
force at the same conceptual level is vice--the inclination toward the bad,
the false, and the ugly. The "misfaring" (l. 758) resulting from this evil
inclination on the part of the courtiers is the burden of Colin's obloquy.
The section closes with Colin's diatribe against the most flagrant of the
evils practiced at court--licentious love.

Contrasted with Colin's depiction of licentious love is his account of
sacred love in the ensuing section of the poem. According to Colin, this
latter kind of love preceded creation, itself forming the world by the power
of concord. With beauty as the bait, men and women are drawn to each other
for the purpose of multiplying their kind. Love, Colin goes on to say, is
lord of the world by right and rules it by his powerful commands. The "vaine
votaries of laesie loue" (l. 766) described earlier are "outlawes" (l. 890),

> For their desire is base, and doth not merit,
> The name of loue, but of disloyall lust.   (ll. 891-892)

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[28]Castiglione, Book of the Courtier, p. 343.

It is interesting to note that Melissa, in a characteristic passage of graceful transition, sums up Colin's long speech (ll. 835-894) as devoted to "loue and beautie" (l. 897)--elements which she explicitly equates with the moral quality of virtue, when she says

<div align="center">
all wemen are thy debtors found,
That doest their bountie still so much commend.   (ll. 901-902)
</div>

Bountie is here used to denote "goodness in general, worth, virtue,"[29] a meaning now obsolete.

Colin's discourse in the poem explores the subject of love in the traditional Renaissance acceptation of the word. The love treated here, though spiritualized, is largely a personal love, which finds its outlet in human associations. The conception in Colin Clout never extends to the uppermost heights of the ladder as it does in the Hymnes of Heavenly Love and Beauty. It is worthy of note, however, that love on the level of the world is accorded full and favorable recognition by Colin for its own values.

The foregoing sketch shows how the poem centers on the subject of love. This conclusion, however, is in disagreement with that of one recent critic, who states that the poem is mainly concerned with the relationship between the poet and society. He declares: "the principal subject of this eclogue

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[29]OED, s.v., bounty, derives the word from L. bonitat-em, goodness. The latest OED quotation for the meaning here given is from Drummond of Hawthornden's Cypress Grove (1711). De Sélincourt, in the glossary of his one-volume Oxford edition of the Poetical Works, s.v., bountie, bounty, also gives "goodness, virtue" as the meaning of the word occurring in two books of the Faerie Queene. Another form of the word has the same obsolete sense in the phrase "influence of the heavenlie bountifulness," quoted a few pages back from Hoby's translation of the Book of the Courtier. Opdycke translates the identical Italian phrase "effluence of divine goodness" (The Book of the Courtier, trans. Leonard Eckstein Opdycke [New York, 1903], p. 289).

[Colin Clout], the relationship between a poet and his society, is a continuation and extension of 'October.'"[30] That this relationship enters into the poem is undeniable. But there are simply too many large blocks of material that cannot be subsumed under it to warrant calling the poet's relationship to society the principal subject. Unfortunately, the critic does not follow up with proof his statement quoted above on the paramountcy of the poet-society theme. Instead, he virtually leaves the matter with the somewhat vague statement: "His [the poet's] problem is always to build Jerusalem in England's green and pleasant land, and Colin first pays tribute to the fundamental beauty and promise of English life,"[31] Smith then proceeds to discuss the poem briefly in terms of the criticism of life which the pastoral convention makes possible. This criticism, he states, facilitates a contrast between the simple and the ambitious life and between pastoral love and love at court. But the subject of the poet or artist's relationship to society receives no further mention.

A short canvass of the poem relative to the poet-society relationship will tend to show that this relationship, though worthy of notice, is not the overriding theme. Part of this relationship, as set forth in the poem, is an aspect of the dominant love motif. The shepherd's role as a poet, for example, is connected with the second of two passages expressing eternal devotion to his mistress. Colin is proud to use his poetic gift to give the world "This simple trophe of her great conquest" (1. 951). But the emphasis of the

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[30]H. Smith, Elizabethan Poetry, p. 55.

[31]Ibid.

passage closed by this line is on <u>love</u>, not on poetry. The latter is only a

<u>means</u> to an end--that end being the glorification of the speaker's beloved.

The connection of the praise of Cynthia with the Neo-Platonic strain of love

has been discussed. In two instances Colin pledges to devote his verse-making

talent to eulogizing Cynthia. The first of the instances is the one in which

Colin attempts to arouse himself by this incantation:

> Wake then my pipe, my sleepie <u>Muse</u> awake,
> Till I haue told her praises lasting long.   (ll. 48-49)

The second instance occurs in the extravagant promises Colin makes to "endosse"

(l. 632) Cynthia's name in every tree and to teach the speaking woods and mur-

muring waterfall to vocalize it. Colin declares that his lays will immortalize

Cynthia's fame.

The other part of the poet vis-à-vis society relationship is an aspect of

more generalized matters. There is in <u>Colin Clout</u> no extended concentration

on the particular problems of the poet <u>qua</u> poet which is to be found in the

<u>October</u> eclogue of the <u>Calender</u> or in the <u>Tears of the Muses</u>. The main lines

of the sequence in <u>Colin Clout</u> which deal with Colin's poetic ambitions can

be quickly summarized. The Shepherd of the Ocean recognizes Colin's superb

poetic gift. He urges him to leave that waste where he is "quite forgot"

(l. 183) and proceed to Cynthia's court. There he may expect to win fame and

fortune. This advice Colin heeds. Once at court, he is privileged to read

his poetry to Cynthia herself, who finds delight in it. Colin praises the

poets at court and advises them to raise their sights to higher genres so that

they may merit greater recognition.

When Colin completes his recital of praise for the distinguished inhabi-
tants of the court, Thestylis poses the inevitable and crucial question:

> Why Colin, since thou foundst such grace
> With Cynthia and all her noble crew:
> Why didst thou euer leaue that happie place,
> In which such wealth might vnto thee accrew?
> And back returnedst to this barrein soyle,
> Where cold and care and penury do dwell.   (ll. 652-657)

Colin's reply, in essence, is that evils of the most abhorrent kind coexist
along with the good at court. His comparatively brief experience, he assures
his auditors, enabled him to witness enough of these "enormities" (l. 665)
so that he

> Durst not aduenture such vnknowen wayes,
> Nor trust the guile of fortunes blandishment.   (ll. 670-671)

The particulars of the "misfaring" (l. 758) of the base courtiers which
Colin presents are of such nature as to discourage anyone who wanted to make
his way in court society. Only a few of these abuses or circumstances, like
the small regard for learning, disadvantage the poet qua poet. In this con-
nection, it is worth noting that Hobbinol does not construe Colin's castiga-
tion of the court as applying exclusively or even mainly to poets. He takes
issue with Colin on the ground that the latter's condemnation is too sweeping;
he reminds Colin that some physicians, translators, teachers of science, and
others, have fared rather well at court. If Colin were concerned with the
status of poets alone, his natural reply would have been, "Yes, members of
these other professions succeed at court, but not poets!" Instead, he con-
cedes the truth of Hobbinol's remonstrance, agreeing that

> amongst them bee
> Full many persons of right worthie parts,
> Both for report of spotlesse honestie,
> And for profession of all learned arts.   (ll. 751-754)

Colin speaks, then, of the failure of worthy men in general to receive their just deserts at court. This being true, one can hardly subsume the long section of satire mainly under the topic of the _poet's_ relationship to society.

While the details bearing directly on this relationship do not loom large in the poem, it is possible, of course, to maximize their significance. One can contend that, after all, the central narrative episode, Colin's sojourn at court, springs from this motif. The trip to the court is the result of his decision to try his fortune at court as a poet. The environment there, he assumes, is more conducive to winning fame and fortune than that "waste" (l. 183) where, according to his visiting friend, he had been banished "like wight forlore" (l. 182). The weakness of this line of argument is that it fails to account for the conjunction of Colin's _entire_ discourse with love. Though Hallett Smith is the only reader who has voiced an opinion on the matter in print, there are undoubtedly other readers who, like him, tend to overvalue the poet-versus-society role in _Colin Clout_. Such a tendency may arise from their assuming, without warrant, too close an identification between Colin Clout, the title character, and Spenser, the historical person, who is now generally remembered as a poet only.

The discussion up to this point has shown the unified design of the poem. In it the reader's attention is confined to a single group of characters who are involved in a particular situation for an unspecified portion of a single day. The single situation remains the same throughout the poem: Colin's presentation, before a group of attentive and responsive listeners, of the circumstances leading up to his sojourn at court and the reflections arising

from a recollection of that sojourn. Colin's presentation, set forth with emotional fervor appropriate to his protean pastoral role as shepherd, poet, lover, and moral philosopher, explores the problem of love. The conception of love explored in Colin's discourse is that which finds its associations in the world of men. Elsewhere Spenser epitomizes this conception in the statement, "loue is the lesson which the Lord vs taught."[32] The basis of the poem's organization thus set forth seems eminently logical. But is there, one wonders, a larger unity going beyond this dialectic and extending the matter exploited in the poem into the realm of the "general reason of things," which Sidney refers to as coming within the special province of the poet? The present writer believes that there is.

To present this view, it is necessary to recapitulate what were called in Chapter VI on "Tone and Emotion" the thematic divisions of the poem. Since it has been shown that the content of the entire poem pertains directly or indirectly to love, it becomes more accurate now to term these divisions schematic units. They are, it will be recalled, five in number, as follows: (1) the pastoral ideal (11. 1-327); (2) the courtly ideal (11. 328-647); (3) the perversion of the courtly ideal (11. 648-794); (4) the Neo-Platonic notion of love as the great moving force of the universe (11. 795-902); and (5) the praise of Rosalind (11. 903-951).

The first part describes the atmosphere of simplicity and contentment that prevails among the shepherds. The myth of such a state was firmly fixed in the mind of Renaissance readers of pastoral verse, which from Theocritus

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[32]Amoretti, Sonnet LXVIII, Works, VIII, 223.

forward had contrasted the rural and the urban way of life. But even among
Arcadian surroundings there exists the possibility of wrongdoing. The story
of Bregoge and Mulla which Colin sings is an example of how even amidst scenes
of simple nature a single misdeed may breach the original order and tranquil-
lity imposed upon the world by the power of love. Moreover, within the seem-
ing peace of rural habitation, there is the possibility of crudeness, even of
savagery and violence. All is not benign nature, as Colin makes abundantly
clear in the passage where he speaks of "wayling," "bloodie issues," "griesly
famine," "nightly bodrags," and "rauenous wolues."

The second section depicts the court as the acme of civilization--the
culmination of social progress. It is the seat of the Prince ruling by di-
vine right. It is the Parnassus of elegance and learning. It is the lodestar
for men who wish to advance honorable ambitions by honorable means. It is the
cornucopia, from which may flow wealth and power in tangible forms--titles,
grants, patents, privileges--in short, all manner of material rewards.

The third section portrays the seamy side of court life. The possibil-
ities of material advancement attract the unscrupulous equally with the honor-
able. Rivalry sets in motion an unseemly struggle for aggrandizement by men
whose dispositions are such that they will stop at nothing to gain their ne-
farious ends. In this mad scramble by schemers and rascals, the honest man
who seeks to rise by merit has no chance at all. Among the former, ill-gotten
gains lead to idleness, and idleness leads to depraved love and other vices.

The fourth section alters the locus of man's choice: it removes it from
meadow and court and places it in the realm of thoughtful action--in the
province of love as the original creative force of the world--love, the

everlasting counter force against the vicissitudes of place and chance.

The final section glorifies the love of one man for one woman.

Now if one regards these five respective units in the nature of plot components, opposed one to another, one can postulate that neither the pastoral ideal, with its suggestion of contentment through the contemplative, unambitious life, nor the courtly ideal, with its suggestion of self-realization through the active life, is wholly satisfying. Both possess distinct advantages and drawbacks. The benefits of one, moreover, cannot be gained without giving up the benefits of the other.

But the fourth unit--love as a universal force--places the focus of desire on a higher plane than either of the preceding two alternatives. It therefore resolves the conflict between the pastoral ideal of leisure and contentment on the one hand and the courtly ideal of culture and activity on the other. It does this by reconciling the best parts of the two into a single sublimated ideal of love. Love in its ideal form stands forth as a kind of king--"Lord of all the world by right" (l. 883)--who has his Heavenly Court not at Nonsuch, Oatlands, Whitehall, or Greenwich; who has his Garden not in Arcadia or at Kilcolman; but who has both Court and Garden everywhere and forever.

The ideal of love into which Spenser has reconciled the two positive ideals of pastoralism and courtly grace are, in the final section, brought directly back into the normal human atmosphere of the poem by giving to this abstraction a habitation in the world and an incarnation in a lady named Rosalind.

Such is the universal applicability of the poem and one important reason for its lasting appeal--that it gives eloquent expression in the vox humana of one individual to a fundamental problem by no means restricted to the Renaissance: contentment and self-sufficiency as symbolized by the pastoral life over against restless striving for fame, wealth, and power as symbolized by the courtly life and epitomized in the Marlovian phrase, "aspyring minds."

As between the pastoral and the courtly ideal, the poem suggests that there is a third ideal which both reconciles and transcends both--that of love. To find this ideal for himself man must make many "agonizing reap-praisals" and harsh choices; to achieve it, he must make difficult sacrifices. If he would live at peace with his conscience and his God, he can do no other.

Construing the five sections seriatim as "plot" components in this way enables one to perceive, for the first time, the rationale of their order. The sequence of these sections is determined by the need to pose the problem and to suggest a solution. The first three sections thus establish analogies and contrasts vis-à-vis the pastoral and courtly ideals. The last two sections resolve the dilemmas posed by these comparisons.

All five parts combine to illuminate a problem philosophical in nature but neither highly abstract nor impractically theoretical: how best to live in the world. Spenser shows the very human and highly personal nature of the problem by having one believable and recognizable personage "experience" it in its various aspects. Spenser employs Colin Clout, a sympathetic imaginary character, who bears some features of resemblance to his creator, to present in first person narrative a posture of imagined affairs. These imagined affairs are analogous, not only to the real affairs of his creator, but to

those of his creator's learned compeers as well.

Though the posture of imagined affairs set forth in the "experience" of Colin Clout is applicable as allegory to all mankind, it has special interest for members of the aristocracy and for those anxious to establish themselves or to rise in courtly society. Spenser himself belonged to this numerous group, which included as typical members other poets like Fraunce and Daniel, scholars like Florio and Harvey, and courtiers like Raleigh and Sidney. The personages in the poem are shepherds only by a conventional fiction; they represent, in rather thin disguise, people of standing in the realm, including her who occupied the highest place in the aristocratic hierarchy.

It is especially to this class, united in their adherence to aristocratic ideals and in their respect for learning and the arts, that Spenser addresses himself in Colin Clout. Adaptation to accord with the presumed desires of these learned compeers may well have suggested the theme. The same accommodation to this ideal audience envisaged for the poem helps account for the special characteristics of the figures, the diction, the versification, the imagery, and the tone and feeling. It helps explain the relation of these elements to something outside themselves.

Spenser could count on members of the elite set to appreciate to the full his virtuosity in handling these elements of style and tone. And by means of this same virtuosity he could also separate himself as far as possible from the "Poet-apes."[33] Commitment of his court poem to print placed him in inevitable association with these poetasters. In this connection it may be

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[33]Sidney, Apologie, in Elizabethan Critical Essays, I, 205.

recalled that E. K., the editor of Spenser's earlier pastoral printed in 1579, had deliberately invited comparison between the new poet and the numerous tribe of mere versifiers, whom he excoriates as "the rakehellye route of our ragged rymers . . . which without learning boste, without iudgement iangle, without reason rage and fome."[34] Spenser's incorporation in the poem of effects especially chosen to merit the approval of the favored audience need not be censured as proof of timeserving on his part. The court group actually possessed a highly cultivated taste in letters. Indeed, if Spenser was to remain true to his conception of the poet's high role, he needed to exert his utmost poetic powers to please that audience. In the "Letter of the Authors" he embraces with enthusiasm the standard conception of the poet's role--to serve as a moral preceptor, teaching through aesthetic means. On this principle, the audience could profit from the poet's vision of truth only through being moved by the poem. They could be moved by it only as a consequence of their delight in it. Without unqualified acceptance by this discriminating audience of the recherché effects which the poem exhibits, its cause would be unfulfilled. Accordingly, the elaboration of Colin Clout represents on Spenser's part a consciously employed adaptation of means to end.

Lesser poets than Spenser who attempt to write court poems of display often fail to win favor in the higher circles of polite society because they

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[34]Dedicatory Epistle to S.C., Works, VII, 9.

lack the skill to conceal their art,[35] or they lack the taste to know when to stop.[36] In the former case, the result of the poetaster's labor may be no more than "huge words vphoorded hideously, / With horrid sound though hauing little sense";[37] in the latter, the fruit of the versifier's efforts is all too often "rymes of shameles ribaudrie / Without regard, or due Decorum kept."[38]

The principle of "Decorum" alluded to in the above quotation from Spenser's Tears of the Muses deserves special notice at this juncture. It is the nexus, as it were, between the audience at which Spenser aims and the elaboration of poetic effects discoverable in the poem. Accordingly, it can also be thought of, to change the figure, as a kind of magnet which polarizes these elements along certain lines of force to give them unity.

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[35]The familiar classical principle of art concealing art is eloquently expressed in Quintilian, Institutio Oratoria I.xi.3, I, 184: "The height of art is to conceal art." (Quintilian's own words are: "Nam si qua in his ars est dicentium, ea prima est, ne ars esse videatur."). The principle finds strong support in Renaissance poetic theory. Cf., for example, Sidney, Apologie, in Elizabethan Critical Essays, I, 203: "I haue found in diuers smally learned Courtiers a more sounde stile then in some professors of learning: of which I can gesse no other cause, but that the Courtier, following that which by practise hee findeth fittest to nature, therein (though he know it not) doth according to Art, though not by Art: where the other, vsing Art to shew Art, and not to hide Art (as in these cases he should doe), flyeth from nature, and indeede abuseth Art"; and Puttenham, p. 302: "we doe allow our Courtly Poet to be a dissembler only in the subtilties of his arte: that is, when he is most artificiall, so to disguise and cloake it as it may not appeare, nor seeme to proceede from him by any studie or trade of rules, but to be his naturall."

[36]Excess of any kind violates poetic decorum, which prescribes, among other things, the principle of "ne quid nimis" (Puttenham, p. 155).

[37]T.M., ll. 553-554, Works, VIII, 78.

[38]Ibid., ll. 213-214, p. 69.

Spenser's observance of decorum is what chiefly invests his poem with a peculiar distinction and gives it, in its totality, a harmonious effect. Insistence on this principle, defined by Puttenham as the "good grace of euery thing in his kinde,"[39] is an invariable tenet of Renaissance criticism.[40] Puttenham conceives the principle in a somewhat wider sense than that accorded to it by classical authors, from whom it is derived. Perhaps because of the close association of decorum with the social distinctions which pervade Tudor life and letters,[41] Puttenham as a courtly writer[42] places greater stress on the principle of propriety than do some of the other critics. But his views are especially germane as very likely approximating those of Spenser, inasmuch as the latter's associations and sympathies were, by deliberate choice, with the aristocratic class. Puttenham devotes the twenty-third chapter of the *Arte of Poesie* entirely to decorum, which he advisedly calls "the line and leuell for al good makers to do their busines by."[43] In this chapter he places particular stress on the high degree of taste and experience requisite to judging adequately a writer's success in maintaining decorum:

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[39] Page 262.

[40] Spingarn, *Literary Criticism in the Renaissance*, p. 87.

[41] Cf. *ibid*.

[42] Puttenham, pp. xxiv-xxv. Puttenham, like Spenser, dedicated his *opus magnum* to Queen Elizabeth (n. opposite p. 1).

[43] *Ibid*., p. 261.

and verely it seemes to go all by discretion, not perchaunce of euery one, but by a learned and experienced discretion, for otherwise seemes the decorum to a weake and ignorant iudgement, then it doth to one of beter knowledge and experience: which sheweth that it resteth in the discerning part of the minde, so as he who can make the best and most differences of things by reasonable and wittie distinction is to be the fittest iudge or sentencer of [decencie.][44]

Now the "discretion" of which Puttenham speaks was peculiarly within the province of Spenser's courtly audience to exercise when it came to this all-important matter of decorum. The leading aspects of a poem to which decorum or "decencie" apply are set forth by Puttenham in the following pronouncement:

But by reason of the sundry circumstances, that mans affaires are as it were wrapt in, this [decencie] comes to be very much alterable and subiect to varietie, in so much as our speach asketh one maner of decencie, in respect of the person who speakes: another of his to whom it is spoken: another of whom we speake, another of what we speake, and in what place and time and to what purpose.[45]

Puttenham regards decorum as the application of the poet's sensitivity in the intellectual, emotional, and aesthetic areas to the demands of his subject when that subject is adequately conceived and when it is presented under varying artistic conditions. Decorum, in Puttenham's view, assumes the subordination of form to matter. Puttenham's concept of decorum as a flexible[46] and all encompassing literary principle accords with its general acceptation

[44]Ibid., p. 263.

[45]Ibid.

[46]Ibid., lvi.

in Spenser's day.[47] This construction of the principle goes far toward suggesting the reason for the variations in style and mood found in the poem. Spenser constantly adjusts both to suit the changing relationships among the various bases for decorum familiar to educated readers.

The preceding chapters have frequently invited attention to ways in which Spenser observes decorum in Colin Clout. In many cases, however, both considerations of economy and the more pressing demands of the immediate topic have precluded signalizing particular devices and techniques as examples of decorous observance on the author's part. In any event, to pass in review, at this closing juncture, some notable instances of Spenser's imaginative response to the regulating principle of decorum will demonstrate the way in which he harmonizes by reference to this "line and leuell" rhetorical figures, diction, versification, tone and feeling.

In the chapter of his Arte entitled "Of Figures and Figuratiue speaches," Puttenham takes great pains to caution against violation of decorum in the

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[47]Cf. Roger Ascham, The Scholemaster (1570), in Elizabethan Critical Essays, I, 23: "And here, who soeuer hath bene diligent to read aduisedlie ouer Terence, Seneca, Virgil, Horace . . . and shall diligently marke the difference they vse, in propietie of wordes, in forme of sentence, in handlying of their matter, he shall easilie perceiue what is fitte and decorum in euerie one"; and Sidney, Apologie (1595), ibid., p. 160: "Poets hath chosen verse as their fittest rayment, meaning, as in matter they passed all in all, so in maner to goe beyond them: not speaking . . . words as they chanceably fall from the mouth but peyzing each sillable of each worde by iust proportion according to the dignitie of the subiect." Modern scholars comment also on this pervasive function of decorum as conceived by Renaissance poets. Cf. Renwick, Essay, p. 75: "Decorum controlled the arrangement of phrase, the use and the choice of images and figures; above all, it controlled the first element in style, the choice of words"; and Tuve, p. 192: "Propriety or decorum was the basic criterion in terms of which all the others were understood."

use of figures, which, according to him, could result from "any foule inde-
cencie or disproportion of sound, situation, or sence."[48] Thus the poet was
considered to be under obligation to choose figures with due regard for "the
cause and purpose he hath in hand."[49] This Spenser indeed does throughout
the poem. Examples come readily to mind. The sea-pastoral figure, <u>allegoria</u>
(ll. 240-263), for instance, represents a happy choice on Spenser's part. It
is particularly suited to honoring tastefully the Queen and one of her favor-
ite lieutenants. Through a topographic myth, <u>topographia</u> (ll. 100-155), Spen-
ser has Colin recount a charming tale with a delicately concealed but signifi-
cant moral.

When Spenser wishes to elevate the style in "speciall regard to all cir-
cumstances of the person"[50] he uses ornate figures of high connotation. Il-
lustrative of such figures are the series of similes in Colin's speech (ll.
590-615) lauding the words, deeds, looks, and thoughts of Cynthia. These sim-
iles, it will be recalled, are all very close in phrasing to similes occurring
in the Song of Solomon. Colin, in his role of a humble shepherd who pays trib-
ute to one far above him in rank, appropriately prefaces this extravagant pane-
gyric with <u>meiosis</u> (ll. 590-591), a figure of diminution.

When Spenser wishes to impart a quality of great excitement and stimu-
lation to a passage, he selects figures especially efficacious to this end.
Colin's speech (ll. 464-479) in which he expresses passionate devotion to

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[48]Page 155.

[49]<u>Ibid.</u>

[50]<u>Ibid.</u>

Rosalind is a structured sequence of emotion-arousing schemes: exclamatio
or exclamation, expolitio or amplification by variation of phrase, syna-
throismus or "the Heaping figure,"[51] and acclamatio or climactic summary.
These major schemes of thought and amplification are interlaced with figures
of harmonic repetition, anaphora and paroemion, and capped by antimetabole
and antistrophe, word play employing verbal opposition and repetition.

Decorum in the use of figures is achieved not only by their being per-
fectly adapted to their function in a given situation. It is achieved also
by reason of the satisfaction inherent in the patterning itself, provided the
execution is sufficiently artistic. In this connection it is helpful to re-
call that one of the Renaissance synonyms for decorum is "comelynesse."[52]
Thus the mosaic of figures in Colin's grandiloquent avowal of vassalage to
Rosalind just mentioned not only induces the kind of stimulation fitting to
the circumstances, but it also affords delight to the reader alerted to recog-
nize the particular patterns involved. The educated Elizabethan was, of
course, thoroughly accustomed to listen and look for rhetorical patterning.
Identifying the precise figures employed in a given passage of poetry was for
him an act of high intellectual pleasure.

With respect to diction, Spenser employs enough archaic locutions to give
a rustic coloring to the language, but not so much as to make the language
seem outlandish. When necessary, he adapts some words and borrows others from

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[51]Ibid., p. 236.

[52]Ibid., p. 262.

Romance vernaculars, but he takes care to make these innovations follow established linguistic patterns. Adaptation of vocabulary to situation and subject is characteristic. To represent sadness, he chooses monosyllabic words with long vowels, as in the all-nature-mourns speech of Hobbinol (ll. 16-35); to dignify the passages on the poets and ladies at court (ll. 380-451, 485-577), he employs abstract words and phrases from the courtly vocabulary; and to inveigh against base courtiers (ll. 680-730, 749-770, 775-794), he finds concrete words of vulgar currency.

The choice of the heroic stanza for the versification, too, is right. The stanza form is not too elaborate to go with the pastoral motif or with the predominantly middle style in which the poem is couched. The fairly long verses and alternate rhymes lend themselves to a stately movement in keeping with the important subject and fundamentally serious tone of the poem. Then, also, the five-foot measure facilitates varying the caesura to simulate natural speech rhythms. The iambic meter, of course, is likewise ideal for a poem which is almost entirely in dialogue form. At the same time, the quatrain pattern facilitates larger groupings to form strophic speech units.

The outward aspects of style just discussed--formal figures, vocabulary, and versification--conform to the demands of decorous usage; so also does the inward aspect of style, imagery. Spenser's use of imagery--the mediation of sensuous, emotional, and intellectual experience through the re-creative aura of words, phrases, and larger rhetorical structures--is particularly apropos in Colin Clout. The expectations of his discriminating audience--expectations reflected in received poetic theory--placed certain demands upon him. The

success with which Spenser meets these demands constitutes the measure of his "propriety" in the poem. He was expected, for example, to maintain an overall balance between the experience and the representation of it. The representation had to be "imitative," not direct or "realistic." It had to have more than an individual interest or application: it also needed to possess a universal relevance. It had to command intellectual assent, but it could not afford to overlook one of the readiest paths to that goal--appeal to the physical sense. It had, in other words, by a series of "fictions" to add up to a significant meaning; yet these "fictions" had to stay within the realm of the recognizable.

All imaging in <u>Colin Clout</u> serves as a means to afford the peculiar pleasure which arises from the maintenance of this delicate and deliberate interplay of fact and fancy. For example, the visual description of the ship (ll. 212-223) is partly consistent with objective representation of such an object. Yet the fact that the "picture" is embodied in one of the conventional "colors of rhetoric"--in this case, <u>prosopopoeia</u>--has the effect of muting the sensory stimulation for the reader. In other cases, the image only partly succeeds in conjuring up before the reader's mind the actual world of sight or sound because the passage containing the image echoes a classical prototype.

The pervasive image of the poem--the pastoral allegory--is, of course, the principal device for veiling reality in the poem. By means of it, Colin is not Spenser but a "shepheard" (l. 14). Cynthia is not Queen Elizabeth but "so great a shepheardesse" (l. 369). Her demesne is not England, Scotland, and her overseas possessions, but "hills and pastures" (l. 238). The officer

in charge of the southwestern coastal area is not Sir Walter Raleigh, Vice Admiral of Devon and Cornwall, but the "shepheard of the Ocean" (l. 66).

The pastoral image gives aesthetic distance and for that reason provides a vantage point from which tasteful praise may be lavished upon the Queen herself and some of the highest ranking ladies in the realm. The ladies themselves appear under pastoral pseudonyms; they are adumbrated as "Nymphs" (l. 459) of Cynthia's retinue. Yet covert allusions have enabled scholars to identify all but two of the twelve with reasonable certainty. Even the praise accorded the ladies is only incidentally concerned with their individual merits; rather it is mainly directed to bringing them into symbolic relationship with abstract virtues. The transferral of praise from personal to etherealized qualities is characteristic of Neo-Platonic thought.

Especially when employed in figures of comparison, value terms which Spenser's French and Italian predecessors had assimulated to pastoral poetry furnish a controlled context for generalized blame as well as for praise. Colin, inveighing against the evils of court society, in effect reverses the Neo-Platonic value symbols employed to glorify the admirable side of court life. Such a reversal of terms, along with the employment of much coarse-grained language which is highly charged in its pejorative connotation, acts to "diminish" the subject. It lowers the style to accord with the dictates of decorum, which call for the base style in satire.

The pastoral allegory, the primary image of the poem, with its contextual richness and resultant built-in tensions, permits the poet to pose, and also to suggest a solution for, a universally engrossing problem. The conceptual import, arising in part from the delicately maintained balancing of fact and

fiction, is in itself a product of the poet's adherence to the demands of decorum. This "meaning" gracefully concealed until the end of the poem beneath the interplay of reality and imagination is, of course, not neatly summed up at the poem's conclusion. For the poet to have done this would have been for him to violate the "maner of decencie, in respect of the person . . . to whom it is spoken" by insulting the intended reader's intelligence. Indeed, the "meaning" cannot successfully be stated even in a paraphrase since it is organic to the poem. Perhaps its character can only be shadowed figuratively as a kind of point where parallel lines of fact and fiction meet.

The preceding section highlights some of the ways Spenser keeps decorum with respect to stylistic elements in the poem. The emotional drive of Colin Clout necessarily arises out of these elements. In one sense, then, the summary just given of the manner in which the style is rendered consistent by being subordinated to commonly accepted criteria of decorum can be considered to include--and does, in fact, include--attitudinal aspects of the poem. In another sense, however, the poem's orectic climate is a kind of entity in itself which adds up to more than the sum of its contributing parts. Thus viewed, the attitudinal plexus may be regarded as a prime integrating factor in the poem. Specifically, tone and feeling, operating within a mechanism of voice and address, play a vital role in determining how the whole poem should be "taken."

That Renaissance poetic theory considers these phenomena as coming within the province of decorum is manifest from Puttenham's definition quoted earlier in the chapter. The part germane to the present matter states: "this

[decencie] comes to be very much alterable and subject to varietie, in so much as our speach asketh one maner of decencie, in respect of the person who speakes: another of his to whom it is spoken: another of whom we speake: another of what we speake, and in what place and time and to what purpose."

In essence, there are two "voices" in the poem: that of the "outside" narrator, and that of the ten interlocutors, collectively considered. Though Colin is one of the ten members of the immediate gathering, it is probably more constructively accurate to consider his a third voice in view of the difference in tone, scale, and character between his discourse and the utterances of the others. To correspond with the two basic voices, there are actually two "audiences": one "interior," that of the interlocutors; the other "exterior," that of the courtly reading group.[53]

The interior audience of shepherds is necessary to the poem for a number of excellent reasons: to objectify the pastoral motif, to provide an atmosphere of warmth and acceptance, to give life and movement, and to make natural emotionally motivated presentations. But its presence gives rise to a difficult problem of decorum.

The third person narrator addresses the exterior audience only. His opening and closing utterances provide a pleasant introduction and conclusion for the main action of the poem. His verses, aimed at a single, relatively homogeneous audience, would present to the poet no particular problem of decorum with respect to tone or feeling. Such would emphatically not be the case for lines assigned to the interlocutors. Their speeches have to be "right"

[53] Puttenham, p. 155, lists the typical members of this group as consisting of "princely dames, yong ladies, gentlewomen and courtiers."

for <u>both</u> the interior audience of shepherds and the exterior audience of elegant readers. How does Spenser solve this apparent dilemma?

He solves it in a number of ways. First, he permits an air of naïveté to enter into the remarks of some of the interlocutors, including, in one instance, Colin himself, who evinces an inland shepherd's awe at his first sight of the sea (ll. 196-199). Coridon echoes this wonderment that the sea is "so fearfull" (l. 200). Cuddy expresses surprise that there is any land other than the one he stands upon (ll. 290-291). In a later passage (ll. 304-307) he ingenuously asks if heavenly graces also exist in that foreign land. Such comments as these, appropriate for a shepherd, naturally give rise to humor at the level of the exterior audience. Irony of this kind is particularly effective in connection with Cuddy's "artless" question about heavenly graces at court.

The second way in which Spenser maintains the dual level without "disproportion of . . . situations, or sence"[54] to either audience is by keeping a minimal difference between the perception of the immediate audience and that of the removed audience. Thus, most of the shepherds evince no trace of the naïve tendency. In fact, the remarks of some of them, notably Thestylis, are rather shrewd. Yet none of the utterances noticeably departs from character.

Third, when Colin's speeches become too lofty in mood to come from the lips of a mere shepherd, one of the interlocutors himself calls attention to its unseemliness (ll. 616-619, 823-834). In these cases Colin concedes the

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[54]<u>Ibid.</u>, p. 155.

point and explains the breech of propriety on the ground that he was "carried away" by his subject.

And, finally, Spenser solves the knotty problem of decorum inherent in the dual system of address by skillfully simulating, throughout the entire dialogue, the normal give-and-take of friendly conversation. Hobbinol expresses deep concern and affection for Colin in his welcoming speech:

> Colin my liefe, my life, how great a losse
> Had all the shepheards nation by thy lacke?   (ll. 16-17)

Thestylis colloquially exclaims at the end of Colin's song of the Bregoge and Mulla, "Now by my life this was a merry lay" (l. 157). When Colin completes his praise of the poets at court, Lucida comments with mock asperity, "Shepheard, enough of shepheards thou hast told" (l. 457). Lucida "joshes" Colin because Rosalind has been "to that swain too cruell hard" (l. 909). These piquant sentiments go well with the bucolic conversazione. The bantering and the by-play, though relatively infrequent, tend to obscure on the surface at least and for part of the time the predominantly serious orientation of Colin's entire discourse, with its range of emotional nuances. Gravity and emotional vibrancy suit Colin's discourse, the core of the poem, because of the character he is given and because of the doctrinal content of the disquisition. The discourse is concerned with weighty and significant matters--matters actually too complex for the understanding of the fictitious (interior) audience represented as shepherds, but in perfect accord with the tastes and intellectual abilities of the real (exterior) audience of educated Elizabethans.

All in all, it is Spenser's sensitive response to the regulating principle of decorum which gives consistency to the poem. It is also mastery of

this flexible control that endears him so highly to discriminating readers of his own era.

In summary of this chapter, Spenser as a learned poet and the author of a work on poetic theory may be presumed to have been thoroughly familiar with the artistic requirement for unity in a work of literary art. Famous classical authorities like Plato, Aristotle, and Horace, with whose dicta on the subject of unity Spenser was undoubtedly conversant, stress this requirement. Nevertheless, certain modern critics have censured Colin Clout on the ground that it lacks unity. Their allegations of disunity may arise from their failure to read the poem in the light of its original literary milieu. Legouis, for example, in calling the poem inconsistent errs partly because he neglects to give weight to the standard Renaissance concept of poetry as imitative discourse, concerned with presenting feigned rather than real history.

As a matter of fact, Colin Clout conforms very well to Aristotle's prescription that a work of art be a one and a whole. The poem presents a single action occurring in one place and within the time span of a single day. That action, which remains the same throughout the poem, is the dialogue between Colin and his fellow shepherds. The dialogue itself is set within a frame narrated by a third person. The main speaker in the dialogue is Colin himself, who recites in first person discourse a single sequence of connected happenings and reflections arising from these happenings. Colin's discourse is unified in part by reason of its being confined to topics already acclimatized to pastoral poetry by Spenser's predecessors in this genre. In greater part, Colin's discourse is unified by having its topics polarized around himself,

a fictive character, in his respective roles of scholar, poet, moral philos-
opher, and devout Christian. In greatest measure, Colin's discourse, which
constitutes the heart of the poem, is unified by having its topics--Colin's
adventures and thoughts--crystallized around the theme of love, with that term
employed in its common courtly acceptation during Spenser's era.

In this acceptation of the term, all the material in the poem can be
subsumed without difficulty under the subject of love. The poem falls nat-
urally into five divisions of the subject. When these five divisions or
schematic sections are surveyed in relation to one another, they assume a
clear-cut pattern. The first three sections compare the advantages and dis-
advantages of the pastoral and the courtly ideals. This comparison poses the
problem. The last two sections set forth the alternative ideal of love, both
in its abstract and personal manifestations. This latter presentation sug-
gests a solution to the problem. All five sections concern themselves with
the intensely practical and always relevant matter of the summum bonum in
human life.

The lasting human values which the poem explores confer upon it a truly
universal quality. For a select circle of courtly Tudor readers, appreciation
of this universality was undoubtedly enhanced by the overall aristocratic cast
of the poem. It was, indeed, for the instruction and delight of this group
that Spenser originally penned the poem. The elaboration of all the elements--
subject, style, and tone--gives the poem a comprehensive consistency, causing
the whole to bear the stamp of formal artistry. Upon this quality of elegant
finish, courtly readers of the time placed great importance. In addition, the
characters, settings, and events alluded to in the poem mask, with varying

degrees of concealment, actual people, places and happenings which held special significance for members of Queen Elizabeth's court society. Finally, decorous observance on Spenser's part gives harmony to rhetorical patterning, diction, imagery, tone, and feeling in the poem. The fastidious audience, judging from Puttenham's comments, took particular pride in its ability to evaluate a poet's skill in keeping decorum. The way in which a poet observed decorum was, in fact, considered the chief means by which a true maker could be distinguished from a mere versifier. Because the classical concept of decorum reflected in its origins a longstanding system of hierarchical values and because the principle of decorum served as an indispensable artistic gauge, Spenser's sensitive response in the poem to this principle constitutes, in terms of his intended audience, a particular triumph.

In conclusion, then, <u>Colin Clout</u> stands forth as a courtly poem, composed by a courtly maker for a special group. The cause of the poem may now be stated explicitly as follows: to instill a "vertue-breeding delightfulnes"[55] in the minds, hearts, and sensibilities of a courtly audience, distinguished by learning, sophistication, and elegance.

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[55]Sidney, <u>Apologie</u>, in <u>Elizabethan Critical Essays</u>, I, 205.

CONCLUSION

It alone remains now to sum up the findings of this dissertation by
setting forth the precise contributions of the several chapters.

The introductory chapter establishes the need for an interpretative study
of Colin Clout. It bases this need on the paucity and inadequacy of existing
scholarship as literary interpretation of the poem. It sets forth the writ-
er's intention to illuminate the poem by focussing attention directly upon
the text and interpreting the constituent elements in relation to their con-
tribution to the work as a whole. The opening chapter points forward by
instancing some new insights on the poem which are revealed by the present
investigation.

Chapter II, "Colin Clout: the Book and the Poem," clears the ground for
an intensive study of the poem. It attempts to disprove Collier's theory
that non-entry of the original quarto into the Stationers' Register implies
illicit publication. No organic connection is found to exist between the
title poem and the seven elegies on Sidney bound in the volume with it. A
comparison of the texts of revised and unrevised sheet C, outer forme, of the
1595 quarto reveals that the rather minor changes of the later state serve
to correct misspellings and misprints and to refine the punctuation. Although
the Spenser Variorum, employed as the basic text for the poem, contains a
number of departures from the revised quarto text, these changes do not mate-
rially affect interpretation.

Chapter III, "Rhetorical Figures," reveals the extent and importance of rhetorical patterning in Colin Clout. Spenser employs figures both singly and in highly intricate combinations with conscious artistry to accomplish pre-determined ends. The main purposes served by the figures in the poem are to fill out details of a passage, to adjust the style in accordance with the requirements of decorum, and to generate emotive force at strategic places.

Chapter IV, "Diction and Versification," indicates that the language of Colin Clout is only moderately mannered. Though the poem is written in a variety of styles, the predominant mode is that of the familiar, toned or raised in conformity with the principle of decorum, by the discriminating employment both of ordinary literary language and of a distinctive vocabulary. Diction and versification exercise a strong reciprocal effect upon one another. The versification harmonizes with the diction in being flowing, flexible, and dignified. Analysis of a specimen passage shows how Spenser adjusts prosodic patterns to the demands of spoken discourse.

Chapter V, "Imagery," treats under three headings linguistic and rhetorical structures which, with varying degrees of obliqueness, mediate experience. Images in the first category, based on appeal to physical senses, are largely descriptive details. Descriptive images tend to be weak in sensory impact either because they lack vividness or because they imitate a conventionalized matter or mode. Images in the second category, based on appeal to conceptual associations, are concretions of character, setting, action, and thought. These concretions, dependent for their meaning upon the pastoral context of the poem, designate an order of things or beings different from empirical things or beings. Images in the third category, based on nature as figurative

formation, are mainly rhetorical figures of comparison. These figures characteristically utilize as their vehicles pastoral topics. The figures themselves are elaborated from logic-taught modes. The logical bases of the images thus formed operate to control the meaning of the images and to make them predominantly conceptual and valuative.

Chapter VI, "Tone and Feeling," clarifies the role of the attitudinal elements in helping determine how the poem should be "taken." The "action" of the poem is a bucolic _converzatione_. In essence, there are two "voices" in the poem: that of the outside narrator, and that of the ten interlocutors, collectively considered. Colin's presentation, though technically belonging to the latter voice, actually constitutes a third voice in view of the difference in tone, scale, and character between his discourse and that of the others. To correspond with the two basic voices, there are two "audiences": one "interior," that of the immediate gathering; the other "exterior," that of the courtly reading group. The dual level of address gives rise on some occasions to irony. Though the colloquy simulates the normal give-and-take of friendly conversation, the orientation of affective impulses underlying Colin's discourse is one of gravity vis-à-vis his subject--gravity containing a wide range of emotional nuances.

Chapter VII, "The Use of Personal Material in _Colin Clout_," takes up the three main views manifested by the scholarship with reference to the poem as a "verse diary." The first view accords, by implication, literal acceptance to episodes involving Spenser and Raleigh. The second view, an extension of the first, regards, also by implication, the feelings and thoughts ascertainable for the title character as a direct reflection of those attributable to

the empirical author. The third view sees the poem in the nature of a construct fabricated in part from variations on an autobiographic theme. The writer questions the propriety of giving unqualified acceptance to the first two views, which the preponderance of scholarship favors. Concurring in the third view, he feels that its implications should be further extended. Although emphasizing the oblique and refracted way in which reality appears in the poem, the writer unreservedly accepts the poem as an expression of deep artistic sincerity on Spenser's part.

Chapter VIII, "Unity," demonstrates that <u>Colin Clout</u> is a completely consistent one and a whole. The poem contains, within a narrative frame, a single "action" occurring during a shepherd's day. In this action, Colin, the chief spokesman, presents, in a drama-like setting, a single sequence of events and reflections. Colin's discourse reflects his protean pastoral roles of poet, lover, moral philosopher, and religious man. Everything spoken by Colin relates to love in its Renaissance acceptation. The poem exhibits universality because it poses and suggests a solution to a recurring human problem. The elaboration of the poem in all of its aspects of subject, style, tone, and feeling results in a construct marked by formal artistry. The harmonizing principle of this artistry is Spenser's adaptation of the classical rule of decorum. Decorum, in turn, is the hallmark of Spenser's success in gratifying the expectations of the special audience for whom he primarily intends the poem--the courtly reading circle.

The relatively circumscribed audience which Spenser seems to have conceived for <u>Colin Clout</u> has grown, in the nearly four centuries since the

poem's publication, to one of world-wide dimensions. This circumstance makes peculiarly apropos a dictum enunciated by Puttenham in the twenty-third chapter of the <u>Arte</u> with explicit reference to the poet's keeping of decorum: "the election is the writers, the iudgemēt is the worlds, as theirs to whom the reading apperteineth." Spenser needs no apology for his election! But perhaps the passage of centuries requires a little buttressing for the world's judgment. If this be true and if this dissertation has contributed in a small way to that worthy end, its purpose will have been amply fulfilled.

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APPENDIX I

THE FIGURES ILLUSTRATED FOR THE FIRST AND LAST
ONE HUNDRED LINES OF <u>COLIN CLOUT</u>

The present listing retains the classical names for figures commonly
employed by rhetoricians of the sixteenth century and adopted by H. D. Rix
in <u>Rhetoric</u> <u>in</u> <u>Spenser's</u> <u>Poetry</u>. However, in cases where a term has not been
accepted as Anglicized, according to <u>Webster's</u> <u>International</u> <u>Unabridged</u> <u>Dic-
tionary</u> (2nd ed.), an equivalent English term is set alongside the more pre-
cise Renaissance textbook term. The listing of figures is reasonably complete
with the following exceptions. (1) Because of the all-pervasiveness of
<u>paroemion</u>, or alliteration, this figure is noted only in passages included
for other figures and then only when the alliteration is very marked.
(2) <u>Hyperbaton</u>, or reversal of normal syntactical order, is noted only in the
first few instances where it occurs. The inclusion of this word scheme, so
conventional in all English poetry, past and present, would have necessitated
an enlargement of the appendix without any comparable advantage. (3) Though
Renaissance and earlier writers on rhetoric consider all interrogative sen-
tences as schemes, there seems no particular point in including actual ques-
tions, such as those, for example, that are part of the narrative framework.
Accordingly, only those interrogative forms now known as "rhetorical ques-
tions" are given. Those figures already identified by Rix in <u>Rhetoric</u> <u>in</u>
<u>Spenser's</u> <u>Poetry</u> and by Veré L. Rubel in <u>Poetic</u> <u>Diction</u> <u>in</u> <u>the</u> <u>English</u> <u>Ren-
aissance</u> are so credited.

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Line(s)	Quotation	Rhetorical Figure(s)
3	Laies of sweet loue, without rebuke or blame.	pleonasmus (pleonasm)
8	Who all the while with greedie listfull eares.	metaphora (metaphor)
9	Like hartlesse deare, dismayd with thunders sound.	comparatio (comparison)
16-18	<u>Colin</u>, my liefe, my life, how great a losse Had all the shepheards nation by thy lacke? And I poore swaine of many greatest crosse.	synonymia (synonymy), hyperbole, zeugma
22-29	Whilest thou wast hence, all dead in dole did lie: The woods were heard to waile full many a sythe, And all their birds with silence to complaine: The fields with faded flowers did seem to mourne, And all their flocks from feeding did refraine: The running waters wept for thy returne, And all their fish with languour did lament: But now both woods and fields, and floods reviue.	prosopopoeia, paroemion (alliteration) [Rix, p. 29]
30-31	Sith thou art come, their cause of meriment, That vs late dead, hast made againe aliue.	eclipsis [Rix, p. 36] hyperbaton
34-35	In thy late voyage, we thee would entreat, Now at thy leisure them to vs to tell.	hyperbaton
38-39	For a good passed newly to discus, By dubble vsurie doth twise renew it.	metaphora (metaphor)
40	And since I saw that Angels blessed eie.	periphrasis
41	Her worlds bright sun, her heauens fairest light.	synonymia (synonymy) metaphora (metaphor)
46	But in remembrance of that glorious bright.	periphrasis
47	My lifes sole blisse, my hearts eternall threasure.	synonymia (synonymy) metaphora (metaphor)

Line(s)	Quotation	Rhetorical Figure(s)
53	With hungrie ears to heare his harmonie.	metaphora (metaphor)
58	Keeping my sheepe amongst the cooly shade.	paragoge
60	There a straunge shepheard chaunst to find me out.	antonomasia
62	Whose pleasing sound yshrilled far about.	prothesis [Rix, p. 36]
72-73	Yet aemuling my pipe, he took in hond My pipe before that aemuled of many.	polyptoton
76	He pip'd, I sung; and when he sung, I piped.	epanalepsis
78	Neither enuying other, nor enuied.	antanaclasis
83-85	I would request thee Colin, for my sake, To tell what thou didst sing, when he did plaie, For well I weene it worth recounting was.	aetiologia (aetiology)
90	For loue had me forlorne, forlorne of me.	aetiologia (aetiology), anadiplosis, syllepsis [Rubel, p. 259]
92-94	But of my riuer Bregogs loue I soong, Which to the shiny Mulla he did beare, And yet doth beare, and euer will.	ploce, zeugma
851-854	So, being former foes, they wexed friends, And gan by little learne to loue each other: So being knit, they brought forth other kynds Out of the fruitfull wombe of their great mother.	compar (parallelism or balance), antithesis
855-860	Then first gan heauen out of darknesse dread For to appeare, and brought forth chearfull day; Next gan the earth to shew her naked head, Out of deep waters which her drownd alway. And shortly after euerie liuing wight, Crept forth like wormes out of her slimie nature.	distributio (division), auxesis, prosopopoeia

Line(s)	Quotation	Rhetorical Figure(s)
863-864	Thenceforth they gan each one his like to loue, And like himselfe desire for to beget.	ploce
865-866	The Lyon chose his mate, the Turtle Doue Her deare, the Dolphin his own Dolphinet.	zeugma synonymia (synonymy)
871-874	For beautie is the bayt which with delight Doth man allure, for to enlarge his kynd, Beautie the burning lamp of heauens light, Darting her beames into each feeble mynd.	sententia (proverb) ploce metaphora (metaphor)
883-886	So loue is Lord of all the world by right, And rules the creatures by his powrfull saw: All being made the vassalls of his might, Through secret sence which thereto doth them draw.	sententia (proverb) acclamatio (summary)
891-894	For their desire is base, and doth not merit, The name of loue, but of disloyall lust: Ne mongst true louers they shall place inherit, But as Exuls out of his court be thrust.	aetiologia (aetiology), synonymia (synonymy), antithesis, paroemion (alliteration) comparatio (comparison)
896-898	Colin, thou now full deeply hast divynd: Of loue and beautie and with wondrous skill, Hast Cupid selfe depainted in his kynd.	transitio (transition)
911-914	But who can tell what cause had that faire Mayd To vse him so that vsed her so well: Or who with blame can iustly her vpbrayd, For louing not? for who can loue compell?	pysma (series of rhetorical questions), antanaclasis
919-924	And well I wote, that oft I heard it spoken, How one that fairest Helene did reuile, Through iudgement of the Gods to been ywroken Lost both his eyes and so remaynd long while, Till he recanted had his wicked rimes, And made amends to her with treble praise.	periphrasis [Rix, p. 71] prothesis
926-927	Beware therefore, ye groomes, I read betimes, How rashly blame of Rosalind ye raise.	apostrophe

Line(s)	Quotation	Rhetorical Figure(s)
935-938	Not then to her that scorned thing so base, But to my selfe the blame that lookt so hie: So hie her thoughts as she her selfe haue place, And loath each lowly thing with loftie eie.	anadiplosis antithesis paroemion (alliteration)
939-946	Yet so much grace let her vouchsafe to grant To simple swaine, sith her I may not loue: Yet that I may her honour parauant, And praise her worth, though far my wit aboue. Such grace shall be some guerdon for the griefe, And long affliction which I haue endured: Such grace sometimes shall giue me some reliefe, And ease of paine which cannot be recured.	ploce compar (parallelism) anaphora meiosis
947-950	And ye my fellow shepheardes which do see And heare the languours of my too long dying, Vnto the world for euer witnesse bee, That hers I die, nought to the world denying.	apostrophe polyptoton paroemion (alliteration)

APPENDIX II

CRITICAL RÉSUMÉ OF SCHOLARSHIP

APPOSITE TO ARCHAISMS

IN COLIN CLOUT

The earliest detailed study of the archaic content of Spenserian poetry,
that by Roscoe E. Parker, "Spenser's Language and the Pastoral Tradition,"
compares the February eclogue, containing the folk tale of the Oak and the
Briar of the Shepheardes Calender, the first book of the Faerie Queene, and
the first two hundred lines of Colin Clout. Parker finds the respective
ratios of archaisms as follows: one to thirty-one (3.19%), one to about one
hundred and twenty-three (.81%), and one to ninety-one (1.1%). Considering
these three specimens as examples of early, middle, and late periods of Spen-
ser's poetic writings, Parker concludes that "Spenser's pastoral poetry is
purposely more archaic than his non-pastoral poetry" (p. 87). Although Parker
does not give the basis for assigning a word or form to the archaic category,
he states in a footnote that in his lists he has "tried . . . to include all
words which would appear archaic to an educated contemporary and to exclude
such as would not" (p. 86). Of the three archaic forms and fourteen archaic
words and meanings listed by Parker for the first two hundred lines of Colin
Clout, only two, the archaism of the prefix y- retained in the participles
ycleepe (call, l. 65) and yshrilled (sounded, rang out, l. 62) would be ad-
mitted to the category of archaisms set forth by Bruce R. McElderry, Jr. in

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his article, "Archaism and Innovation in Spenser's Poetic Diction." The criteria for archaisms are there stated as follows: "It seems reasonable to say that a word was not archaic to Spenser's contemporaries if O. E. D. gives, well scattered through this period [1500-1650], ten to fifteen quotations for it, some of them from well-known authors, and most of them in contexts where deliberate archaism would be unlikely" (p. 147). Of Parker's "archaic words and meanings," McElderry, who, incidentally, does not refer to the Parker article despite its appearance in a reputable scholarly journal and its citation in the standard Handbook by H. S. V. Jones, calls singulfs (sobs, l. 168), acmuled (emulated, l. 73), borrowings from other languages (p. 162). Needments (necessaries, l. 195) and listfull (attentive, l. 7) McElderry classifies as variant forms (p. 164). Since these words have their first citation in the Oxford English Dictionary from Spenser, it is difficult to see how they could be classified by Parker as archaisms. Parker's sith (time, l. 19 [sith in l. 30 means "since," not "time," as Parker has it]) and sythe (time, l. 23) would be eliminated under McElderry's criteria since the word occurs in the literature between 1500 and 1650 twenty-seven times (p. 148). Still another Parker archaism--atweene (in between, l. 81)--McElderry terms a dialect word (p. 150). The six remaining terms given by Parker are not referred to in McElderry's article, but since McElderry professes to list all the archaisms, presumably he would not admit them either.

The most recent work enumerating archaic terms and other specialized diction in Spenser is Veré L. Rubel, Poetic Diction in the English Renaissance, Chapter XIII, "Spenser's Poetic Diction." With reference to Colin Clout, Miss Rubel states: "Much of the archaic effect is achieved rather from

orthography and syntax than from the actual diction. For example, there are only five instances of the y- prefix in the poem--three of them, however, in markedly archaic words: yshrilled [l. 62], ycleepe [l. 65], yrapt [l. 623], ybore (pa. pple.) [l. 839], ywroken [l. 921]. The other conspicuous archaisms are areed [l. 15], cleped [l. 113], fon [l. 292], wone (dwell) [l. 307], weet [l. 927], woxen [l. 380], wyte [l. 747], and to wyten [l. 916], and the four variants cond [l. 74], kend [l. 272], kon [l. 294], and unkend" [l. 294] (pp. 257-258). Miss Rubel does not elaborate on her remark that much of the archaic effect is achieved from orthography and syntax rather than from actual diction, nor, like Parker, does she define her criteria for the inclusion of terms as archaisms. One might, however, infer from her fairly frequent references in the footnotes to Speght's edition of 1598 of Chaucer that she regards words glossed by Speght as archaisms.

The y- formations are conceded by McElderry to be archaisms, although his comment on them (along with the inflectional -en, not found in Colin Clout) is significant: "It is very difficult to tell how far these forms were felt to be archaic by Spenser's first readers; certainly they did not much obscure his text" (p. 157). Of the verbs mentioned by Rubel, McElderry includes wroke(n) (p. 152), but specifically excludes clepe, grouping it with words that "we tend to read into them an archaism not there when Spenser used them" (p. 157). The Oxford English Dictionary comments on the frequent occurrences of this verb during the sixteenth century. The three other verbs surprisingly enough, are not included by McElderry in his lists of archaisms, though he states that he made a "pretty thorough check of the Concordance against

O. E. D." (p. 153), for they conform to his test of having less than ten quotations in that dictionary during the period 1500-1650: shrill (sound shrilly), two quotations; rapt (deeply engaged in a feeling), two quotations; and bore (be born), none.

Of the group of "conspicuous archaisms" given by Miss Rubel, McElderry would not allow areed (explain, deem) and cleped (call) (p. 157), wyte and to wyten (blame) (p. 148). He does admit fon (fool) (p. 151) and wone (dwell) (p. 155). McElderry does not allude to any of the four variants of the verb ken (know), but he does include the present tense form con as an archaism (p. 152) and calls the infinitive form itself a dialect word (p. 150). For the two verbs not noted at all by McElderry--weet (know) and woxen (increased in years)--there are nine quotations in the Oxford English Dictionary for the former and only one for the latter. The Dictionary comments on weet as follows: "From the middle of the 16th c., if not earlier, the form weet seems to be obsolete in ordinary speech, but down to the second decade of the 17th c. it was frequent as a literary archaism (chiefly poet.) and is attributed in the drama to rustic speakers." Woxen, the past participle of the verb wax (grow), is the strong form of the verb which the Oxford English Dictionary says became weak in late Middle English. Accordingly, it should be considered archaic.

APPROVAL SHEET

The dissertation submitted by Sam Meyer has been read and approved by five members of the Department of English.

The final copies have been examined by the director of the dissertation and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the dissertation is now given final approval with reference to content, form, and mechanical accuracy.

The dissertation is therefore accepted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy.

May 26, 1960

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Date

Edward Surtz

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Signature of Adviser