

# The Dead in the Pastorals

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This essay deals with the dead in Theocritus', Vergil's, Spenser's, and Wordsworth's pastorals. Its aim is to study how the dead are described in those pastorals, and consider the relation between the ideal world, and time which seems a destructive element in the ideal world. There is no mutability in Theocritus' sweet world. Daphnis' death is not regarded as decay caused by mutability in his Idyll. Vergil creates "Arcadia" as the ideal world which is beyond time. There is a consciousness of mutability behind his idea of "Arcadia." His dead Daphnis is respected as a god who brings peace to his people because everyone knows the peaceful world is destroyed easily and immediately. Spenser has a consciousness of time. So he gives the calender structure to his eclogues. His Dido dies, and revives in the Christian heaven which is his ideal world beyond time. Wordsworth's ideal world is nature. He gives the most important role to nature which has been an important but subordinate element of pastoral from the beginning. His dead becomes a part of nature. Only eternal nature exists after his Michael dies.

### I

The tradition of European pastoral goes back to Theocritus' *Eidyllion*<sup>1</sup>. Theocritus lived at Alexandria in the third century B.C. and gave literary expressions to songs sung by shepherds which were brought from Greece to Sicily. The word, "Eidyllion" means short poems which describe various things in the world. The word, "Idyll" in English derives from this word. *Eidyllion* includes thirty-one poems, and pastorals, what we call, are eight poems in all. Vergil, who succeeded Theocritus, wrote ten pastorals. Vergil called his pastorals *Eclogae*<sup>2</sup>. So we can call pastorals "Eclogues" in English. The word, "Eclogae" means a collection of poems in Latin, although "Eglogai" means goatherds' stories in Greek. Vergil's *Eclogae* is often called *Bucolicae* or *Pastorals*. The word, "Bucolicae" derives from "Boucolos" which means cowherds in Greek, and the word, "Pastorals" derives from "Pastor" which means shepherds in Latin.

Theocritus created *Eidyllion*, recollecting the natural country of Sicily, in his courtly life at Alexandria. These two elements, the natural country and the courtly (or city) life have been succeeded by following pastoral poets. Sicily's natural country was the ideal world for Theocritus. There is death or the dead even in the ideal world. It is even the central element of the tradition of pastoral. The pastorals which deal with the dead are called pastoral elegies. It was Spenser who used the word for the first time. He

wrote *Astorophel : Pastoral Elegie upon the Death of the Most Noble and Valorous Knight, Sir Philip Sidney* in 1595. It is very interesting to find death in the ideal world. This essay deals with the dead in several pastorals, and its aim is to study how the dead are described in those pastorals, and consider the relation between the ideal world, and time which seems a destructive element in the ideal world.

### II

Theocritus' First Idyll is a type of pastoral. Nature, love, verse and death which are the fundamental elements of pastoral, are described there. This Idyll begins with Thyrsis' words.

#### Thyrsis

Something sweet is the whisper of the pine that makes her music by yonder springs, and sweet no less, master Goatherd, the melody of your pipe. Pan only shall take place and prize afore you ; and if they give him a horny he-goat, then a she shall be yours ; and if a she be for him, why, you shall have her kid ;and kid's meat's good eating till your kids be milch-goats.

#### Goatherd

As sweetly good Shepherd, falls your music as the resounding water that gushes down from the top o' yonder rock. If the Muses get the ewe-lamb to their meed, you shall carry off the cosset ;and if so be they choose the cosset, the ewe-lamb shall

come to you.

( I , 1-11)

“Sweet” is a word characteristic of Theocritus’ ideal world. Thyrsis, a shepherd meets a goatherd in the sweet natural world about noon. Each praises the other for his gift. The goatherd is good at piping, and Thyrsis’ verse is excellent. When they are praised, they are compared with Pan and the Muses. Pan taught a man how to make a pipe, and the Muses inspire a man to sing a song. At first Thyrsis speaks to the goatherd, and praises him for his pipe’s gift. One of the main aims in pastoral is to name natural things. So Thyrsis compares the melody of the goatherd’s pipe to the whisper of the pine, and when he compares his gift with Pan’s gift, he names various goats, a he-goat, a she-goat, a milch-goat, which will be given as a prize. It is natural that a singer or player gets a prize when he wins at a pastoral contest. Then the goatherd praises Thyrsis for his verse’s gift. Thyrsis’ gift is compared to the resounding water gushing down from the top of the rock. When the goatherd compares Thyrsis with the Muses, he uses the images of nature such as ewe-lamb and cosset.

After the praises, Thyrsis asks the goatherd to pipe on the shelving bank while he keeps watch on his goats. But the goatherd refuses the request, saying that Pan will get angry if he pipes at noon. According to the mythical legend, Pan runs after nymphs all day, but takes a nap at noon. Pan takes revenge on those who break his sleep. The goatherd explains his fear for Pan this way, and asks Thyrsis to sing “The Affliction of Daphnis.” He persuades Thyrsis to sit under the elm, and says that if Thyrsis sings well, he will give him not only goats but also a fine great cup.

It is peaceful at noon. While Pan takes a nap, a herdsman has an indolent and relaxed time, looking over the sweet landscape and giving full play to his imagination so as to make verses. Indolence is a very important element of pastoral. Then, the cup is very important, too. The cup can be said to be a symbol of pastoral. Nature and the pastoral life are described artificially on the cup as in pastoral. Curling ivy freaked with a cassidony coils round the lip of the cup and a beautiful woman, two swains, an old fisher, a little lad and two foxes are described within its bordure.

And either side the woman a swain with fair and flowing locks, and they bandy words the one with the other. Yet her heart is not touched by aught they say. . . Besides these there’s an old fisher wrought on’t and a rugged rock, . . . there’s a vineyard well laden with clusters red to the ripening, and a little lad seated watching upon the hedge. And on either side of him two foxes;

( I , 32-41)

A woman and two swains on the cup mean the affliction by love. Two swains’ loves are rejected by the woman. An old fisher is old but stout. He has the strength of youth. He is not under the control of time. The relation between a little lad and two foxes is heartwarming. These elements, the affliction by love, youth or vitality, and the heartwarming relation between nature and a man, are included in Thyrsis’ verse, “The Affliction of Daphnis.” So the cup can be said to be a good introduction to the verse. Vergil also uses the cup in his Third Eclogue. Vergil’s cup has not such a deep relationship to the following verse. And his description is less realistic than Theocritus’.

The carving’s Alcimede’s inspired work :

A creeping vine, tooled with a master’s ease,  
Cloaks in pale ivy clusters richly spread.

In the midst are Conon and—who was that  
other ?

His rod marked out the heavens for mankind,  
What seasons reapers and bowed ploughmen keep  
.....

The handles he entwined with soft acanthus,  
In the midst set Orpheus and obedient trees.

(*Eclogae*, III, 37-46)

Vergil’s cup has a deep relationship to the mythical legend.

Answering the goatherd’s request, Thyrsis begins to sing “The Affliction of Daphnis,” refraining “Country-song, sing country-song, sweet Muses.” It was a fundamental pattern that a poet called the Muses when he began to sing.

“The Affliction of Daphnis” consists of three parts. The first part is about sorrow for dying Daphnis. The second part is about the cause of Daphnis’ death and his vengeance after his death. The third part is about farewell. Thyrsis begins the first part with the words, “Where were ye, Nymphs, when Daphnis pined ? ” (I, 66) When Daphnis died, all the wild creatures weep and feel sorrow.

When Daphnis died the foxes wailed and the  
wolves they wailed full sore,

The lion from the greenwoond wept when Daph-  
nis was no more,  
Country-song, sing country-song, sweet  
Muses.

O many the lusty steers at his feet, and many the  
heifers slim,

Many the calves and many the kine that made  
their moan for him.

( I , 71-75)

Foxes, wolves, lions, steers, heifers, calves, and  
kine weep.

When the animals mourn for Daphnis, Daphnis’  
father, Hermes comes. Then the neatherds, the

shepherds, and the goatherds come. And Priapus, the god of fertility comes and mourns for Daphnis' death. They call Daphnis, but he does not answer. Not only all the wild creatures but also the gods come to feel sorrow. This is the mournful world, and the world of love as well. This shows that Daphnis was loved by all the living things, and there was the deep relationship between them.

In the second part we find why Daphnis dies. Daphnis dies of lovesickness. He has pined for his love and been worn with his lovesickness. It was the Cyprian, Aphrodite, the goddess of love that led him into such a state. Aphrodite comes and mocks him, saying "Ah, braggart Daphnis, that wouldst throw Love so feately ! Thou'rt thrown, methinks, thyself of Love's so grievous guile." ( I , 97-98) Daphnis once said that he would not love anyone, and this made her get angry. She led him into the state of lovesickness. When Daphnis heard such words, he broke his silence, and expressed his will to make revenge after his death, saying "O Cypris cruel, Cypris vengeful yet, Cypris hated of all flesh ! think'st all my sun be set? I tell thee even' mong the dead Daphnis shall work thee ill." ( I , 100-103) Daphnis predicts that those who will afterwards have relations with Aphrodite, will have miserable fates. Aeneas was born to Aphrodite and Anchises, but Anchises became blind by bees. Aphrodite loved Adonis, but Adonis was slain by a wild boar. Aphrodite herself fought Diomedes and was wounded by him at the war of Troy. Then Daphnis says a farewell to wolves, foxes, bears, and the fountains and rivers of Syracuse. What we must pay attention to is that Daphnis dies not from decay by mutability but from being overwhelmed by Love (Eros). There is no consciousness of time as a destructive element.

With the words, "Country-song, leave country-song, ye Muses," we enter into the third part which is about the final farewell. Daphnis bequeaths his pipe to Pan, and tells everything to be turned down.

for Love hales me to my death.

Country-song, leave country-song, ye Muses.  
Bear violets now ye briars, ye thistles violets too ;  
Daffodilly may hang on the juniper, and all things  
go askew ;  
Pines may grow figs now Daphnis dies, and hind  
tear hound if she will,  
And the sweet nightingale be outsung i' the dale  
by the scritch-owl from the hill.  
( I , 130-136)

After saying these words which show his vitality, he keeps silent.

For the thread was spun and the days were done  
and Daphnis gone to the river,  
And the Nymphs' good fried and the Muses' fere

was ehelmed i' the whirl for ever.

Country-song, leave country-song, ye Muses.  
( I , 140-142)

With these words, Thyrsis' verse, "The Affliction of Daphnis" ends. Daphnis died for being overwhelmed by a stronger power of Love (Eros), and was carried into another world by a stronger power of Fate (Moira). There is no consciousness of mutability. Theocritus' world stands on the relation between powers. The dead moves from the place under one power to the place under the other power.

### III

Vergil's *Eclogae* is under the strong influence of Theocritus' *Eidyllion*, but we can find Vergil's own special characteristic there. It can be found especially in Vergil's idea of the ideal world. Vergil created "Arcadia" as the ideal world. "Arcadia" is the same "sweet" world as Theocritus' Sicily. But "Arcadia" has a special quality. "Arcadia" has a relationship to battlefield. In the Tenth Eclogue, Gallus who is going to the battlefield, imagines "Arcadia." Such a quality of "Arcadia" is shown in the following scene in the First Eclogue. Meliboeus calls Tityrus.

You, Tityrus, under the spreading, sheltering  
beech,  
Tune woodland musings on a delicate reed ;  
We flee our country's borders, our sweet fields,  
Abandon home ; you, lazing in the shade,  
Make woods resound with lovely Amaryllis.  
( I , 1-5)

As the characteristic word of Theocritus' ideal world is "sweet," that of Vergil's ideal world or "Arcadia" is "shade." There is sweetness under the shade. The shade is necessary for the sweet world in Vergil. Those who can not find the shade, meet miserable fates. The country where Tityrus and Meliboeus live is drawn into war, and their fields are everywhere in turmoil. Though Tityrus finds the shade, but as Meliboeus can not find it, he must leave his country. Vergil has lived in the days of the disturbances of war. He has a strong hope for peace. He knows well that his peaceful and sweet world is destroyed easily and immediately. So he expects his peaceful world or shade to be kept forever. There is his consciousness of mutability or time behind his hope for peace.

Vergil's Fifth Eclogue deals with Daphnis. It is sung by Menalcas and Mopsus. The place where they sing is in the sheltering cave. The cave is similar to the shade.

You're older : I should follow you, Menalcas,  
Whether to shades set trembling by the breeze  
Or to that sheltering cave. Look ! —on the

cave——

Grape clusters scattered by the woodland vine.  
(V, 4-7)

The verse about Daphnis is divided into two parts. The first part is about sorrow for Daphnis' death. In the second part, Daphnis is raised to heaven after his death, and becomes a god. The characteristic differences between Theocritus' *Idyll* of Daphnis and Vergil's *Eclogue* of Daphnis are as follows. Theocritus describes dying Daphnis but Vergil describes dead Daphnis, and Theocritus' Daphnis remains merely a shepherd but Vergil's Daphnis becomes a god. Theocritus' Daphnis is loved after his death, while Vergil's Daphnis is deified. Though Theocritus' Daphnis says the vengeance after his death, such a radical element is omitted from Vergil's Daphnis. Aphrodite who drives him into death, does not appear in Vergil's *Eclogue*. Vergil's Daphnis is beautifully sophisticated. Vergil deals with the beautiful side of Daphnis. Vergil's touch of describing is less realistic than that of Theocritus.

Vergil begins the verse of Daphnis with the mournful words like Theocritus.

Snuffed out by cruel death, Daphnis was mourned  
By nymphs—you streams and hazels knew  
their grief——

While clasping her son's pitiable corpse,  
His mother reproached both gods and cruel stars.  
No one, in those days, drove his well-fed cattle,  
Daphnis, to cooling streams; no wild steed tasted  
The running waters, or touched a blade of grass.  
Daphnis, the very lions groaned at your  
Harsh death, which mountains and wild woods  
resound.

(V, 20-28)

Theocritus' *Thyrsis* complains to nymphs, but Vergil's *Mopsus* defends them. Though Daphnis' father, *Hermes* comes to mourn for Daphnis in Theocritus' *Idyll*, his mother weeps in Vergil's *Eclogue*. Theocritus' Daphnis died for lovesickness, but Vergil does not touch it. Vergil's Daphnis is a man of morality. His Daphnis adorns the people.

Daphnis instructed us to harness tigers  
On chariots, to lead on Bacchus' revels  
And intertwine tough spears and delicate leaves.  
As vines adorn the trees and grasps the vine,  
Great bulls the herds and harvests the rich fields,  
So you adorned us all.

(V, 29-34)

Though Theocritus' Daphnis is merely a shepherd, Vergil's Daphnis is a leader of the people or the country. Vergil's Daphnis can be said to be Caesar. Then the state after Daphnis' death is described.

When fate took you,

Apollo, god of shepherds, left the fields.  
Furrows where we have buried barley corns  
Grow barren oat straws, darnel idle weeds;  
Instead of violets soft and gay narcissus,  
Thistles spring up and burdock, spiky thorns.  
(V, 34-39)

After Daphnis died, nature fell into a chaotic state, or helplessness. In Theocritus Daphnis who had vitality, ordered nature to become such an unnatural state. In Vergil nature becomes unnatural as nature lost Daphnis. In Vergil Daphnis loved nature and kept her peaceful, while in Theocritus nature loved Daphnis. In Vergil nature depends on Daphnis.

In Vergil Daphnis' last wish is to build a grave and inscribe his name on it. In Theocritus there is no such last wish, but there are the words which resemble Vergil's words inscribed on the grave. Theocritus' words are "For this, O this is that Daphnis, your kine to field did bring, This Daphnis he, led stirk and steer to you a-watering." (*Eidyllion*, I, 120-121) Vergil's words are "I woodland Daphnis, blazoned among stars, Guarded a lovely flock, still lovelier I." (*Eclogae*, V, 43-44) Vergil puts stress on Daphnis' beauty, while Theocritus' Daphnis is simple, energetic, and manly.

Then in the third part Vergil's Daphnis is raised to heaven.

I'll sing and raise your Daphnis to the stars :

.....  
Daphnis marvels at clouds and stars below.  
At this, keen pleasure quickens woods and fields,  
Pan and the shepherds and the Dryad maidens.  
Wolves lay no ambush for the flocks, no nets  
Wait to betray the deer : Daphnis loves peace.  
The shaggy mountains hurl their joyous cries  
Up to the stars ; now rocky cliffs and trees  
Sing out, "A god! he is a god, Menalcas!"  
Bless us and make us prosper! Here are four  
altars,  
Two for you, Daphnis, and two for Phoebus'  
rites.

.....  
While boars love mountain ridges, fish the  
streams,  
Bees feed on thyme and grasshoppers on dew,  
Your honor, name, and praises will endure.

(V, 51-78)

Theocritus' Daphnis was loved by everyone at first, but he would not love anyone, so Aphrodite got angry, and Daphnis died for lovesickness. He has vitality and energy. His last wish is to have revenge on the goddess of love. He is a man of love. And so is Vergil's Daphnis. But Theocritus describes Daphnis' personal love, while Daphnis' love in Vergil

has a wider range. Vergil's Daphnis is loved by his people. Vergil's Daphnis is merciful, and benevolent. He loves peace. He is gentle, sophisticated, and beautiful, while Theocritus' Daphnis is manly, energetic, and simple. Refined grace is a characteristic in Roman literature as well as in Vergil. Vergil's Daphnis is a symbol of love.

And he reflects Roman people's hope for peace. The people hope that he may keep peace. There is no such problem in Theocritus. There is no consciousness of time in Theocritus. Death is not regarded from the point of time. Daphnis' death in Theocritus does not arise from time. Daphnis died, but he did not die from decay by mutability. He is killed by Love (Eros), and is carried by the goddess of fate (Moira). In Vergil there is a consciousness of time, and he feels that there is mutability in the world. So he wishes that peace may be kept. His consciousness of time appears as his hope for duration of peace. Behind the hope for duration there is a consciousness of time. Vergil wants eternity, and wants to describe the eternal world. "Arcadia" is created as the eternal world or ideal world, but there is a consciousness of time behind his idea of "Arcadia".

#### IV

The most important thing which is added to the tradition of pastoral after Vergil, is Christianity. Christianity has a pastoral quality, too. In the Old Testament Abel, Jacob's twelve sons, and Moses were shepherds, and we can find the words, "The Lord is my shepherd." in Psalm 23. In the New Testament we can find the words, "I am the good shepherd: the good shepherd giveth his life for the sheep." (John, 10 : 11) God or Christ is a shepherd. Such a Christian element came into pastoral. We can find it in Spenser's *The Shepherdes Calender*<sup>3</sup>. And it is the fundamental element in his eclogues.

The three important elements in pastoral are nature, love, and verse. Spenser gave them his own originality. The most characteristic originality can be found in his treatment of nature. He gave his eclogues the calender structure. Vergil's and Theocritus' pastorals were called collections. They did not pay attention to the whole structure of pastorals. Spenser wrote twelve eclogues, and gave each of them the name of month. He tried to make each eclogue have a relationship to its content. Calender means time or mutability found in nature. The calender structure shows his consciousness of time. He also aspires to what is beyond time, or the ideal and eternal world. His ideal world is given by Christianity. In the calender structure the themes of nature, love, and verse are wove on the basis of Christianity. According to "The general argument of the whole book," there are three kinds of eclogues in Spenser's *Shepherdes Calender*. They are plaintive,

recreative, and moral eclogues. The plaintive eclogues are "Januarye," "June," "November," and "December." The recreative eclogues are "March," "Aprill," and "August." The moral eclogues are "Februarie," "Maye," "Iulye," "September," and "October." What directly concerns our theme is the plaintive eclogues, especially the November Eclogue and the December Eclogue.

The November Eclogue and the December Eclogue are sung by Colin, a shepherd. The November Eclogue is the eclogue about the death of a lady called Dido, and the December Eclogue is the eclogue about the death of Colin himself.

Colin describes the season of November, which is agreeable to the verse of death.

Thenot, now nis the time of merimake.  
 Nor Pan to harye, nor with loue to playe :  
 Sike myrth in May is meetest for to make,  
 Or summer shade vnder the cocked haye.  
 But nowe sadde Winter welked hath the day,  
 And Phoebus weary of his yerely taske,  
 Ystabled hath his steedes in lowlye laye,  
 And taken vp his ynne in Fishes hake.  
 Thilke sollein season sadder plight doth aske :  
 And loatheth sike delightes, as thou doest  
 prayse :

The mornefull Muse in myrth now list ne maske,  
 As shee was wont in youngth and sommer dayes.  
 (XI, 9-20)

November is not the time of merrymaking. Pan (Spenser's world includes pagan elements as well as Christian elements.) does not pipe. Winter shortens the length of the day. Phoebus, the god of sun is weary of his yearly task. Love is suitable for May, but it is not suitable for November. The gloomy season seeks sadness, and deslikes joyful things. So Colin chants the verse becoming to November.

Colin's verse is divided into two parts. The first part is about sorrow for death of Dido. The second part is about joy of her rebirth in the Christian heaven. In the first part, everything mourns for Dido's death like in Theocritus and Vergil. All the creatures weep.

The feeble flocks in field refuse their former  
 foode,  
 And hang theyr heads, as they would learne to  
 weepe :  
 The beastes in forest wayle as they were woode,  
 Except the Wolues, that chase the wandering  
 sheepe :  
 Now she is gon that safely did hem keepe,  
 The Turtle on the bared braunch,  
 Laments the wound, that death did launch.

(XI, 132-139)

The feeble flocks in field refuse their food, and hang their heads. The beasts in forest wail, and the turtledove on the bared branch laments the wound that death launched. Then nature falls into an unnatural state. The sun is dark, and the earth loses her light, and is in deadly night. Nature changes her course. The faded leaves fall from the lofty oak and the floods gasp, for their source is dried.

Dido is beautiful in her personality as well as in her figure. She is kind to shepherds, and does not despise them. When she is compared to a flower, she is called "vertues braunch and beauties budde" (XI, 88). She is a beautiful and virtuous lady. Though a wild flower fades, but revives in Spring, Dido can not revive on this earth. This earth is controlled by mutability. We can not depend on this world.

O trustlesse state of earthly things, and slipper  
hope

Of mortal men, that swincke and sweate for  
nought,

And shooting wide, doe misse the marked scope :  
Now haue I learned (a lesson derely bought)  
That nys on earth assuraunce to be sought :  
For what might be in earthlie mould,  
That did her buried body hould,

O heaue herse,

Yet saw I on the beare when it was brought

O careful verse.

(XI, 153-162)

The earthly things are trustless. A mortal man's hope is in vain. We sweat at our jobs, but we get nothing. So Colin has learned that we must not seek assurance on this earth. He sees that what is in earthly mould is lost from Dido. In these words we can find the Christian point of view. Dido can not revive in this world, but can revive in the Christian heaven. It is the theme of the second part.

But maugre death, and dreaded sisters deadly  
spight,

And gates of hel, and fyrie furies forse :

She hath the bonds broke of eternall night,

Her soule vn bodied of the burdenous corpse.

Why then weepes Lobbin so without remorse?

O Lobb, thy losse no longer lament,

Dido nis dead but into heauen hent.

O happye herse,

Cease now my Muse, now cease thy sorrowes  
soures,

O Joyfull verse.

(XI, 163-172)

In spite of meagre death, dreaded sisters' (Moirai's) deadly spite, gates of hell, and Furies' force, Dido has broken the bonds of eternal night. Her soul is unbodied of the burdensome corpse. Dido is not dead.

She is raised into the heaven. It is unnecessary to lament. With these words, the sorrowful verse becomes the joyful verse. There are blessed gods in the heaven, and Dido lives a happy life there. The heaven is the ultimate ideal world. Dido triumphs over time or mutability.

But Colin in the December Eclogue can not triumph over time. Colin can not get out of his miserable state. His state is becoming to Winter.

So now my yeare drawes to his latter terme,  
My spring is spent, my sommer burnt vp quite :  
My harueste hasts to stirre vp winter sterne,  
And bids him clayme with rigorous rage hys  
right.

So nowe he stormes with many a sturdy  
stoure,

So now his blustering blast eche coste doth  
scoure.

(XII, 127-132)

The cause why Colin can not get out of such a miserable state, is his love to a country lass called Rosalind. And it has a moral feature as well. We must think of the cause of his miserable state from the moral side.

April is the prime month of Spring when nature is reborn and abundant. In the April Eclogue there is a contrast between Colin and Elisa. Hobbinol says that Colin falls into a miserable state, and gives up his verse and pipe, because his love to Rosalind is rejected. Hobbinol sings Colin's verse about Elisa.

Of fayre Elisa be your siluer song, that blessed  
wight :

The flowre of Virgins, may shee florish long,  
In princely plight.

For shee is Syrinx daughter without spotte,

Which Pan the shepheards God of her begot :

So sprong her grace

Of heauenly race,

No mortall blemishe may her blotte.

(IV, 46-54)

Cullen says that Elisa is "a personification of the flourishing of nature, an embodiment of the eternal spring that holds perpetual triumph over the mutability of nature and which is the golden ideal of the pastoral world."<sup>4</sup> She lives in the ideal world or paradise. The paradise is the ultimate place which Spenser seeks.

In the June Eclogue, "That Paradise. . . which Adam lost" (l. 10), is found by Hobbinol. But Colin who blesses Hobbinol's state, remains miserable by love. Colin does not regard Hobbinol's paradise as paradise. His strong desire makes him forget the paradise which he enjoyed formerly.

And I, whylst youth, and course of carelesse  
yeeres  
Did let me walke withouten links of loue,  
In such delights did joy amongst my peeres :  
But ryper age such pleasures doth reprove,  
(VI, 33-36)

Colin says Hobbinol's joys are "follies." (1. 37) But are they "follies"? Hobbinol, who finds the paradise, is humble, has a vivid mind, and receives others. Colin had such a mind formerly. But now his mind is ruled by his ambition or arrogance. Unhappiness brought by ambition or arrogance is the main theme which Spenser discusses. In the May Eclogue, there is a discussion of the good shepherd. Piers and Palinode discusses who the good shepherd is. Palinode places a high value on the pleasure of this world, and says that they must enjoy the joy of May. Piers rejects such a thing, and says, "For Younkers Palinode such follies fitte, But we tway bene men of elder witt." (V, 17-18) Piers is arrogant. He is too squeamish. He loves only those who are cleanly and squeamish. He rejects other people except those. Piers resembles Colin who loves only Rosalind, and rejects other people.

Colin's love is egotistical. So he can neither triumph over time nor find the ideal world. In the February Eclogue, which deals with the conflict between age and youth, and where Thenot, the age, remonstrates Cuddie, the youth, on his arrogance, Thenot says about a youth's love, "Thou art a fon, of thy loue to boste, All that is lent to loue, wyll be lost." (II, 69-70) It is Colin who loses "All that is lent to loue." He receives the rewards of his love, and faces "Death as doome of ill desert." (XI, 184) We can see Spenser's moral or religious idea here. Dido is virtuous. So she can revive in the heaven, but Colin can not. The difference between Dido and Colin exists in the difference between their moral or religious minds. In Spenser's eclogues, the ideal world which is beyond time, can be found through morality.

## V

Congleton says, "the most constant and pervasive force throughout English pastoral theory is empiricism. . . These empirical premises. . . most completely exemplified in 'Michael,' are obviously the most constant assumptions in English pastoral theory."<sup>5</sup> Wordsworth calls "Michael" a pastoral. Here is his empirical thought which Congleton points out. Wordsworth observes rural life and thinks that pastoral must be empirical. He challenges the tradition of pastoral. In *The Prelude*,<sup>6</sup> he says that he loved a shepherd as a man at first. But he did not love the shepherds which the past pastorals described.

Not such as in Arcadian Fastnesses

Sequester'd, handed down among themselves,  
So ancient Poets sing, the golden Age ;  
Nor such, a second Race, allied to these,  
As Shakespeare in the Wood of Arden plac'd  
Where Phoebe sigh'd the false Ganymede,  
Or there where Florizel and Perdita  
Together danc'd, Queen of the Feast and King  
Nor such Spenser fabled.

(VIII, 183-191)

Wordsworth's shepherd is neither in "Arcadia" nor in Spenser's ideal world. He lives in the reality.

this Creature, spiritual almost  
As those of Books ; but more exalted far,  
Far more of an imaginative form,  
Was not a Corin of the groves, who lives  
For his own fancies, or to dance by the hour  
In coronal, with Phillis in the midst,  
But, for the purposes of kind, a Man  
With the most common ; Husband, Father ;  
learn'd,  
Could teach, admonish, suffer'd with the rest  
From vice and folly, wretchedness and fear ;  
(VIII, 417-426)

Wordsworth's shepherd is merely a real man, but he is an imaginative man. He is "Man/Ennobled," (VIII, 410-411) Michael in "Michael" has such an aspect. And when we consider Michael's death, we can develop our study of pastoral elegy.

Before considering Michael's death, Lucy's death must be considered. Lucy's poems show Wordsworth's idea of the relation between nature and man. In Theocritus', Vergil's, and Spenser's pastorals, nature is not central. Nature is merely a background. There is a man in the center. But nature is central in Wordsworth's poetry. "A slumber did my spirit seal"<sup>7</sup> shows it.

A slumber did my spirit seal :  
I had no human fears :  
She seemed a thing that could not feel  
The touch of earthly years.  
No motion has she now, no force ;  
She neither hears nor sees :  
Rolled round in earth's diurnal course,  
With rocks, and stones, and trees.

By slumber the poet can go into the imaginative world and see dead Lucy. When the poet becomes dead by his imagination, he can see the dead. She does not move. She neither sees nor hears. She does not live in "earthly years." She lives in "earth's diurnal course" and with rocks, stones, and trees. Nature is eternity for Wordsworth. His ideal world is nature. By death she becomes a part of nature, or eternal nature. We must enter "Michael" with this

knowledge.

At first it is necessary to survey the content of "Michael." A shepherd named Michael lived in Grasmere vale. He was an old man, but his heart and limb had been stout from his youth. He was "a good shepherd," which meant that he was obedient to nature and got the meaning of the voice of nature. He begot a son. He had a deep love for this son. He and his wife worked diligently. They lighted a lamp while working at night, so people called their house "The Evening Star." "The Evening Star" reminds us of Vergil's Daphnis. He loved his son by hope for him and his uneasiness that his hope was not fulfilled by mutability. He has a consciousness of mutability. When his son grew eighteen, Michael met misfortune. Michael had been bound in surety for his brother's son. Old Michael now was summoned to discharge the forfeiture. So Michael sent his son to London to work, but his son slackened in his duty, and gave himself to evil courses in the dissolute city. Ignominy and shame fell on him, so that he was driven at last to seek a hiding-place beyond the seas, but Michael had been working. Love kept him working. At last Michael died. He could not finish working. His house called "The Evening Star" disappeared. The remains of the sheepfold which he tried to build may be seen.

Nothing left. Only nature exists. Nature is Wordsworth's ideal world which is beyond time. Nature has been an element of pastoral from the beginning. But it has been always a background. In Wordsworth, it became the center of pastoral.

#### NOTES

1. Quotations of Theocritus' *Eidyllion* are from *The Greek Bucolic Poets*, trans. J. M. Edmonds (London : Harvard Univ. Press, 1970)
2. Quotations of Vergil's *Eclogae* are from P. Alpers' translation in his *The Singer of the Eclogues* (Berkeley : Univ. of California Press, 1979)
3. Quotations of Spenser's *The Shepherdes Calender* are from *Spenser Poetical Works*, ed. J. C. Smith and E. D. Selincourt (London : Oxford Univ. Press, 1969)
4. P. Cullen, *Spenser, Marvell, and Renaissance Pastoral* (Cambridge : Harvard Univ. Press, 1970), p.130.
5. J. E. Congleton, *Theories of Pastoral Poetry in England 1684-1798* (New York : Haskell House Publishers, 1968), p.314.
6. *Wordsworth The Prelude or Growth of a Poet's Mind* (1805), ed. E. D. Selincourt (London : Oxford Univ. Press, 1969)
7. *Wordsworth Poetical Works*, ed. T. Hutchinson rev. E.D. Selincourt (London : Oxford Univ. Press, 1967)

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