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UNITY AND VARIETY IN SIR PHILIP SIDNEY'S NEW ARCADIA (1590)

by

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PREFACE

Dylan Thomas in an essay on "Sir Philip Sidney" renders poetically the uneasiness that even the most perceptive twentieth century reader often feels when approaching the Arcadia:

> But here was no filigree web of words, but a huge tapestry woven to bewilder and to keep out the light. It is all ornament, spectacle, and splendour, pageantry, pomp, and sumptuous profusion, frill, lace, gold and jewel, paradox, jingle, personification, descriptions of natural scenery and ethical reflections, battles, tournaments, sad shepherd's sheepish lyrics, all blurring beautifully and drowning at triumphal length.

This "blurring" may be the result of trying to read the work as though it were a paperback novel, easily read, easily followed. But the revision of the Arcadia, printed in 1590, is a demanding work: the plot is involved; the characters are multiple; and the structure is not easily discerned. If the work is studied carefully, however, the blur disappears, and a remarkable pattern begins to emerge. Thomas is not the first critic to call the work a "tapestry" and this term, which suggests the interweaving of threads to create a pattern, perhaps best describes Sidney's approach to creating unity and variety in his work. In order to appreciate the tapestry, we must step back and see the pattern, then move forward to see the careful interweaving that creates this effect.

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Professor Philip Sheridan of Carleton College first introduced me to both Sir Philip Sidney and the Renaissance and imparted to me his love of both. Through many years at the City University Professor Josephine Bennett nourished my interest in Sidney and guided this dissertation. Her criticism and encouragement, as a mentor and friend, made it possible. Prof. Sears Jayne has often provided kindness and a listening ear whenever I faced some seemingly insurmountable difficulty. Prof. David Stevenson as both a reader and Chairman of the English Department placed the work in its proper perspective. To these members of my committee, I offer deep appreciation. To Prof. Helaine Newstead, for supervision and guidance, I am very grateful.

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Nena T. Whittemore

Hunter College
New York, New York
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ABBREVIATIONS

ELH	Journal of English Literary History
JEGP	Journal of English and Germanic Philology
JHI	Journal of the History of Ideas
JWCI	Journal of the Warburg and Courtauld Institute
MLQ	Modern Language Quarterly
MP	Modern Philology
PMLA	Publication of the Modern Language Association
PQ	Philological Quarterly
SEL	Studies in English Literature
SP	Studies in Philology

I

"FITTER TO BE PRINTED": THE NEW ARCADIA

"Sir I am lothe to reneu his memori vnto you, but yeat in this I might presume, for I haue sent my lady yor daughter at her request, a correction of that old one don 4 or 5 years since when he left in trust with me wherof ther is no more copies, & fitter to be printed then that first which is so common, notwithstanding euen that to be amended by a direction sett doun vndre his own hand how & why, so as in many respects espetially ye care of printing it is to be don with more deliveration,---"Fulke Greville to Sir Francis Walsingham, November, 1586

Until the twentieth century Sir Philip Sidney's monumental prose work could be confidently referred to as the Arcadia. Such a reference now introduces complete confusion, for the modern critic immediately asks, "Which Arcadia?"[1] There are three versions. Each of these has been called the Arcadia, but recent and reliable scholars carefully differentiate between the Old Arcadia, the New Arcadia, and the Countess of Pembroke's Arcadia.[2] First, the Old Arcadia is the most recent addition to the Sidney canon, for not until 1907 did scholars know the earliest version of the work. The manuscripts, which a book dealer named Bertram Dobell discovered,[3] seem to have been written about 1580 and contain

five complete books. Apparently because of the efforts of Fulke Greville, this first version did not appear in print and remained lost until the twentieth century.[4] The second version, which did appear after Sidney's death, has been dubbed the New Arcadia. When William Ponsonby published this version in 1590, it appeared in print as a fragment, ending with an incomplete sentence in the middle of Book III. This fragmental version displeased Sidney's sister Mary, Countess of Pembroke, so that still another version appeared in 1593.[5] This third work, usually called the Countess of Pembroke's Arcadia, shows the hand of an editor, for the final two books of the Old Arcadia have been added to the fragmental books of the New Arcadia, and the result is a patchwork. Alterations occur in the two elopement scenes, and critics are still not agreed about whether these changes are the result of Sidney's directions or the product of his sister's interference.[6] Therefore, three Arcadias must be studied: a complete but rejected work, an incomplete later work, and a posthumous patchwork of the two.

Two recent studies of the work have focused on the first and third versions. Richard Lanham chooses to study the Old Arcadia,[7] for he argues that "the change in intent [between the Old and the New] . . . should be sufficient evidence that the last three books of the Old could not and should not be glued on to the New."[8]

Lanham further contends that "neither version should be measured against the other."[9] This position seems reasonable, for Lanham shows that the Old Arcadia has an artistic integrity of its own and that its nature and direction are distinct from the later versions.

Lanham's colleague at Yale, Walter Davis, chooses to discuss the patchwork Countesse of Pembroke's Arcadia. Admitting the limitations of such a study, he says:" It is true that the gap in the middle of the 1593 folio makes it an imperfect text; and we can only offer conjectures about the extent to which it actually conforms to Sidney's 'knowen determinations' rather than his sister's or another's."[10] While the first half of the New Arcadia is radically different from the Old, Davis, nonetheless, assumes that the last books of the Old fit the revision. This assumption, that Sidney would not have made radical changes in the last books, damages Walter Davis' discussion of the whole.

In 1929, R. W. Zandvoort published a comparative study of Sidney's two versions, the New and the Old, and his thorough investigation has certainly provided a basis for every study of the versions since that time.[11] A.G.D. Wiles in "Parallel Analyses of the Two Versions of Sidney's 'Arcadia' " continued this approach by offering a graphic comparison of summaries of the versions.[12] These studies, specifying similarities and differences, further support the contention that the Old and New versions are distinct in conception and should

be studied separately. Neither study, however, gives full attention to the artistic structure of the New Arcadia.

Therefore, the version which seems to have been most neglected is the New Arcadia of 1590. No one wants to work with a fragment, for there are obvious problems: How does it end? What did the author intend to do with certain scenes? Kenneth Myrick does focus on the New Arcadia in two chapters of his useful book, Sir Philip Sidney Literary Craftsman, but he does not confront the problems of the fragment.[13] Sidney's fragment, like Coleridge's fragments, must be recognized as such and studied as an incomplete work. The fragmental nature of the New Arcadia reveals clearly a pattern of revision, and this pattern suggests the artistic development of Sidney. Moreover, the completed sections indicate how Sidney worked with his plot and characters, rarely leaving lacunae for later interpolations. Despite its unfinished appearance--the work stops in mid-sentence--the revision is highly polished and articulate until that final sentence.

What reasons, then, are there for studying the New Arcadia (1590) in detail and as a separate unit? First, and certainly foremost, even a fragment has artistic integrity and should be considered by itself, not in a patchwork with changes that may or may not be the author's. Secondly, the plot analysis of a fragment will differ substantially from an analysis of a version

in which the beginning and middle do not generate the ending that is provided by an editor. Thirdly, if the New Arcadia is studied as a separate unit, it seems to have a distinct structure, a structure which may indicate where Sidney was going better than the last Books of the Old Arcadia. Fourthly, the changes in Books IV and V remain in question, yet they necessarily influence any study of the composite version; the New Arcadia does not suffer from this complaint. Finally, young students are now being offered condensed or shortened versions of the Arcadia which often cut the episodes of the New Arcadia and, thus, leave an entirely different picture of the work to a new generation of readers.[14] A readjustment will only occur when the importance of these episodes in the New Arcadia is clearly established. All of these reasons are supported by the scholarly advice of William Ringler, editor of Sidney's poetry. Ringler states unequivocally:

> . . . today I believe we should read the New Arcadia in a text based only upon the narrative part of 90 [1590] corrected by Cm [Cambridge University Library MS], the Old Arcadia in a text based on St [St. John's College, Cambridge MS] and corrected by the other manuscripts, with the changes introduced in the last three books of 93 [The Countess of Pembroke's Arcadia] indicated in appended notes . . .[15]

Ringler's advice is difficult to follow absolutely, for no such edition exists at the present time. The only standard and available edition is the reprint of Feuillerat's 1912 four volume work. Fortunately, Feuillerat separates the New Arcadia from the

volume containing the ending of the 1593 version, but readers must still compare this edition with the original editions of 90 and Cm when they are available.[16] Perhaps the long promised new edition will appear soon and one can only hope that it follows Ringler's suggestion.[17]

Once the need for a study of the New Arcadia is admitted and the text is established, one must still decide whether this version should be taken seriously. Sidney's disclaimer that the work is "but a trifle and that triflingly handled" (I, 3) appears in his preface and leads some to believe that the New Arcadia is, as he says to his brother, "a toyfull book." (III, 132) Such a position, of course, provides a defense against any adverse criticism. Buxton, for instance, takes Sidney's disclaimer seriously:

> To her [the Countess of Pembroke] the Arcada remained always a romance, written mostly in her company and always for her delight, and she preferred it so, rather than in Fulke Greville's recension, with chapter headings that invite the reader to interpret the romance as a moral allegory. Her judgment was certainly right, as we can see from Sidney's advice to her to read it at her idle times, and in his promise to his brother Robert to send him his 'toyfull book'.[18]

Surely Buxton underestimates Sidney and oversimplifies the problem.

The preface cannot be readily applied to the New Arcadia, for, as Ringler points out, the dedication must have been written to accompany the Old Arcadia.[19] Sidney clearly says, "now it is done," but the 1590 version is incomplete. Therefore, he must be referring to the earlier version. If this premise is correct, then the words

"trifle" and "idle" could be applied to the original version, but not to the revision. Writing a second draft or revision of a five hundred page work is not a project to be undertaken lightly, a "trifle."

To accept the disclaimer at face value also seems naive in the light of literary tradition. Erasmus, in his modest preface to the Praise of Folly, reminds his friend More: "for as nothing is more trifling than to treat of serious matters triflingly, so nothing carries a better grace than so to discourse of trifles as a man may seem to have intended them least."[20] This "grace" which characterizes the prefaces of Erasmus and More was a literary tradition during the Renaissance.

"Grace," moreover, is connected with the concept of sprezzatura which is so often associated with Sidney as a person and a writer.[22] Castiglione defines this term as the "art of artlessness" which is one of the characteristics of the perfect courtier.[23] Sidney reflects this attitude in many instances. He begins the Defence of Poesie by saying he only "slipt into the title of a Poet" (III, 3), so his writing of a "trifle" "done in loose sheetes of paper," (I, 3) seems in character. In the New Arcadia, Sidney often illustrates his admiration for sprezzatura. Describing Philoclea in the captivity episode, he says: "In the dressing of her haire and apparell, she might see neither a careful arte, nor

an arte of carelessnesse, but even left to a neglected chaunce, which yet coulde no more unperfect her perfections, then a Die anie way cast, could loose his squarenesse" (I, 376). A similar passage occurs when he is describing Musidorus' first glimpse of his cousin disguised as Zelmane, for her (his) hair is arranged "with such a carelesse care, & an arte so hiding arte, that she seemed she would lay them for a paterne, whether nature simply, or nature helped by cunning, be more excellent . . . (I, 75). Sidney, of course, recognizes the danger in sprezzatura; it too may become artificial. He comments on Parthenia's beauty by calling it "so farre from all arte, that it was full of carelesnesse: unlesse that carelesnesse it self (in spite of it selfe) grew artificiall" (I, 104). These examples show Sidney's admiration of the "arte of carelessnesse," and so a modest preface claiming carelessness cannot be taken literally. Sidney does not slip out of the title of a poet so easily, and his work must be judged as a serious literary creation.

If the New Arcadia is a viable text which should be taken seriously, why is it often passed over in favor of one of the other versions? The first reason is, of course, that it is a fragment. It stops in the middle of a fight with the intriguing words: "Whereat ashamed, (as having never done so much before in his life. . . . " (I, 519). Nevertheless, the work is not as fragmental as it first appears. Cecropia, the villainess has been

defeated, and Amphialus lies seriously wounded. Although Anaxius has taken command, his defeat seems relatively sure, for he is battling with Pryocles at the point when the narrative stops. The major interpolated tales are complete or near completion: Argalus and Partheia are dead; Queen Helen is united with Amphialus at least as long as her physician cares for him; and the flashbacks are complete. The one tale which is left unfinished is the complex story of Erona and her conflict with Artaxia. Artaxia's promise to yield Erona if Pyrocles and Musidorus combat two knights within two years of Tiridates' death remains unfulfilled.[24] Moreover, certain complications of the main plot have not been resolved: Basilius and Gynecia still pursue the disguised Pyrocles. Whether Sidney would have needed the same ending as the Old Arcadia is not clear from the ambiguous oracle (I, 327), but the oracle does seem to specify a trial scene, "at a barre," and the arrival of Euarchus, "a forraine state."[25]

The problems of dealing with a fragment are counterbalanced, however, by the definite structure of the New Arcadia. The pattern of revision illuminates Sidney's struggle with the demands of unity and variety, for he does not amplify without unifying. He adds characters, tales, events, and scenes to the New Arcadia, but these additions follow a structural pattern. The pattern of revision, then, is the focus of this study.[26]

FOOTNOTES: CHAPTER I

[1]The confusion which can result from the simple use of the word Arcadia is illustrated in David Kalstone's otherwise excellent book on Sidney's Poetry. He uses the Countess of Pembroke's Arcadia as a text, but shortens his references to merely "Arcadia." Unless the reader catches the footnote in which he explains this procedure, chaos ensues. (There are, of course, many later editions of the Arcadia, but these three are the main ones.)

[2]I am following Ringler in underlining the epithets "New" and "Old." This procedure eliminates the temptation of dropping these terms as mere adjectives and makes them a part of the title.

[3]Bertram Dobell, "New Light on Sidney's Arcadia," Quarterly Review, CCXI (1909), 90.

[4]The Poems of Sir Philip Sidney, ed. William A. Ringler (Oxford, 1965), p. 530.

[5]The Prose Works of Sir Philip Sidney, ed. Albert Feuillerat, I (Cambridge, 1963), 524. All further references will be to this edition and page references will be included in the text in parentheses. Since Feuillerat's edition is in four volumes, I will give

the volume in roman numerals and then the page. For example, this citation would be: (I, 524). I follow the Elizabethan spelling except for changing ~ to "m" or "n."

[6]Discussions of this problem appear in Ringler, pages 377-378, and in the articles of Kenneth Rowe: "Elizabethan Morality and the Folio Revisions of Sidney's Arcadia," Modern Philology, XXXVII (Nov., 1939), 151-172; and "The Countess of Pembroke's Editorship of the Arcadia," PMLA, LIV (March, 1939), 122-138.

[7]The studies by Walter Davis, "A Map of Arcadia," and Richard Lanham, "The Old Arcadia," appear as one volume, Sidney's Arcadia (New Haven, 1965).

[8]Lanham, p. 189.

[9]Ibid., p. 192.

[10]Davis, p. 4.

[11]R. W. Zandvoort, Sidney's Arcadia: A Comparison Between the Two Versions (Amsterdam, 1929).

[12]A. G. D. Wiles, "Parallel Analyses of the Two Version of Sidney's Arcadia," SP, XXXIX (1942), 167-206.

[13]Kenneth Myrick, Sir Philip Sidney as a Literary Craftsman (Cambridge, 1935), pp. 151-193, pp. 229-297.

[14]Rosemary Syfret, Selections from Sidney's Arcadia (London, 1966) and T. W. Craik, Sir Philip Sidney: The Arcadia and Other Poetry and Prose (New York, 1965) cut the work unmercifully and provide only awkward summaries of the intervening material. Miss Syfret, for instance, reduces Book II from 208 to 23 pages. The next step is for the Arcadia to appear in Monarch's Notes.

[15]Ringler, p. 379.

[16]Cm is not readily available, but there are copies of 90 in the Morgan Library, the Beinecke Library (Yale), and the New York Public Library--to mention only a few. Since the Beinecke Library came into existence after Ringler's edition was printed, Ringer does not list their edition in his bibliographical notes (p. 531). This edition, however, fits Ringler's description of 90.

[17]Sidney scholars constantly refer to a forthcoming edition by Miss Jean Robertson, but the edition has not been published, and I do not know when it will come out.

[18]John Buxton, Sir Philip Sidney and the English Renaissance (London, 1954), p. 134.

[19]Ringler, p. 382.

[20]Erasmus, The Praise of Folly (Ann Arbor, 1963), p. 4.

[21]Montaigne's "Au Lecteur" cautions: "Ainsi, lecteur, je suis moi-même la matière de mon livre; ce n'et pas rasion que tu emploies ton loisir en un suject si frivole et si vain." Montaigne, Essays and Selected Writings trans. and ed. Donald M. Frame, (New York, 1963), p. 2. Castiglione also apologizes gracefully for The Courtier.

[22]Cf. Myrick's chapter on Sprezzatura, pp. 298-315. Myrick, however, overlooks the comments on this concept within the New Arcadia.

[23]Baldesar Castiglions, The Book of the Courtier, trans. Charles S. Singleton (Garden City, 1959), p. 43.

[24]A few characters remain unaccounted for in the New Arcadia. Sidney mentions a "princess of Elis" in the Triumph of Artesia, and she never appears elsewhere in the plot.

[25]A few obvious lacunae in the text indicate that Sidney had not completed the changes in the fragmental text. Space is left for an epitaph over the grave of Argalus and Parthenia (I, 449), and for several impresas (I, 64), (I, 216), (I, 284), and (I, 399). These lacunae do not, however, disturb the pattern of revision.

[26]For a discussion of the poetry, see David Kalstone, Sidney's Poetry (Cambridge, 1965), pp. 60-101, and Neil L. Rudenstine, Sidney's Poetic Development (Cambridge, 1967), pp. 52-114.

II

UNITY AND VARIETY IN THE NEW ARCADIA

". . . it seemed that arte therein would needes be delightfull by counterfaiting his enemie error and making order in confusion."

Sir Philip Sidney, New Arcadia

In the famous essay on Literary Criticism in the Renaissance, Joel Spingarn tersely summarizes the Italian controversy over Ariosto and Tasso.

> The question as Giraldi had stated it was this: Does every poem need to have unity? The question in the Tasso controversy had changed to this form: What is unity?[1]

This question, "what is unity," must be asked in approaching Sir Philip Sidney's revision of the Arcadia, for that work has been under constant attack from critics. Three areas should be explored and clarified before a reader passes judgment. First, the meaning of the terms unity and variety must be defined in a Renaissance context. Secondly, the relationship between the problem of unity and the question of genre must be ascertained.

Thirdly, these principles of literary criticism must be seen as they relate specifically to Sidney and his text. These definitions and Sidney's own interpretation and expression of them in literature will provide the basis for this chapter.

Twentieth century critics often approach the New Arcadia with a particularly modern concept of unity, and, therefore, assault Sidney for not conforming to their expectations. When the Old Arcadia was discovered in 1909, the revision suffered by way of contrast. Many critics like Dobell and Lanham accepted the older version as unified and complete while they disparaged the revision as episodic and obscure.[2] R. W. Zandvoort appreciates the revision but feels compelled to apologize for the New Arcadia. The Dutch scholar decides that the "revised version suffers from a lack of unity," but he sidesteps the question by offering a consolation: "this drawback is compensated to a great extent by its continual variety."[3] Kenneth Myrick, who usually offers help in understanding Sidney, finds the interpolated tales distracting and problematic:

> The episodes present the chief difficulty. To a true classicist, those which are "attached" to the main action, as, for example, the joust held by Phalantus, the "combat of cowards," or the death of Parthenia, may make the whole work too long and too varied; while those which lie "outside" the fable, particularly the events in Asia Minor related in Book II, will certainly appear to encumber the story with unnecessary material.[4]

These three scholars, Dobell, Zandvoort, and Myrick, represent the scholarly dissatisfaction with the New Arcadia voiced by many readers. Criticism focuses on the problem of unity, so the question of what unity is, must be considered.

The background to the controversy over unity begins with Aristotle. The study and translation of the Poetics bring to the Renaissance the definitions of unity and genre which influence the sixteenth century literary critics. Aristotle bases his definition of tragedy on unifed action, for the imitation (*mimesis*) should be of an "action that is serious and complete and of sufficient size." Furthermore, he condemns the episodic plot. In speaking of the epic, however, Aristotle does concede that variety has its place:

> In the epic, however, because of its narrative form, many parts that happen at the same time can be included; by these, if they are closely connected with the rest, the majesty of the poem is increased. Hence the epic has this advantage tending to magnificence of effect, variety for the hearer, and the weaving of dissimilar episodes into the action, for uniformity quickly satiates an audience and makes tragedies fail on the stage.[5]

These definitions are interpreted variously by Renaissance critics, for the Stagirite has been somewhat ambiguous: while stressing unity, he nonetheless, admits the attractions of variety.

Unity and variety become polarities in the Renaissance with the beginning of the controversy over Ariosto's Orlando Furioso.

Critics no longer speak of just the single action of tragedy or the unified but varied action of the epic, but of the multiple and episodic nature of the romance. Weinberg disagrees with Spingarn over who began the Italian quarrel, but whether Trissino or Simone Fornari started it, it was heated by mid-sixteenth century.[6] The romance had become a fact and could no longer be brushed aside as an abortive attempt at the epic. Pigna in I romanzi (1554) defends "a theory of romance on Aristotelian principles,"[7] but his rival Giraldo Cinthio (also in 1554) begins with the fait accompli and, recognizing that the romance differs from the epic, sees the new genre generating its own rules:

> It appears to me that if a poet is to deal with ancient material in the form of a romance it is better to apply himself to many actions of a man than to one only. For I think this method better suited to composition in the form of romances than is the use of a single action. Diversity of actions carries with it variety, which is the spice of delight, and gives the author wide scope for introducing episodes, or pleasant digressions, and for bringing in events which in poems dealing with a single action cannot come about save with some hint of blame.[8]

Despite these defenses of romance, the controversy was just beginning.

Minturno, whom Myrick thinks Sidney follows in the New Arcadia,[9] takes a strong position against the romance, against Ariosto, and against episodic plots. Like Aristotle, he admits that one of the attractions of the epic is its variety, but he

stresses that the epic should be confined to a single action:

> But though the epic has this prerogative of being carried to a great length, the plot should not be made up of more than one unit of material nor composed of actions that came about in a longer time than a single year, for the epic narrative is not a history; the latter narrates not merely all the things that happen in the same time and all the things that happen to one or more persons, and which have come together by chance and without reason, but also things that have happened during many years and which come in order one after another. . . .[10]

Minturno in 1563 reverts to the rigid rules of the epic and from this perspective condemns Ariosto and the romance. He judges the Orlando Furioso only by Aristotle's standards and definitions:

> If he [Ariosto] was not content to treat the deeds of Ruggiero, as of the most excellent of all knights present in the war caused by the madness of Orlando, he could have composed another narrative about him, as Homer composed the Iliad in praise of Achilles and the Odyssey in praise of Ulysses. . . . And so he would not have indicated by the title of the work that he was writing about Orlando and then written about another, as a principal character, nor would he have put forward a great number of persons and things, some of which are such that one of them alone would furnish a subject for an entire poem.[11]

Unable to see the romance as anything but a Renaissance form of the epic, Minturno asks, "Cannot the epic, represented by the romances, take its example from the idea expressed in the books of Vergil and Homer?"[12] Sidney, who praises the portrait of Orlando and the Greek romances, could hardly have agreed entirely with Minturno's rejection of them. Myrick forgets that Sidney is a syncretist, and while Sidney may have agreed with

some points Minturno makes, he does not follow all of his doctrines in the New Arcadia.

Writing at the height of the critical controversy over unity and variety, epic and romance, Sidney attempts to reconcile the two views in both the Apology for Poetry and the New Arcadia. In discussing the poet's freedom to create a variety beyond that in nature, Sidney asserts:

> Only the poet, disdaining to be tied to any such subjection, lifted up with the vigour of his own invention, doth grow in effect into another nature, in making things either better than nature bringeth forth, or, quite anew, forms such as never were in Nature, as the Heroes, Demi-gods, Cyclops, Chimeras, Furies, and such like: so as he goeth hand in hand with Nature, not enclosed within the narrow warrant of her gifts but freely ranging within the zodiac of his own wit. Nature never set forth the earth in so rich a tapestry as divers poets have done; neither with so pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too much loved earth more lovely. Her world is brazen, the poets only deliver a golden.[13]

In this passage Sidney substitutes an Idea of nature for the appearance of nature which exists on earth. He changes Aristotle's mimesis of action to an imitation of an Idea. This essentially Platonic approach allows him to include works from four different genres in his discussion of what is to be imitated:

> But let those things alone, and go to man--for whom as other things are, so it seemeth in him her [Nature's] uttermost cunning is employed--and know whether she have brought forth so true a lover as Theagenes, so constant a friend as Pylades, so

> valiant a man as Orlando, so right a prince as Xenophon's Cyrus, so excellent a man every way as Vergil's Aeneas.[14]

By listing Theagenes, hero of a Greek romance; Pylades, a character in Greek tragedy; Orlando, a character in an Italian romance; Cyrus, a character in a "non-Aristotelian epic";[15] and Aeneas, a hero in a traditional epic, Sidney crosses the arbitrary bounds and limits set up by critics like Minturno and judges the works by the "idea or fore-conceit of the work," not by genre. This shift from action to Idea prepares the way for what modern readers call "thematic unity."

Sidney approves of synthesizing genres, as long as decorum is kept:

> . . . some Poesies have coupled together two or three kindes, as the tragicall and comicall, whereupon is risen the tragicomicall, some in like manner have mingled prose and verse, as Sannazzaro and Boethius. Some have mingled matters heroicall and pastorall, but that cometh all to one in this question, for, if severed they be good, the conjunction cannot be hurtfull.[16]

Critics often overlook this reconciliation in Sidney and focus on one or two aspects of the <u>New Arcadia</u>. Whether the <u>New Arcadia</u> is unified seems to depend not on the work, but on the rules the critic thinks Sidney is following. Thus, Myrick finds Sidney follows Minturno's dictum in trying to write a "heroic poem": "What Sidney has done is to introduce an abundance of episodic material, but to weave it into a pattern without creating a second

fable."[17] Myrick concludes, somewhat sadly, that "by the standards of true art, the result was a failure." Walter Davis, tracing the influence of Sannazzaro on Sidney, calls the revision a "pastoral romance,"[18] and Marcus Goldman studying the influence of Arthurian romance on the New Arcadia calls it a "heroic romance."[19] Each of these critics has contributed to an understanding of one or two aspects of the Arcadia, but the diversity of their theories only further indicates Sidney's ability successfully to combine genres, to achieve both unity and variety. His experimental approach, "if severed they be good, the conjunction cannot be hurtfull," is everywhere in evidence in the New Arcadia.

Sidney's synthesizing approach encourages him to attempt a combination of prose and poetry, a mingling of epic, pastoral and romance genres, and a reconciliation of unity and variety. Although Sidney's work is transitional and experimental, it grows out of the tendencies of the period. Spenser, explaining his plan for the Faerie Queene in a letter to Sir Walter Raleigh (1589), outlines the unifying structure of the work, but then adds, "of the twelve other virtues I make twelve other knights the patrons, for the more variety of the history."[20] Learning from both the Classical models and the innovations of the Italian Renaissance, Sidney and Spenser are reluctant to abandon either and so they

synthesize the thematic unity of the epic with the variety of incidents, multitude of characters, and interweaving of plots evident in the romance.

In revising the Arcadia, Sidney retains the epic frame of the Old Arcadia with its unifying oracle, and also the pastoral setting and pastoral eclogues. He heightens the epic characteristics by beginning in medias res and stressing the military prowess of the two heroes. Nevertheless, in the revision, he seems most intrigued by the methods of romance and the challenge of unifying a variety of interpolated tales and introducing a maze of characters.

Giraldi's "On the Composition of Romances"[21] provides what seems almost like a gloss for the changes Sidney makes in the structure and episodes of the New Arcadia. In discussing the importance of variety, Giraldi shows how an author may "fill in the spaces" of a "bony frame" like the Old Arcadia:

> The writer should use great diligence that the parts of his work fit together like the parts of the body, as we said above. And in putting together the bony frame he will seek to fill in the spaces and make the members equal in size, and this can be done by inserting at suitable and requisite places love, hates, lamentations, laughters, sports, serious things, beauties, descriptions of places, temples, and persons, fables both invented by the author himself and taken from the ancients, voyages, wanderings, monsters, unforeseen events, deaths, funerals, mournings, recognitions, things terrible and pitiable, weddings, births, victories, triumphs, single combats, jousts, tournaments,

> catalogues, laws and other like matters, which perhaps are so many that no little effort must be made by him who would wish to recount them one by one. For there is nothing above the heavens or below nor in the gulf of the abyss, which is not ready to the hand and choice of the judicious poet and which cannot with varied ornaments adorn the whole body of his composition and bring it not merely to a beautiful but to a lovely figure, for such things give to all the parts their due measure and fit ornament in such proportion that there emerges a body well regulated and composed.[22]

The extensive checklist which Giraldo provides parallels the kind of incidents Sidney introduces for variety into the New Arcadia, but he integrates these additions into the general frame, so that they are not merely fillers, but related members.

A quick perusal of the list shows how easily Sidney's additions fit it. In the New Arcadia Sidney includes "loves, hates, lamentations, laughter, sports, serious things, beauties, descriptions of places, temples, and persons . . . " For instance, critics have often commented on the development of the love theme in the revision. Zandvoort notes: "Love, as a human passion, even if spelled with a capital, all but replaces Cupid; Antiphilus' baseness is not taken for granted, but the workings of his mind are analyzed; so is Erona's anguish."[23] In fact, a majority of the interpolated tales pertain to "love, hate and lamentation": the stories of Argalus and Parthenia, Erona, Andromana, Pamphilus, Zelmane (daughter of Plexirtus)

even the comic fairy tale of Mopsa belong to an elaboration of this love theme. "Laughter," of course, pervades the Arcadia whenever Miso, Mopsa or Dametas enters the scene. The comic underplot is expanded by Sidney with the "combat of cowards," a comic satire on jousting (I, 428-434). Moreover, Sidney specifically adds sporting scenes to the revision: Kalandar's stag hunt (I, 60-61) and Bailius' hawking (I, 167). (Jousts may also be considered sports, but they will be discussed separately.) Giraldi's "serious things" are so vague that many incidents may be offered as illustrative, but there is no question that the Captivity episodes (Book III) and particularly the philosophical debate between Cecropia and Pamela (I, 402-410) are written in a more serious tone than anything in the Old Arcadia. "Beauties" are amply added in the pageant prece ding the Triumph of Artesia, for a parade of pictures displays the most beautiful women in Greece and all of Asia Minor (I, 101-112). "Descriptions of place, temples and persons" are abundant everywhere in the revision, and surely Sidney needed no one to tell him how to write them. Take only his famous descriptions of Arcadia (I, 13), of Kalander's grounds (I, 17) or the Lodge (I, 91). Giraldi's allusion to "fables invented by the author himself and those taken from the ancients" could include both those interpolated tales in the Arcadia that Sidney seems to create (Miso and

Mopsa's) and those from the Greek or medieval romances.[24]

The second part of Giraldi's checklist for romances may also have inspired additions to the Arcadia. Sidney does introduce the "voyages" of Musidorus and Pyrocles and their "wanderings" throughout Asia Minor (Book II). "Unforeseen events" might characterize the Captivity episode with the feigned "deaths" of the sisters (I, 477 & 482), the "mourning" of Pyrocles for Philoclea (I, 483-488), and his"recognition" of her in his unknown comforter (I, 488). The "terror and pity" of Amphilaus' dilemma have been added to the New Arcadia, and this figure fulfills the criteria for tragedy (I, 493). Sidney's other additions to the work fall into Giraldi's categories, for there are the "victories" of the Lacedaemian wars (I, 38-45), the wars of Amphialus (I, 390), and the "triumph" of Artesia (I, 101-112). (In this case, however, Sidney uses the word triumph ironically, for Artesia's champion is defeated.) One of the most remarkable additions to the New Arcadia occurs in the number and magnitude of the tournaments and jousts, which easily fulfill Giraldi's call for such scenes. These are the "single combats" of the cousins throughout Asia Minor (I, 271), the "jousts" and "tournaments" in honor of the Queen of Iberia (I, 282-286); all these scenes contribute to the requisite variety of military combats in the version of 1590. "Laws" already formed the basis for the Old Arcadia in the

climactic trial scene, but Sidney introduces them further in the New Arcadia when Antiphilus eliminates the law which forbids his his polygamous desires (I, 331). Actually, Sidney omits very few of the aspects of romance that Giraldi admires. Even "monsters" enter the interpolated tales when Pyrocles and Musidorus battle the giants (I, 204). Both "births" and "funerals" are acknowledged within the stories. For instance, at the birth of the two cousins, "both Heavens & Earth [gave] tokens of the coming forth of an Heroicall vertue" (I, 189). The death and funeral of Parthenia is recorded as the main characters "with Philanax, and the rest of the Nobilitie, went out, to make Honour triumph over Death, conveying that excellent body . . . to a church a mile from the campe, where the valiant Argalus lay intombed; recommending to that sepulchre, the blessed reliques of faithfull and vertuous Love: giving order for the making of marble images, to represent them, & each way enriching the tombe" (I, 449).

The only omission in Sidney of the characteristics mentioned by Giraldi is that of the final one: catalogues. Sidney does not offer the catalogues of trees or ships familiar from Homer or other Renaissance epics. The only lists in the New Arcadia are lists of characters such as those participating in the Triumph of Artesia or the Iberian jousts. Perhaps Sidney felt he was extending the narrative with these devices in the same way other poets

use catalogues.

This extensive comparison of Giraldi's list of attributes of the romance with the changes introduced in the New Arcadia is only intended to suggest that Sidney definitely adds the characteristics of romance to his revision. Myrick, on the other hand, compares the New Arcadia with Minturno's rules for the epic, and he finds Sidney fulfilling some of the Renaissance criteria for the epic.[25] These two discussions are not contradictory, for they indicate that Sidney does use the characteristics of both genres in guiding his revision. In the controversy over unity and variety, epic and romance, he is caught in the middle and attempts to synthesize the opposing elements.

In describing the beauty of Kalander's grounds, Sidney suggests artistic criteria which might be applied to his own work. Of this Arcadian retreat, he says:

> . . . The backside of the house was neyther field, garden, nor orchard; or rather it was both field, garden and orcharde: for as soone as the descending of the stayres had delivered them downe, they came to a place cunninglie set with trees of the moste tast-pleasing fruites; but scarcelie they had taken that into their consideration, but that they were suddainely stept into a delicate greene, of each side of the greene a thicket bend, behinde the thickets againe newe beddes of flowers, which being under the trees, the trees were to them a Pavilion and they to the trees a mosaical floore: so that it seemed that arte therein would needes be delightful by counterfaiting his enemie error and making order in confusion (I, 17).

In this description, Sidney suggests that the grounds are more beautiful because they are a combination of three types of

landscape: a field, a garden and an orchard. He stresses the paradox by saying it is "neither" and "both"; that is, no one term sufficiently covers it. In the New Arcadia, Sidney combines the techniques of epic, romance, and, to a lesser degree, the pastoral. No one genre sufficiently describes it. In Kalander's garden, Sidney delights in the mixture of trees and flowers which seems confusing but really has its own kind of order. Likewise, the revision of the Old Arcadia mixes many characters and multiple plots, yet "arte therin would needes be delightfull by counterfaiting his enemie error and making order in confusion" (I, 17). This image of the field-garden-orchard could represent the art of New Arcadia, for in it Sidney synthesizes three genres and uses a technique of multiple unity.

Thus far, we have been concerned with poetic theory; that is, the question of whether or not Sidney's changes in the New Arcadia fit into a possible Renaissance theory of unity and variety. The next step is to demonstrate Sidney's awareness of the problem, for if the relationship between the New Arcadia and the theory is unconscious or accidental, then there is no substance to the argument of this study.

The logical question at this point is: Did Sidney actually show any awareness of a conflict between unity and variety? Sidney's narrative transitions seem to indicate that he did. When

Kalander's steward relates the tale of Argalus and Parthenia, he concludes with a justification of the story:

> . . . I have delivered all I understande touching the losse of my Lords sonne, & the cause therof: which, though it was not necessarie to Clitophons case, to be so particularly told, yet the strangenes of it, made me think it would not be unplesant unto you (I, 37).

In this comment, Sidney has his narrator admit that there is more than one reason for telling a tale: it may be necessary to the plot, or it may be intriguing or interesting in itself. (Nevertheless, Sidney seems aware of the awkward transition he must make in telling the story at this point. Later in the narrative, he tries to make up for the pleasant diversion of this variety by unifying it more fully with the main plot.) He carefully connects the tale of Argalus and Parthenia with the main plot through the love theme, through their participation in the Wars of Amphialus, and through their blood relationship to the royal family of Arcadia.

One example does not prove that Sidney actually struggled with the problem. However, other transitions seem awkward, and Sidney also pauses to apologize for them. For instance, he seems at a loss to introduce the story of the Paphalgonian unkind king (the Lear plot), for he merely says the cousins "mette an adventure" (I, 206). But he justifies the tale thematically by adding: "they mette an adventure; which though not so notable for any great effect they perfourmed, yet worthy to be remembred for the

un-used examples therein, as well of true natural goodness, as of wretched ungratefulnesse" (I, 206). In this comment, Sidney seems to justify theme as an acceptable reason for including new material in the plot. In a romance, meeting an adventure might be sufficient reason for including a tale, but Sidney feels the need of something more. The variety, the interest of the story may make it acceptable to his audience, but as a writer, he asks that it have a connection to his larger scheme. This tale of the king who deprives his rightful son of the throne connects thematically with the stories of the tyrants of Phrygia and Pontus. Moreover, all three of the stories comment on Basilius' misguided retirement from the rule of Arcadia. Through the stories, Sidney outlines the difficulties and responsibilities of the monarch.

Occasionally, Sidney's own awareness of the demands of unity catches him in a trap. After describing the wonders of the Iberian jousts, he has Musidorus apologize: "But the delight of those pleasing sights have carried me too farre in an unnecessary discourse" (I, 286). Here the admission seems complete: he has digressed. Nevertheless, these very jousts assemble characters who perform in the main plot like Pyrocles and Musidorus, those who appear in the episodes like Queen Helen, and those who appear in the eclogues like Philisides. The apology may be offered because Sidney is fully aware that the jousts reflect the historical

Accession Day Tournaments for Queen Elizabeth and so have an extra-literary purpose.[26] This realization perhaps makes Sidney include an apology for this violation of his principle of unity. Variety does have its attractions.

The final proof of Sidney's awareness of the problem of narrative transitions and unity occurs in his presentation of the stories of Miso and Mopsa. These parodies emphasize the difficulties of plot. Miso, for instance, cannot begin in medias res; despite Philoclea's request to see the prayer book, Miso must begin at the beginning. "No hast but good (said Miso) you shal first know how I came by it" (I, 238). The digression is delightful, for it includes the allegorical picture of many-eyed love on the gallows (I, 238). In fact, the final poem from the prayer book is really over-shadowed by the preliminary digression. Miso's story-telling may be naive and irrelevant, but it represents the conflict between strict plot unity and the pleasures of variety.

Mopsa's fairy tale also parodies the difficulties of narration. Unlike Sidney, she "/tumbles/ into her matter" (I, 241), and avoids the whole problem of narrative transition, or of beginning in medias res. The fact that Sidney changed from the chronological narrative of the Old Arcadia to the carefully contrived in medias res beginning of the New indicates his awareness of the problem.

Perhaps he is having a bit of a laugh at himself in this parody, for in the older version, he too "tumbled into [the] matter" of Arcadia. Mopsa's transitions are the cant phrases of romance: "And so in May, when all true hartes rejoyce," "And so," and "And so," etc. The repetitiveness and naivity of these transitions contrasts with Sidney's attempts to connect his stories as plausibly as possible. When he cannot do so, then he justifies the tales on thematic grounds. Nevertheless, he is aware enough of the problem to parody it.

One final point may be tentatively suggested about this parody: the tale remains unfinished. Mopsa gets so carried away with gathering nuts that the tale never ends. Sidney's story also remains a fragment, and in Book II where this parody occurs, he introduces the greatest number of episodes. Perhaps he is not completely unaware of the problem which critics have found in this book, for like Mopsa he may be pursuing the "nuts" and forgetting to end his story. Since this incident also appears in the Old Arcadia, such an interpretation probably goes too far, but the analogy is there, whether Sidney intended it or not.

The examples of Sidney's narrative transitions seem to indicate three points: first, Sidney is aware of the conflicting claims of unity and variety; secondly, he attempts to justify any passages which are not directly connected to the main plot;

thirdly, he, nevertheless, is intrigued by certain passages which provide pleasure and do not advance the plot. One of his solutions to this conflict is to provide other kinds of unity besides that of plot. In this way, he can have both unity and variety without the two coming into conflict.

The practical answer to the theoretical problem sketched in this chapter is suggested by a close study of the plot and the discovery of Sidney's techniques for both adding variety and simultaneously unifying these disparate elements.

FOOTNOTES: CHAPTER II

[1]Joel Spingarn, Literary Criticism in the Renaissance (New York, 1963), p. 77.

[2]Bertram Dobell, "New Light on Sidney's Arcadia," Quarterly Review, CCXI (1909), 90 and Richard Lanham, "The Old Arcadia," Sidney's Arcadia (New Haven, 1965), p. 189.

[3]R. W. Zandvoort, Sidney's Arcadia: A Comparison Between the Two Versions (Amsterdam, 1929), p. 119.

[4] Kenneth Myrick, Sir Philip Sidney as a Literary Craftsman (Cambridge, 1935), p. 155.

[5]Aristotle, The Poetics, reprinted in Allan H. Gilbert, Literary Criticism: Plato to Dryden (New York, 1940), p. 105.

[6]Cf. Bernard Weinberg, A History of Literary Criticism in the Italian Renaissance, II (Chicago, 1961), 954-990 and Joel Spingarn, pp. 70-77.

[7]Weinberg, p. 963.

[8]Giraldi Cinthio, "On the Composition of Romances," reprinted in Gilbert, p. 264.

[9]Myrick, p. 155.

[10]Antonio Minturno, "L'Arte Poetica" reprinted in Gilbert, p. 275.

[11]Ibid., p. 279.

[12]Minturno, p. 282.

[13]Sir Philip Sidney, An Apology for Poetry, ed. Geoffrey Shepherd (New York, 1965), p. 100. I am using the title An Apology for Poetry in this chapter; however, in later chapters I refer to Feuillerat who prefers a Defence of Poesie.

[14]Sidney, Apology, p. 100.

[15]Giraldi, p. 260.

[16]Sidney, Apology, p. 116. Ringler also quotes this passage and believes that Sidney mingles genres, p. xxxvii.

[17]Myrick, p. 170.

[18]Walter Davis, "A Map of Sidney's Arcadia," Sidney's Arcadia (New Haven, 1965), p. 10.

[19]M. S. Goldman, Sir Philip Sidney and the Arcadia (Urbana, 1934), p. 158.

[20]Edmund Spenser, "Letter to Raleigh," The Complete Poetical Works (Cambridge, 1936), p. 137.

[21]Cinthio, reprinted in Gilbert, p. 111.

[22]Ibid. The final sentence of this passage is echoed by Sidney in the Apology when he says: "the poet, if he list, with his imitation make his own, beautifying it both for further teaching and more delighting as it please him, having all, from Dante's heaven to his hell, under the authority of his pen," p. 111. Both Gilbert and Shepherd recognized the similarity and commented in their notes.

[23]Zandvoort, p. 102.

[24]Sidney's borrowing from medieval romances is discussed in detail by Marcus Goldman, op. cit.

[25]Myrick, pp. 110-151.

[26]I discuss this matter in detail in Chapter Eight.

III

THE PLOT OF THE NEW ARCADIA

"But the delight of those pleasing sights have carried me too farre in an unnecessary discourse." (I, 286).

A study of unity and variety in the New Arcadia must begin with what Aristotle calls the "first principle": the plot.[1] Because most critics share Aristotle's impatience with the episodic plot, reactions to the revised and multi-faceted plot of the 1590 version are often negative. Wolff bluntly declares: "One who reads for pleasure simply cannot understand the Arcadia."[2] Even Kenneth Myrick finds the episodes problematic and objects to the narrative in Book II because it "encumbers the story with unnecessary material."[3] These objections reflect certain inherent problems facing the modern reader of the New Arcadia: the changes in reading habits from Sidney's time to ours and the changes in the concept and techniques of unity.

The first problem in judging the plot of the New Arcadia is that the book may have been written for a specific audience and oral presentation. This argument has often been offered in defense of the work, for critics maintain that an audience that heard the work read slowly, in short sections, could absorb the number of characters and the intricacies of the plot more easily than a modern reader. But this argument on oral transmission can be reversed.

The shift from a group audience (presumably with discussion) to an isolated and hurried reader may have created an additional problem, for the names of the characters in the revision are strikingly similar. A swift reader might miss the orthographic distinction between Artaxia and Artesia, Leonatus and Leontius, Leucippe and Leucippus, Lalus and Lelius, and Euarchus and Euardes. To add to the confusion, there are two Zelmanes, two characters called Daiphantus, and two named Palladius. Sidney's poetic tendencies toward alliteration seem to get out of hand with these names. If he were reading his text to a live audience, then Sidney could pause and clarify the names, or differentiate between them through pronunciation. Perhaps, then, the Elizabethan audience did not object to these alliterative names, the double characters, or the heroes' confusing changes of sex. However, these quirks in the dramatis personae do make it difficult to follow the plot.

The second problem in following the plot of the New Arcadia is its intricacy. Myrick argues that Sidney's audience, far superior to the modern reader, could grasp the entire work: "With minds alive with the spirit of discovery, but with their freedom for adventure hampered by the queen's will, they had at once the restless energy of modern times and a forced leisure which is outside our experience."[4] This premise that an Elizabethan audience differed radically in mental powers from a modern one is denied by Alfred Harbage in Shakespeare's Audience. He notes, "We are familiar with the tendency in others (and ourselves) to apply colors recklessly to any part of a canvas depicting the lusty age of Elizabeth. Enthusiastic brushwork transforms human beings into Elizabethans."[5] Instead of assuming that Sidney's audience had tape-recorder memories, perhaps one should look at the text and see if Sidney anticipated his audience's difficulty in remembering the plot and keeping the characters straight.

Does Sidney ever review the action for a weary or confused reader? The answer is definitely affirmative. He uses three basic methods: name tags, reviews of the action, and assemblies of characters. The name tags serve a dual function, for they both identify a character and connect him with other characters. When Anaxius appears in the Captivity episode after an absence of 168 pages, Sidney carefully places him in the plot. He is "Prince

Anaxdus, nephewe to the Giant Euardes whom Pyrocles slew" (I, 439). Likewise Ismenus is introduced on page 73 as "The faithfull & diligent Page of Amphialus," but he is reintroduced on page 390 as "a yong esquire of Amphialus," for Sidney apparently realizes that readers or listeners may forget a name. Such a minor character as Phebilus, who is mentioned only twice, is identified each time. When he appears in the Triumph of Artesia, he fights because he has been made "miserable by the sight of Philoclea" (I, 107). In Book III when he reappears during the wars of Amphialus, he fights "having long loved Philoclea" (I, 389). With a cast of almost a hundred active characters, Sidney needs to identify them carefully, and so he applies such tags throughout the New Arcadia.

In addition to the name tags, which often carry reminders of the action, he also reviews the action from time to time. The clearest summary of the action occurs, paradoxically, in the ambiguous Oracle. Sidney delays this device in the revised version. In the Old Arcadia it appears in the beginning (IV, 2) and forms a prologue to the action; in the New Arcadia it is delayed (I, 327) until the Captivity episode. It foreshadows the action which is never completed in the revision:

> Thy elder care shall from thy carefull face
> By princely meane be stolne, and yet not lost.
> The yonger shall with Natures blisse embrace
> An uncouth love, which Nature hateth most.

> Both they themselves unto such two shall wed,
> Who at thy beer, as at a barre, shall plead;
> Why thee (a living man) they had made dead.
> In thy owne seate a forraine state shall sit.
> And ere that all these blowes they head doo hit,
> Thou, with thy wife, adultry shall commit (I, 327).

This refocusing of the action is necessary in the New Arcadia, for the rest of Book II has concentrated on the previous adventures of the two cousins, and now the plot is returning to the action in Arcadia. Two other reviews of the action occur in Book III. When Cecropia captures Zelmane and the Arcadian princesses, she connects the events of Books I and II to her villainy:

> And though many times Fortune failed me, yet did I never faile my self. Wild beasts I kept in a cave hard by the lodges, which I caused by night to be fed in the place of their pastorals, I as then living in my house hard by the place, and against the houre they were to meete (having kept the beasts without meate) then let them loose, knowing that they would seeke their food there, and devoure what they founde. But blind Fortune hating sharpe-sighted inventions, made them unluckily to be killed. After, I used my servant Clinias to stir a notable tumult of country people: but those louts were too grosse instruments for delicate conceits. Now lastly, finding Philanaxhis examinations grow daungerous, I thought to play double or quit; & with a sleight I used of my fine-witted wench Artesia, would have sent these good inheritrixes of Arcadia, to have pleaded their cause before Pluto . . . (I, 365)

This explanation shows how carefully Sidney is connecting events. In the Old Arcadia he never explains the remarkable appearance of the bear and lion or the cause of the insurrection. Here the event is carefully linked to the plotting of Cecropia. A final review of the action occurs when Amphialus kills Philoxenus and becomes

overwhelmed with his part in the events in Arcadia. He laments:

> O Amphialus, wretched Amphialus' thou hast lived to be the death of thy most deere companion & friend Philoxenus, and of his father, thy careful fosterfather. Thou hast lived to kill a Ladie with thine owne handes, and so excellent, and so vertuous a Lady, as the faire Parthenia was: thou hast lived to see thy faithfull Ismenus slaine in succouring thee, and thou not able to defende him: thou hast lived to shew they selfe such a coward, as that one unknowne Knight could overcome thee in thy Ladies presence: thou has lived to beare armes against thy rightfull Prince, thine owne unckle: Thou hast lived to bee the death of her, that gave thee life. (I, 493)

Although this speech has dramatic impact, it also has the practical result of reviewing the action. Amphialus has been a part of the plot since Book I, but several hundred pages have intervened between the death of Philoxenus (I, 73) and the death of his mother (I, 492). Therefore, Amphialus' words recall all the events leading to his final tragedy.

Sidney's further method of focusing the plot of the New Arcadia is to repeat certain structural scenes in each book. Each of the books opens with a love lament, contains an important tournament, and closes with eclogues. (Since Books I and II also include a sporting event, one could assume that Sidney possibly intended another such scene late in Book III. During the Captivity episode, however, sports would hardly be appropriate.) Book I opens with the love lament of Strephon and Klaius for Urania; it continues with the Triumph of Artesia, a tournament which foreshadows the

interpolated tales through its participants; and Book I ends with eclogues outlining the conflicts of love. Following the same pattern, Book II opens with Gynecia's memorable love lament; it includes the pageantry of the Iberian Jousts, which assemble more of the characters; and it concludes with eclogues built around a "skirmish betwixt Reason and Passion" (I, 339). Likewise, Book III follows the pattern by opening with Musidorus' lament over his love for Pamela; the book includes the extensive wars of Amphialus, which seem like tournaments for characters come from all over Asia Minor and Greece to challenge him; but Book III remains unfinished, so the pattern breaks off at this point. However, there is enough of this fragment to show Sidney's careful adherence to a structure which enables him to control his Hydra-like plot.

These and other aspects of structure, relationships between characters, and thematic amplification will not be clear unless the plot is clearly in mind. The following plot summary should refresh the reader's mind about the characters and episodes and provide a ready reference for the chapters to come. The summary is divided, as it can be in Books I and II, into main plot and episodes. This simple procedure already indicates that by Book III, Sidney has integrated any "outside" or episodic material into his main plot. This illustration alone should begin to answer those who call the work disunified.

The plot summary further indicates Sidney's complex use of narrative time. Half of the twenty-nine chapters in Book II are devoted to flashbacks and interpolated tales. These tales, moreover, are divided between different narrators. A glance at the plot in brief summary form shows that these individual tales are unified in themselves and that they are each related to the main plot.

BOOK I

MAIN PLOT

While lamenting their love for Urania, Stephon and Klaius, two shepherds, find Musidorus who has been shipwrecked off the coast of Laconia. They also see Pyrocles clining to the mast of a wrecked ship, but fail to rescue him before he is captured by pirates. (Musidorus takes the name Palladius.) They take Musidorus to Kalander's house in nearby Arcadia. There he sees pictures of the royal family of Arcadia and learns that Basilius, the king, has retreated to a forest with his wife Gynecia and his two daughters Pamela and Philoclea. The King, warned by an Oracle of danger to himself and his kingdom, has hidden and left the kingdom in the hands of Philanax. Kalander learns that his son Clitophon has been captured by the Helots as he attempted to aid his friend Argalus. Palladius asks to hear more about the situation and the steward tells the story of Argalus and Parthenia.

ARGALUS AND PARTHENIA

About two years ago, Argalus, cousin of queen Gynecia, was introduced to Parthenia by Clitophon. Unfortunately, Parthenia has already been promised by her mother to a neighbor, Demagoras. Parthenia loves Argalus and so refuses to fulfill the promise to Demagoras. Demagoras, in revenge, rubs Parthenia's face with a poison which disfigures her. Argalus still loves her, but she, nonetheless, runs away. Argalus, attempting revenge on Demagoras, is captured by the Helots, but before he is executed, Demagoras dies and his successor (Pyrocles) preserves Argalus. Clitophon, while trying to rescue Argalus, has also been captured by the Helots.

MAIN PLOT

Kalander prepares an expedition to rescue his son. Palladius (Musidorus) plans to trick the Helots with a band of soldiers disguised as rustic rebels from Arcadia. Their plan succeeds because the Captain of the Helots is absent, but when he returns, the tide of the battle also turns. Palladius (Musidorus) is overcome by the Captain, and the Captain recognizes his friend Musidorus and reveals himself as Pyrocles. Peace comes through negotiation. At the celebration, a young lady who looks like Parthenia comes and offers herself to Argalus to take the place of Parthenia. When he refuses the substitute, she reveals that she is Parthenia and has been cured by Queen Helen's physicians. The two cousins then tell each other what has happened to them since the shipwreck.

In a few days the marriage of Argalus and Parthenia takes place.
Soon Diaphantus (Pyrocles) seems to change, and Palladius (Musidorus) marking it accidentally learns that his cousin is in love. During a hunting expedition Diaphantus disappears, and Palladius leaves to find him. Clitophon accompanies Palladius; they find the armor of Amphialus, and Diaphantus decides to wear it. They meet Queen Helen, and she mistakes Palladius for Amphialus. He identifies himself, and she tells her story.

INTERPOLATED TALES

FLASHBACK

Musidorus tells how he was found by the shepherds and Pyrocles tells how he was captured by pirates. The pirates made him fight for them against the Lacedaemonians and he killed the King's nephew. Imprisoned, he is freed by the common people who are in league with the Helots. After the death of Demagoras, he is chosen Captain of the Helots. Thus, he met with Musidorus.

MAIN PLOT

INTERPOLATED TALES

QUEEN HELEN OF CORINTH

The Queen says that she once had many suitors, among them Philoxenus whom she admired but did not love. One day Philoxenus brought Amphialus to her court, and she fell in love with him. Amphialus Basilius' nephew, has been raised by Timotheus with his own son Philoxenus. Although Amphialus spoke for his friend, Queen Helen loved only him, and when Philoxenus found out, he sought Amphialus and challenged him. Amphialus accidently killed him. The death of his son killed Timotheus. Thus Amphialus threw away the armor which Diaphantus found, for he had slain his foster brother while using it.

Palladius (Musidorus) continues to search for Pyrocles and, returning to Arcadia, finds him disguised as an Amazon in order to be allowed close to Philoclea, whom he loves. Musidorus tries to disuade him, but he remains firm. He says he fell in love with Philoclea's picture, took the disguise of an Amazon (Zelmane) and is staying with Basilius and his daughters. His situation is complicated by the fact that both Gynecia and Basilius have fallen in love with him. The two cousins part, and Zelmane (Pyrocles) returns to stay with Basilius.

Phalantus comes to Arcadia to present a challenge on behalf of Artesia's beauty. Basilius tells Zelmane their story.

MAIN PLOT

INTERPOLATED TALES

PHALANTUS AND ARTESIA

Phalantus, bastard-brother of Queen Helen came to Laconia and fell in love with the proud and disdainful Artesia who has been raised by Cecropia. Artesia, in love with Amphialus, persuaded him to challenge all other Greek knights. Until they came to Arcadia, they had been victorious.

The tournament begins with a pageant of pictures of the most beautiful women in Greece. In the tournament, Phalantus overcomes five challengers, and then meets Clitophon and a Black Knight who is defending Pamela. He conquers Clitophon but is defeated by the Ill-Apparelled knight. Artesia then leaves Phalantus because he is of no more use to her.

In a few days Zelmane (Pyrocles) meets a shepherd, Dorus, and discovers he is his cousin Musidorus in disguise. Musidorus has fallen in love with Pamela and has become a shepherd working with Pamela's guardians, the comics, Dametas, Miso and Mopsa. The two cousins attend the pastoral sports which have been devised for the King's entertainment. A lion appears and attacks Philoclea, but it is killed by Zelmane (Pyrocles). A bear attacks Pamela and is killed by Dorus (Musidorus). The two cousins win praise for their valor. Cecropia asks pardon for the fact that her wild animals have attacked the royal family. The pastoral entertainments continue with Eclogues.

BOOK II

MAIN PLOT

Both Basilius and Gynecia admit their love for Zelmane and force their attentions upon her (him). The two cousins, Zelmane and Dorus, meet and lament their love. Dorus tells how he has feigned love for Mopsa in order to court Pamela.

On the way home from visiting Dorus, Zelmane is hailed by Basilius and goes to watch a hawking expedition. As they are riding back, the coach is overturned, and Gynecia dislocates her shoulder. Thus, Philoclea is sent to spend the night with her sister. The sisters discuss and admit their love for the two cousins. The next day, Dorus tells them more of his history.

INTERPOLATED TALES

FLASHBACK

Dorus, under the guise of telling Mopsa, tells Pamela the story of his origin in Thessalia, his upbringing and his trip with his cousin and a Navy to Thrace to aid his Uncle Euarchus. He tells how he was shipwrecked during this trip and came to Arcadia in disguise to woo her.

FLASHBACK

The cousins leaving Musidorus' mother, decide to set sail for the country of Thessalia in order to aid Euarchus. After the shipwreck the cousins are separated and Pyrocles is brought to Phrygia and faces the old enemy of Thessalia. Musidorus, found by a fisherman, rescues his cousin from hanging by arranging to substitute himself. Pyrocles, then, when he is set free, disguises himself and rescues Musidorus. They are saved by an accidental rebellion and the mob chooses Musidorus as their leader. Musidorus declines their offer of the kingdom and

MAIN PLOT

INTERPOLATED TALES

restores an innocent member of the royal family to the throne. The cousins, hearing that their servants are being detained in prison by the King of Pontus, request their release. The cousins conquer the King of Pontus, and Pyrocles is offered the crown of that country, but he also refuses and gives it to a sister of the former king. The cousins rid the country of giants and monsters. Afterwards they "mette an adventure" in Galacia. There Plexirtus, bastard son of the king, has detroned and blinded the king. (Lear Plot). With the help of the cousins and the King of Pontus, Leonatus is restored to the throne. The cousins go to aid Erona who is beseiged by the King of Armenia.

After hearing this history, the two sisters go to bathe in the river Ladon and are observed by Zelmane. Zelmane discovers that Amphialus has had his spaniel steal Philoclea's glove and that he is spying on the sisters. Zelmane captures the poem or "complaint" of Plangus from Amphialus, and so they hear his tale. The story behind the poem is requested. Philoclea begins the story.

TALE OF ERONA: Erona and Tiridates

Erona of Lycia scorned love and defamed Cupid until she fell in love with Antiphilus, a man of mean background. Although she had been offered to Tiridates king of Armenia, she refused him and when she becomes Queen, Tiridates attacks to gain revenge. Pyrocles and Musidorus come to Erona's aid. Plangus was general of Tiridates horsemen. Antiphilus is captured and offered in return for Erona's hand. Erona's vacillation and the help of the cousins regains Antiphilus for her, and Tiridates

MAIN PLOT

INTERPOLATED TALES

is killed. Artaxia vows revenge for the death of her brother.

They draw straws to tell the next tale.

MISO'S TALE

Miso tells about a picture of the god of love which has been given her by an old woman. The picture is really Pan-like with horns, cloven hooves, many eyes, and his tongue sticking out.

MOPSA'S TALE

Mopsa tells an unconscious parody of a fairy tale about an eloping knight who cannot be asked his name or he vanishes. The princess, naturally asks his name, and he goes. She goes to her aunt's and is given a nut, (and so the tale goes, unfinished, disorganized, and full of motifs, but no plot.)

Mopsa is interrupted for the tale of Plangus. Pamela continues the story.

TALE OF ERONA: Part II Plangus and Andromana

Plangus, as a young man, has an affair with Andromana, a married woman. When his father, the King of Iberia, discovers it, Plangus defends the woman. Thus, he lays the foundation for his father's infatuation with her. While Plangus is away at war, the king marries her. On his return, his former mistress, now his stepmother, offers herself, but Plangus refuses and incurs her wrath. Subtlely she sets the father against his son. She frames Plangus, and the king thinks his son plans to murder him. Plangus chooses exile and goes to Tiridates and takes a command under him.

Basilius sends Philoclea to plead his case with Zelmane. The lovers take the opportunity of being alone to declare their love for each other. Pyrocles tells the remainder of his story.

MAIN PLOT

INTERPOLATED TALES

FLASHBACK

Anaxius, Euardes' nephew, challenges Pyrocles. On his way to accept the challenge, Pyrocles encounters the women taking their revenge upon Pamphilus. He learns about this "Light-of Love" from Dido. Pyrocles continues to his combat, but in the midst of the fight, Pamphilus rides by beating Dido, and Pyrocles leaves the fight in order to aid her. He is thought a coward by his opponent and the bystanders. Pyrocles rescues Dido and goes to her father's house. He is the miser Chremes Chremes betrays Pyrocles for the price Queen Artaxia offers. Musidorus comes to his aid, but they are both rescued by the King of Iberia. At the court of Iberia, Andromana makes overtures to the two cousins. During the Iberian jousts, where in Helen of Corinth's men challenge the Iberians, the cousins steal away with the help of Andromana's son, Palladius. Andromana's own men slay her son. She kills herself. The cousins encounter Leucippe and hear more about Pamphilus' wrongdoing. They put her in a nunnery. Zelmane, Plexitus' daughter, joins the cousins as a page. She is in love with Pyrocles, so she disguises herself and takes the pseudonym, Daiphantus. The cousins and their page live peacefully in Bythinis for two months and then they witness the fight which has been staged by Plexirtus between the two brothers Tydeus and Telenor. Zelmane dies of love, and Pyrocles, learning her story, helps Plexirtus (despite his wrongs) because of her memory. Musidorus goes to the aid of the King of Pontus in the fight with Octaves and the two giants. Pyrocles rescues Plexirtus by slaying the monster

MAIN PLOT

INTERPOLATED TALES

guarding him. (Plexirtus' love for Artaxia is revealed.) Musidorus, meanwhile, combats the giants and imprisons Octaves. The cousins are given a ship by Plexirtus who plans to murder them and thereby gain the love of Artaxia. The ship, however, catches fire and Pyrocles stays on the mast until he is taken by the pirates and brought to Laconia.

Philoclea starts to take up the Plangus story, but because Miso reports they have been alone together an hour, Gynecia breaks up their conversation. As she is bringing them home, they encounter a rebellion. Zelmane quiets the rebels with her speech. Afterwards, the rebels fight among themselves and kill their own leaders. Clinias, the coward, tries to ingratiate himself with Basilius. Basilius reveals the Oracle that has governed his actions & misinterprets it.

STORY OF ERONA: III

Basilius continues the story of Erona. Antiphilus takes advantage of his position to make polygamy legal. He also (like Plexirtus) pursues Artaxia, Queen of Armenia. Artaxia, still bearing a grudge because of her brother's death, lures Antiphilus and Erona into a trap. Plangus, who has fallen in love with Erona, attempts to rescue Antiphilus for Erona's sake, but Antiphilus betrays him. Antiphilus is pushed from the tower and dies. Artaxia, overcome by Plangus, agrees to yield Erona if Pyrocles & Musidorus combat two knights within two years of Tiridates' death. Plangus finds that (apparently) due to Plexirtus' treachery, the cousins have died in the shipwreck. Artaxia marries Plexirtus to reward him.

Eclogues

BOOK III

MAIN PLOT

Pamela and Dorus admit their love. Dorus, encouraged, tries to kiss Pamela and is repulsed. The sisters and Zelmane, lured by Artesia and the rual maidens, are captured by Cecropia's army. Amphialus learns of his mother's device and goes to try to win Philoclea's love, but he is not successful. Amphialus gathers an army and spreads sedition with a pamphlet and secures the castle against seige. Cecropia tries to persuade Philoclea to marry her cousin Amphialus, but she refuses. She says she has vowed chastity. Cecropia, then, decides to try to convince Pamela, hoping to substitute one sister for the other. Pamela prays for strength and Musidorus and counters Cecropia's arguments. Then the castle is put under seige by Basilius' men. Phalantus joins Basilius. The wars of Amphialus are bloody and macabre. He is winning until Philanax brings reinforcements and turns the tide of battle. Amphialus retreats during a fight with the Black Knight. Philoclea pleads for the life of Philanax who is then released. Cecropia argues with Pamela again, and Pamela counters her with arguments for God and an ordered universe. The individual combats continue, and Basilius sends for Argalus. Argalus fights Amphialus and dies in Parthenia's arms. Dametas and Clinias challenge each other to combat and Dametas wins. Clinias and Artesia plot treason against Cecropia, but the sisters reveal it. Anaxius comes to Amphialus' aid by attacking the rear of Basilius' troops and forcing through them. Anaxius joining forces with Amphialus is about to end the seige when white, green and black knights appear. The Knight of the Tomb (Parthenia) challenges Amphialus and is killed. The Black knight (Musidorus) returns and fights Amphialus

INTERPOLATED TALES

MAIN PLOT

INTERPOLATED TALES

and escapes only with his life. Cecropia threatens the lives of the sisters. She beats Philoclea; she feigns the execution of Pamela. Zelmane tries to stall and save Philoclea, but Cecropia carries out a mock execution of her too. Zelmane is distraught and receives a visit from a gentlewoman who turns out to be Philoclea. Cecropia dies by accidently backing away from her son and going over a ledge. Amphialus tries to commit suicide but misses. Anaxius takes command and falls in love with Pamela. Helen comes to aid Amphialus with her physician. Anaxius is about to murder the sisters when Zoilus tries to ravish Zelmane. Zelmane gains his sword and kills him and his brother. Anaxius and Pyrocles (Zelmane) are in the midst of battle when the revision ends.

One fact clearly indicated by this summary is that Sidney is a demanding writer. John Danby, in arguing for thematic unity in the New Arcadia, enumerates those characteristics of the revision which have been criticised by scholars:

> The stories proliferate, and one story will intersect another at times unnecessarily. Fresh characters are constantly making appearance, old ones reappear after we have forgotten the parts they have already played.

A glance at the plot summary indicates how Sidney intersperses tales and episodes throughout Book II; the number and sudden appearance of characters cannot be denied. This criticism, however, presumes that plot is the only source of unity in a work. To Aristotle, it was. Sidney seems to rely on other methods of linking and connecting the characters and events of his work.

Sidney's most important technique for creating unity out of the multiplicity of his tales and characters is the use of a unifying theme. Zandvoort, Myrick, Danby, and Davis have all pointed to the theme of love as the unifying force in the revision.[7] In fact, each of the interpolated tales exemplifies either the love theme or the theme of right government. Another theme which permeates the main plot and the episodes is the relationship between the "inward" man and his "outward" appearance or duties. Both of these themes will be discussed in detail in later chapters.

In addition to unifying thematically, Sidney also unifies through characters. Erona, a "fresh character" in Book II, exhibits

foolishness in love which contrasts with Pamela's sensible handling of her relationship with Musidorus; her situation, that of a scoffer at love who falls in love, also parallels Musidorus' case. Thus, she presents both a comparison and a contrast to the major characters. But Sidney is not content with thematic relationships. He also makes Erona half-sister to Phalantus, the challenger who precipitates the Triumph of Artesia. The unfortunate Queen also becomes involved, through love, with Tiridates, Plangus, and Antiphilus. Because Erona's connections with the characters and events of the main plot are so complex, her story is told by three different narrators: Philoclea, Pamela, and Basilius.

Sidney's use of multiple narration indicates his awareness of what modern critics call point of view.[8] When he divides the Erona story between three narrators, he stresses the limitations of each narrator. First, the Princes cannot praise themselves and their heroic deeds on behalf of Erona; therefore, Sidney has the two sisters tell these events. Basilius, however, can tell the rest of the story, except for what happens to Pyrocles and Musidorus, for he has spoken with Plangus; in this way, Sidney limits his narrators to what they can realistically be expected to know or tell of the story.

The multiple narrative also divides the complex and unwieldy story of Erona into three clear and definite narrative units: the story of Erona's rejection of Tiridates and acceptance of Antiphilus,

the story of Plangus and Andromana, and the imprisonment of Erona and Plangus' love for her. If Sidney had recounted these events in chronological order, the narrative would have been both tedious and confusing. The separation of the tale into manageable narrative units both clarifies the tale and connects it with the main plot through those narrators who relate it.

The fact that the plot of the revision begins in medias res forces Sidney to use still another narrative technique: the flash-back. In Book I, he outlines the main characters and conflicts; in Book II, he introduces minor characters and interpolated tales which modify (in the grammatical sense) the major action. He does not begin with the stories of the royal background and heroic deeds of Pyrocles and Musidorus; yet this background is essential to the thorough portrayal of the heroes in the revision. Therefore, Sidney has Musidorus tell his own story as if it were about another. The importance of point of view becomes evident when Musidorus slips from the third person to the first person: "In truth, never man betweene joy before knowledge what to be glad of, and feare after considering his case, had such a confusion of thoughts, as I had, when I saw Pyrocles, so neare me" (I, 199). Because the slip is commented on by Pamela, and because it offers her a clue to Musidorus' identity, there is definite proof of Sidney's awareness of point of view. This highly sophisticated use of flashback and

point of view suggests that Sidney is a self-conscious writer, and he should not be underestimated.

Sidney's handling of plot suggest the paradox of the New Arcadia: he often reaches back to the medieval romance for interstitial methods while at the same time reaching forward toward thematic unity. He seems rather naive and literal in the genealogical relationships he establishes between characters, but sophisticated in the use of flashbacks, distorted time sequences, multiple narrative and point of view. The only explanation for the paradox seems to be that Sidney is doing two things at once: unifying and amplifying.

The texture and structure of the New Arcadia offer a challenge to the modern critic. Although T. S. Eliot dismisses the work as "a monument of dullness,"[9] Kenneth Muir compares its complexity with that of Ulysses.[10] The truth lies between Scylla and Charybdis: Sidney is demanding, not dull; his demands are narrative, not intellectual. Perhaps the best advice about reading Sidney is James' famous dictum. "Try to be one of the people on whom nothing is lost!"[11]

FOOTNOES: CHAPTER III

[1]Aristotle, The Poetics, trans. S. H. Butcher in The Great Critics, ed. James Smith and Edd Parks (New York, 1951), p. 35.

[2]Samuel Wolff, The Greek Romances in Elizabethan Prose Fiction, (New York, 1912), p. 352.

[3]Kenneth Myrick, Sir Philip Sidney, Literary Craftsman (Cambridge, 1935), p. 155.

[4]Myrick, p. 165. Kenneth Muir uses a similar argument: "Elizabethan reading habits were different from outs, and there is no evidence that Sidney's contemporaries found Arcadia unnecessarily complicated," British Writers and Their Work, no. 8 (Lincoln, 1960), p. 97. Perhaps Greville's division of the 1590 edition into chapters with useful headnotes is one kind of evidence that Sidney's readers recognized the problems of the narrative for a reading public.

[5]Alfred Harbage, Shakespeare's Audience (New York, 1941), p. 138.

[6]John Danby, Poets on Fortune's Hill (Port Washington, 1966), p. 74. See also Herbert W. Hill, Sidney's Arcadia and Elizabethan Drama," University of Nevada Studies I (1908), p. 14.

[7]See Zandvoort, p. 102; Danby, p. 74 ff; Myrick, p. 284; and Walter Davis, "Thematic Unity in the New Arcadia," SP LVII (1960), 126-136.

[8]Sidney's use of multiple narrative and point of view anticipates Conrad's techniques in Lord Jim.

[9]T. S. Eliot, The Use of Poetry and the Use of Criticism, New York, (1959), p. 51.

[10]Kenneth Muir, "Sir Philip Sidney," British Writers and Their Work, No. 8 (Lincoln, 1960), p. 97.

[11]Henry James, "The Art of Fiction" in Henry James: Selected Fiction ed. Leon Edel (New York, 1953), p. 595.

IV

THE NEW ARCADIA AND THE GREEK ROMANCES

"Hard by was a house of pleasure builte for a Sommer retiring place, whether Kalander leading him, he [Musidorus] found a square roome full of delightfull pictures, made by the most excellent workeman of Greece." (I, 18)

The variety of material Sidney introduces in the interpolated tales of the New Arcadia has been traced to a number of sources: the medieval romances, the continental pastorals and pastoral romances, and the Greek romances. Studies of the sources of the additional material in the revision are numerous and thorough, and there is no need to duplicate most of the studies. Moody and Goldman demonstrate Sidney's indebtedness to the Amadis de Gaule (for examples of disguise and the love triangle), and to the Arthurian romances for various plot motifs like the love philtre, the killing of the lion, brother killing brother, etc.[1] Studies of the relationship between the New Arcadia and continental sources have multiplied in the last few years. In 1926 T. P. Harrison

suggested the relationship between Sidney's work and Montemayor's Diana, and he concluded that many of Sidney's narrative techniques were influenced by this pastoral romance. He traced to Montemayor the elaborate descriptions, the multiple narratives, and the participation of characters in more than one episode.[2] More recent critics have focused on the influence of Sannazaro. David Kalstone first published an article and then a book on the subject; he concentrates on the concept of the pastoral and poetic similarities.[3] Walter Davis, in the same year, finished a book which further indicates Sidney's indebtedness to the Italians.[4] Finally, there is the important study by Samuel Wolff on the Greek Romances in Elizabethan Prose Fiction.[5] This work points out important parallels between Sidney and the romances of Heliodorus and Tatius. A duplication of these studies is not needed. What is needed is a re-examination of Sidney's use of source material.

Recent critics like Davis and Kalstone do not overlook the selectivity of Sidney in his borrowing or use of sources. However, Samuel Wolff's study of the Greek Romances in Elizabethan Prose Fiction dates from 1912, and suffers from several limitations. First, Wolff apparently began his study before the discovery of the Old Arcadia, so he uses the Countess of Pembroke's Arcadia as his basic text. He does recognize the then newly discovered version, but does not fully appreciate the significance of working with a draft

and a revision of the work. Secondly, Wolff at times seems remarkably unsympathetic in his handling of the romance--Greek or Elizabethan. He readily admits: "One who reads for pleasure simply cannot understand the Arcadia."[6] Thirdly, Wolff's primary interest remains in the area of plot parallels, so he does not concentrate on the selectivity of Sidney. Samuel Woff is thorough and exacting, so that his study remains an excellent beginning in this field. Nevertheless, he does not build an interpretation on this foundation. Because a better understanding of all the versions of the Arcadia has come about since 1912, a reevaluation of Sidney's use of the Greek romances is necessary.

One of the important points to consider in reviewing this relationship is that Sidney did not have the same opinion or concept of the Greek romances as modern critics do. In the Defence of Poesie he considers them "heroicall poems." Of the Aethiopica he says, "So did Heliodorus [make a heroicall poem] in his surged invention of that picture of love in Theagines and Cariclea, and yet . . . [it was] write in Prose: which I speak to shew, that it is no riming and versing that maketh a poet . . . But it is that fayning notable images of vertues, vices, or what els, with that delightful teaching which must be the right describing note to know a Poet by: . . . " (III, 10). If Sidney considered Greek romances as types of epic poetry, his interest in them seems

to arise naturally from the Renaissance attitude toward the epic. Moreover, Sidney's reading of the romances obviously differs from that of the modern reader who may regard them as superficial or melodramatic. As Myrick points out, Sidney probably read these romances in the light of the poetic theories of Minturno and other Italian critics.[7] For Sidney the Greek romances apparently portrayed a noble concept of love and the heroic struggles of an earlier people. The selectivity which characterizes Sidney's borrowing from these romances and his use of the material in the New Arcadia further indicates his high opinion of them.

Sidney's regard for the romances seems to be typical of the reaction of the Elizabethans, for both the number and quality of the translations indicates their enjoyment of these works. The Aethiopica could have come to Sidney's hand in four languages: Greek, French, Latin, or English.[8] Thomas Underdowne's graceful translation probably inspired Sidney, for it appeared in the late 1570s.[9] Both the internal evidence of plot parallels and the external evidence of the reference in the Defence of Poesie prove Sidney's knowledge of Heliodorus. However, evidence that Sidney knew Achilles Tatius' Cliophon and Leucippe is more tenuous. A translation of this work by William Burton did not appear in English until 1597, eleven years after Sidney's death, but several versions were available on the continent, and Sidney may have acquired one during his travels.[10] The extensive number of parallels

between the New Arcadia and Tatius' romance support its inclusion among Sidney's sources.

Critics generally accept Sidney's acquaintance with these two Greek romances, but no one seems to admit any relationship between the New Arcadia and the greatest of the genre, Longus' Daphnis and Chloe. Wolff states unequivocally, "In fact, Sidney's Arcadia does not show the least sign of acquaintance either with the version of Amyot or with Daphnis and Chloe in any other form."[11] There are, nevertheless, several resemblances between the two works that suggest he could have known it. At least two versions of this romance were available to Sidney. The best was a French translation by Jacques Amyot (1559), but a Latin paraphrase by Lorenzo Gambara also existed (1569). Angell Day's English version of Amyot's translation did not reach the reading public until 1587, a year after Sidney's death.[12] Sidney, however, may have seen the translation in manuscript, for it was dedicated to William Hatton, and Sidney had a number of connections with the Hatton family.[13]

Therefore, Sidney could possibly have known three of the Greek romances, and this premise is supported by the number of parallels in plot structure between these works and the New Arcadia. Appendix I, modelled on the charts of Wolff, shows graphically the extent of these relationships. Moreover, it also illustrates the difficulties of

tracing a motif to one exclusive source, for the Greek romances have a number of stock events. But certain questions arise when Sidney's work is compared with works of the Greek writers: Does the New Arcadia succomb to the "hairbreadth escapes, separations, resounding triumphs against over-whelming temptations, miraculous reunions, sensational recognitions, shipwrecks, scenes in courts of law . . . exotic potentates, and melodramatic endings" which Moses Hadas finds characteristic of the Greek genre?[14] Is Sidney able to unify the disparate elements which seem characteristic of the Greek romances and command his subject? Individual parallels or similarities seem less important than the pattern of borrowing and change: i.e., What does Sidney do with the material which he apparently borrows or imitates?

As a writer, Sidney often learns from his sources without slavishly imitating them. There are, for instance, certain stylistic similarities between the opening of Underdowne's translation of Heliodorus' Aethiopica and the opening of the New Arcadia, for both works begin with a panoramic view and then suddenly "zoom up" on their subject. Underdowne, following Heliodorus, begins:

> As soone as the day appeared and the Sunne began to shine on the tops of the hilles, men whose custome was to live by rapine and violence ranne to the top of a hill that stretched towards the mouthe of Nylus, called Heracleot: where standing awhile they viewed the sea underneath them, and when they had looked a good season a far off into the same, and could see nothing that might put them in hope of pray, they cast their eyes somewhat neare the shoare: where a shippe,

> tyed with cables to the maine land, lay at road, without sailors, and full fraughted, which thing, they who were a farre of might easily conjecture: for the burden caused the shippe to drawe water within the bourdes of the decke. . . . To be briefe, God shewed a wonderful sight in so shorte time, bruing bloude with wine, joyning battaile with banketting, mingling indifferently slaughters with drinkings, and killing with quaffings, providing such a sight for the theeves of Egypt to gaze at. . . . A maid endued with excellent beautie, which also might be supposed a goddesse, sate uppon a rocke. . . . [15]

Sidney uses a similar technique twice in the first few pages of the revision: first, he uses it when Strephon calls Claius' attention to Musidorus. He is stopped dramatically in the midst of his rhapsode:

> . . . Strephon bad him stay, & looke: & so they both perceaved a thing which floted drawing nearer and nearer to the banke; but rather by the favourable working of the Sea, then by any selfe industrie. They doubted a while what it should be; till it was cast up even hard before them: at which time they fully saw that it was a man . . . (I, 8).

Sidney seems to show awareness of space as well as time when his characters move physically toward an object and perceive it; he uses the literary equivalent of artistic perspective. The same technique reappears on the following page with even greater emphasis. Strephon and Claius experience the same sense of discovery as they approach Pyrocles:

> They steared therefore as <u>neere</u> thetherward as they could: but when they came so <u>neere</u> as their eies were full masters of the object, they saw a sight full of piteous strangeness: a ship, or rather the carkas of the shippe, or rather some few bones of the carkas, hulling there, part broken, part burned, part drowned: death having used more than one dart to that destruction (I, 9).

Sidney marks the physical approach by repeating "neare," then by slowly bringing the scene into focus. The passage is long and climactic, but it concludes with the perception of the shipwreck and the description of Pyrocles clinging valiantly to the mast of the ship. The technique resembles Heliodorus', but Sidney has moved beyond his teacher, for he strives to relate rhetoric and idea, form and content. The fact that both Heliodorus and Sidney open their stories with a shipwreck is overshadowed by the dramatic treatment of that event.

One of the stylistic areas in which the Greek romances seem influential is that of description. In the New Arcadia Sidney literally covers the walls with paintings, and these works of art reinforce his theme. The pictures were a popular feature of the romance, so one source should not be offered exclusively. Nevertheless, Sidney's connection of theme and painting resembles the graceful unity of Longus. Daphnis and Chloe opens with a description of a painting which inspires the work to follow:

> Once while I was hunting in Lesbos I saw in a grove of the Nymphs the fairest sight I have ever seen. It was the painted picture of a tale of love. The grove itself was beautiful; it was thick with trees, and abounding in flowers, all well-watered by a single fountain which brought refreshment to both alike. But more delightfull still was that picture, both for its consummate art and for its tale of love.[16]

Longus' connects the pastoral setting, the Eros theme, and his concept of art in one lovely image.

Sidney uses a similar method but distributes it throughout his work, so that the paintings are a constant reminder of the thematic and artistic structure of the work. A painting is the catalyst to the plot, for Pyrocles falls in love with the painting of Philoclea. Sidney, however, contrasts this painting of a living woman with the "delightfull pictures, made by the most excellent workeman of Greece" (I, 18) which line the walls of Kalander's gallery. These paintings foreshadow the events of the New Arcadia: Diana's transformation (metamorphosis) of Actaeon suggests the changes to occur in Pyrocles and Musidorus as they are struck by love; Atalanta, the Amazonian woman, suggests Pyrocles' disguise; the story of Helena foreshadows the conflict between love and good government; the story of Omphale recalls that Pyrocles, like Hercules, will be dressed as a woman and do the work of a woman; the figure of Iole foreshadows the jealousy of Gynecia, for Iole stole Hercules' heart and his wife's jealousy led her to use what she thought was a love potion but which actually brought her husband to the brink of death.[17] Sidney emphasizes both the theme of love and the effect of love through these paintings, for many of the paintings he dramatizes are of metamorphoses. Musidorus' first glimpse of Pyrocles in his new

disguise is compared with "Apollo /as he/ is painted when he saw Daphne sodainly turned into a Laurell" (I, 76). Likewise, Sidney compares the begging of Basilius for Pyrocles-Zelmane's love to the way "the old governesse of Danae is painted, when she sodainly saw the golden shoure" (I, 254). Sidney may have learned this technique from Longus or Heliodorus, but he makes it his own by multiplying its uses and unifying his story through connecting images; the pictures provide both unity and variety in Sidney.[18]

Although Sidney does learn some stylistic techniques from the Greeks, he shows definite selectivity in portraying certain stock events, for many of the events which occur in Helidorus or Tatius reappear in Sidney but with significant changes. Rather than being mere occurrences during a journey, these plot devices become part of the thematic unity of the New Arcadia. For instance, the treatment of temptation, elopement and wedding, common to most Greek romances, seems to develop naturally as part of Sidney's plot and as illustrations of the love theme. Without temptation, faithful love would appear a shadow of no substance. Therefore, in both the Greek romances and Sidney, the lovers undergo trial of their love by the desire of a third person. In Daphnis and Chloe Dorcon gains one kiss of gratitude from Chloe for saving Daphnis, and Daphnis learns the ultimate mystery of

love by committing adultery with Lycainion.[19] In other words, both man and woman have at least one experience with someone else. In Clitophon and Leucippe, Leucippe remains chaste, but Clitophon commits adultery with Melitta. In the Aethiopica Theagenes and Chariclea retain their physical chastity, but they constantly promise to marry other people in order to gain time. Clariclea makes such an agreement no less than six times.

Despite the rather equivocating and pragmatic examples of these scenes in the Greek romances, Sidney paints a comparatively flawless picture of faithful love. In the New Arcadia both Pamela and Philoclea resist the clever arguments and persuasion of Cecropia. Neither sister promises to marry Amphialus just to gain time or advantage. The only concession made by either of them is Pamela's ambiguous statement: ". . . he must get my parent's concent, & then he shall know further of my mind: for, without that, I know I should offend God" (I, 405). Pamela, in this way never commits herself, but she does gain a little time; Sidney manages to infuse the Greek with a sense of morality. The sisters, furthermore, face imprisonment, torture, and death without altering their positions. Unlike the Greek writers, Sidney is just as careful to preserve male chastity as female. Pyrocles manages to resist the advances of Andromana, Zelmane (the daughter of Plexirtus), Gynecia, and Basilius (who is hardly a

temptation). Musidorus, alas, is only desired by Andromana, but he avoids her valiantly. With the men, however, Sidney allows a little dissembling, for Pyrocles appears to agree to an assignation with both Gynecia and Basilius in order to get them out of the lodge for the evening, and Musidorus reveals his love to Pamela by feigning love for Mopsa. But at no time is any one of Sidney's characters compromised by the lust of another. Even when Sidney borrows plot motifs like Melitta's temptation of Clitophon, he makes the outcome moral. His heroes remain "notable images of vertues . . . with . . . delightfull teaching"; he changes the motifs of the Greek romances so that they fit his theory of love and poetry (Cf. Defence of Poesie III, 11).

The scenes of the elopement do not appear in the 1590 fragment of Sidney's work, yet many critics believe that the changes in these scenes, which appears in the 1593 text, may have been dictated by the poet himself. Ringler suggests that these sections be "indicated in appended notes," for he seems persuaded by the geographical references that Sidney made the changes.[20] If Sidney did make these changes, the contrast to the Greek romances is striking. In both the New Arcadia and the Aethiopica, the young woman requires a vow of chastity from her lover before they elope. In Cliophon and Leucippe, in contrast, the lovers elope because they have been caught in bed together

by the girl's mother. Sidney seems to combine the elements of a vow of chastity and a compromising position in the elopements of the two cousins and the Arcadian sisters. In the New Arcadia the moments of weakness are expurgated, and the lovers remain chaste. Sidney's love theme, then, emerges as an untarnished picture of devotion, only modified, as the next chapter will show, by the contrasts of the interpolated tales.

Sidney incorporates most of his borrowings from the Greek romances either into the theme of virtuous love or the theme of right government. The tale of the King of Galatia (Paphlagonia) or the "Lear plot" recalls the story of Petosiris who usurps the throne from his older brother Thyamis in the Aethiopica.[21] In both cases the country suffers under the rule of an illegitimate king. Moreover, this interpolated tale is connected to the larger theme of good government, for Basilius has also given up his throne, and his people are in rebellion. The rebellion which is represented by Thyamis' leading the herdsmen to victory in the Aethiopica appears twice in the New Arcadia: in Pyrocles vindication of the wrongs done to the Helots (I, 40-41), and in his control of the unruly mob which rebels against the weak Basilius (I, 314-316). The plot motif in the Greek romance, thus, becomes part of a wider development in Sidney's work, and the events are divided to link various parts of the revision. The

events appear both in the interpolated tales and the main plot and in this way lend both unity and variety to the New Arcadia. This abbreviated discussion of some of the plot parallels between the New Arcadia and its Greek sources suggests that Sidney only selected those plot devices which suited his thematic structure.

A similar selectivity is evident in Sidney's development of character in the New Arcadia. There are external resemblances between certain of Sidney's figures and the dramatic personae of Heliodorus and Tatius. Nevertheless, in the Greek romances the characters are often overshadowed by the adventurous and episodic plot. If their actions were actually related to the character they are given, a rather disturbing picture would result. For instance, Chariclea, a supposedly chaste young woman in the Aethiopica seems curiously sophisticated and crafty for a priestess. She feigns love for a lusting male no less than six times and says: "We must . . . use this policy, and keep it secretely. . ."[22] The contrast here between the supposed character of Chariclea and the dictates of the plot becomes rather humorous. Another startling contrast occurs in the Aethiopica when Thyamis murders Thisbe and later becomes a priest. Neither consistency nor development seem to bother Heliodorus in the least. Sidney, on the other hand, carefully shows Philoclea's growing love for Pyrocles and the struggle within her between her vow of chastity and her passion. Chastity, in Sidney, does not

turn on and off like a spigot.

Characters who seem to be borrowed directly from the Greek romances gain motivation and stature in Sidney's work. Andromana--whose Aethiopican prototypes, Demaeneta and Arsace, appear to be merely a wicked stepmother and an unfaithful wife--has a reason for her wicked actions in the New Arcadia. First, she has been a mere citizen's wife and falls in love with the King's son. Secondly, she loves the son before her marriage to the King,so her actions as a stepmother become more believable and possibly less reprehensible. Thirdly, since she has already been involved in an intrigue with a younger man, her love (or lust) for Pyrocles and Musidorus seems consistent with her character. Sidney's combination of two characters and his careful motivation of her actions shows that he has moved beyond the pragmatics of plot.

Sidney's greatest achievement in characterization is the creation of Gynecia. This character also has a distant ancestor in Achille Tatius' creation of Melitta, yet the differences between these women are more revealing than their similarities. Both women exemplify, like Andromana, the motif of Joseph and Potiphar's wife; that is, they are married women who attempt to seduce young men. Melitta, who believes her husband is dead, marries young Clitophon, but he denies her the consummation of their marriage. Melitta is passionate, and though she does not fulfill her passion at this point when it is legal, she does it later. Her desire

becomes illegitimate when she discovers that her husband is still living. Then, she actually commits adultery. Gynecia, in contrast, is not just subject to chance and whim: she knows from the beginning the extent and horror of her desire. One of Sidney's best scenes is the one in which he suggests the conflict within her:

> There appeered unto the eies of her judgment the evils she was like to run into, with ougly infamie waiting upon them: she felt the terrou(r)s of her owne conscience: she was guilty of a long exercised vertue, which made this vice the fuller of deformitie. The uttermost of the good she could aspire unto, was a mortall wound to her vexed spirits: and lastly not small part of her evils was, that she was wise to see her evils(I, 145).

While Melitta is not conscious from the beginning of the evil nature of her passion, Gynecia is. Every step Gynecia takes, every plan she makes, every overture she offers is with the knowledge of her sin.

Another important difference between Melitta and Gynecia is the extent of motivation given for their acts. Melitta appears to be motivated by circumstances: She loses a husband, gains a younger husband, regains the old husband, and stands accused of adultery she has not committed. It is not surprising that her exasperation at the Wheel of Fortune causes her to at least enjoy the adultery she is being accused of committing. Gynecia, in contrast, cannot blame an outside force for her act. The only

circumstance which might mitigate the situation is the fact that her marriage to Basilius is one of January and May. Kalendar characterizes her and suggests the motivation for her act:

> He [Basilius] being already well striken in yeares, married a young princes, named Gynecia, daughter to the king of Cyprus, of notable beautie, as by her picture you see: a woman of great wit, and in truth more princely vertues, then her husband: of most unspotted chastite, but of so working a minde, and so vehement spirits, as a man may say, it was happie shee tooke a good course: for otherwise it would have beene terrible (I, 19-20).

This portrait reveals Gynecia as a strong-minded, virtuous woman who has been married to a doddering fool who is twice her age. Despite her illicit desire for Pyrocles, Gynecia remains a sympathetic character, so that Sidney's pardon of her at the conclusion seems acceptable and even just. Melitta, on the other hand, contrasts with Gynecia because her action results from chance and the logical mistake of assuming her husband is dead when he is reported to be dead. The characters fit two different definitions of hamartia: moral error and mistake. They are, in Aristotle's words, women "not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty."[23]

Neither Gynecia nor Melitta, however, suffers a tragic demise. Melitta is exonerated by semantics from the crime which she actually committed. When her chastity is tested, the accusation is stated in terms which apply only to the period while her husband

was away, and the adultery occurred after his return. Therefore, the sacred fountain of the Styx declares her innocent. Melitta apparently suffers no remorse for her adultery and even manages to rid herself of a contemptible husband as a reward for her crime. Gynecia, in contrast, never commits adultery, but accuses herself of a crime out of guilt for her desire. To her, as to Sidney, the thought is as much a sin as the act. Furthermore, she is prepared to die for her weakness and exhibits remorse at the trial. In the Old Arcadia, Sidney leaves her desire undisclosed and allows her to live as a new woman. Basilius never learns that she also came to the cave expecting to have an affair with Zelmane-Pyrocles. In the Old Arcadia, the king gratefully acknowledges her, and Sidney comments on the irony of the situation:

> And so kyssing her [he] left her to receive the most honourable fame of anie Princesse throughout the world, all men thinking (saving only Pyrocles and Philoclea who never bewraied her) that she was the perfit mirrour of all wifely love. Which though in that point undeserved, she did in the remnant of her life daily purchase, with observing al dutie & faith to the example and glorie of Greece. So uncertain are mortall judgments, the same person most infamous, and most famous, and neither justly (II, 206).

A mere change in the Wheel of Fortune or a trick of the sacred fountain are not sufficient to create the change in Gynecia. Gynecia seems more like Mary Magdalene than Melitta, and Providence (in the guise of Sidney) allows her to live a redeemed life. The contrast between a shallow woman driven by chance and

a virtuous woman driven by passion is complete. Chance redeems one to lead a life which contains no moral change; a benevolent Providence redeems the other to lead a life of renewed virtue. If Sidney actually had Melitta in mind when he created Gynecia, the difference between his conception and development of character and that of Achilles Tatius may be clearly seen.

The two final and most important differences between Sidney and his Greek predecessors seem to account for the contrast in treatment of plot, theme, and character. First, Sidney's concept of what he was writing and why he was writing it differs from that of his Greek predecessors. Despite his humble description of the Arcadia as "no better stuffe, then, as in an Haberdashers shoppe, glasses, or feathers," (I, Preface) the work belongs to his conception of the "heroicall poem." Myrick clearly shows that such a consideration of the New Arcadia agrees both with Sidney's ideas as they are stated in "Defence of Poesie" and with the heroic concept of poetry in Minturno.[24] Certain critics and poets, then during the Renaissance assumed that the epic could be written in prose as well as verse, and could focus on love as well as war and adventure. Thus, the loftier concept and concerns of the epic poem differentiate the Arcadia from the episodic Greek romances. Although, Moses Hadas maintains that the Greek romances had a purpose beyond that of mere literary entertainment, he sees that purpose as "propaganda on behalf of rejected

minorities or unpopular cults."[25] According to Sidney, the poet "teaches what vertue is," "for he dooth not only show the way, but giveth so sweete a prospect into the way, as will entice any man to enter into it" (III, 19). Two such diverse concepts of the purpose of a literary work must result, as has been suggested, in important changes in the treatment of similar material. The fact that the plot is unified thematically and that character becomes idealized seems a natural result of the conception of the Arcadia as a heroic poem.

The second important distinction between the framework of ideas of this Elizabethan writer and his Greek counterparts is the change in the religious and philosophic design of the works. The Aethiopica has the most extensive religious framework of the three Greek romances. Most of the characters have either been or hope to be priests or priestesses. The fate of the two lovers is planned by a benevolent deity who decrees that they will come to a country

> with burning Phoebus beames:
> Where they as recompences due,
> That vertue rare doe gaine:
> In time to come ere it be long,
> white Mitres shall obtaine.

That is, the mysterious Oracle is fulfilled by their return to Ethiopia when Theagenes becomes a priest of the Sun, and Chariclea becomes priestess of the Moon. In the religious motif,

Charicles, a priest of Apollo, raises her; Calasiris, a priest of Isis aids their elopement; Thyamis, later a priest of Isis, protects them; and a Gymnosophist prevents them from being sacrificed. Heliodorus even includes a sequence in which a witch brings her son to life in order to learn the future. In contrast to this religious hodge-podge, Sidney retains only the use of an Oracle. The Oracle in the Arcadia becomes merely a prophecy and the characters work out their own fate. Although the setting is Greek, the Greek gods, in the plural, are almost eliminated--even Cupid seems comparatively neglected in a story about love. Sidney apparently selected material from the romances, but consciously avoided the pagan religious motifs. But, he makes no attempt to reconcile the associations of the Delphic Oracle with the monotheistic God to whom the characters turn in time of need. Pamela's prayer (which Charles I incorporated into his Eikon Basilikon) emphasizes the contrast in religious framework between the Greek authors and Sidney:

> O all-seeing Light, and eternal Life of all things, to whom nothing is either so great, that it may resist; or so small, that it is contemned: looke upon my miserie with thine eye of mercie, and let thine infinite power vouchsafe to limite out some proportion of deliverance unto me, as to thee shall seem most convenient. Let not injurie, O Lord, triumphe over me, and let my faultes by thy handes be corrected, and make not mine unjust enemie the minister of thy Justice. But yet, my God, if in thy wisdome, this be the aptest chastizement for my inexcusable follie; if this low bondage be fittest for my overhie desires; if the pride of my not-inough humble harte, be thus to be broken, O. Lord, I yeeld unto thy will, and joyfully embrace that sorrow thou wilt have me suffer. Onely thus much let me crave of thee, (let my craving, O Lord, be accepted of

> thee, since even that proceedes from thee) let me crave, even by the noblest title, which in my greatest affliction I may give my selfe, that I am thy creature & by thy goodnes (which is thy self) that thou wilt suffer some beame of thy Majestie so to shine into my mind, that it may still depende confidently upon thee. Let calamitie be the exercise, but not the overthrowe of my vertue: let their power prevaile, but prevale not to destruction: let my greatnes be their praise: let my paine be the sweetnes of their revenge: let them (if so it seem good unto thee) vexe me with more and more punishment. But, O Lord, let never their wickedness have such a hand, but that I may carie a pure minde in a pure bodie. (and pausing a while) And O most gracious Lord (said she) what ever become of me, preserve the vertuous Musidorus (I, 282-283).

The faith, humility, and virtue which characterize this prayer suggest the ultimate contrast between Sidney's religious ideas and those of the Greek authors. The God of the New Arcadia is one God: forgiving, compassionate, and benevolent. Religion in the Arcadia of 1590 is not seen in individual cults but in the virtuous actions of the characters.

This distinction in the overall religious framework between the New Arcadia and the Greek romances creates one other change. Wolff points out that action in the Aethiopica is ruled by Providence for the most part, but Chance is her agent, but in Clitophon and Leucippe the plot is governed entirely by Chance.[26] (An example of the latter has been suggested in the discussion of what happens to Achilles Tatius' Melitta.) Sidney, however, not only makes

Providence govern the plot but also repudiates the whole idea of Chance. Cecropia tries to seduce Pamela into marrying her son by arguments similar to those used by Spenser's Mutabilityand Milton's Comus. When Cecropia suggests that there is no Divine pattern or plan, Pamela denounces the rule of Chance: "For this goodly worke of which we are, and in which we live hath not his being by Chaunce; on which opinion it is beyond mervaile by what chaunce any braine could stumble" (I, 407). Moreover, she concludes by saying, "Lastly Chaunce is variable, or els it is not to be called Chaunce: but we see this worke is steady and permanent" (I, 407). Thus, Sidney repudiates Chance, the agent of the Greek romance, both through his plot and through Pamela's words.[27]

In this reexamination of Sidney's use of the Greek romances certain points have become clear about the Arcadia: First, the similarities in plot and motif between Sidney's work and the Greek romances,do not indicate slavish imitation. Sidney adapted certain incidents, combined them, changed them, and incorporated these incidents,into a thematic development which was lacking in sources. Secondly, if Sidney modelled his characters on Greek prototypes, the differences are more significant than the similarities. In the Greek versions the characters are merely stock types, but in Sidney the characters, though somewhat idealized, are

individual, motivated, and developed. Thirdly, the religious and philosophic frames are different. Sidney adopts only the use of the Oracle from the Greeks and rejects their polytheistic beliefs and a universe in which Chance plays an important role. Finally, this study seems to indicate that a source study can perhaps be useful as a negative instrument, for a close comparison between a work and its sources reveals the selectivity of the artist's mind. In this case, such a study seems to indicate Sidney's ability to learn from the inventiveness of the Greek authors without succumbing to their thematically unrelated plots, stock characters, or world view. In each of these areas, Sidney has made the romance of the Arcadia his own, a reflection of his mind and age.

The next step in this study is to see how far beyond these sources Sidney went in his thematic unification of the New Arcadia. This discussion has only touched lightly on the thematic structure which introduces a variety of new episodes while simultaneously linking those interpolated tales to the main plot.

FOOTNOTES: CHAPTER IV

[1]William Moody's conclusions are summarized in R. W. Zandvoort, Sidney's Arcadia: A Comparison Between the Two Versions (Amsterdam, 1929), p. 195. Unfortunately, Moody's Harvard honors thesis (1894) "An Inquiry into the Sources of Sir Philip Sidney's Arcadia" has never been published. Marcus Goldman in Sir Philip Sidney and the Arcadia (Urbana, 1934) discusses both Moody's findings and his own thesis that many of the plot motifs come from the Arthurian romances (See pp. 194-203). See also Herbert W. Hill, "Sidney's Arcadia and the Elizabethan Drama," (University of Nevada Studies) I (1908), pp. 1-59.

[2]T. P. Harrison, "A Source of Sidney's Arcadia," Texas University Studies, No. 6 (1926).

[3]David Kalstone, Sidney's Poetry (Cambridge, 1965), pp. 9-39.

[4]Walter Davis, "A Map of Arcadia," in Sidney's Arcadia (New Haven, 1965) pp. 7-58. Davis also carefully surveys the sources (pp. 45-50), so I have not duplicated his study here. Davis surveys the Amadis of Gaul and decides that Sidney's "greatest achievement in refining raw material was in structure: he gave it pointed unity of place, reduced the time considerably, pulled the various adventures into real relation by causal connections, and reduced the seesaw motion of his source to a series

of events rising to a single climax" (p. 49). Davis finds the Arcadia essentially a pastoral romance.

[5]Samuel Wolff, The Greek Romances in Elizabethan Prose Fiction (New York, 1912).

[6]Ibid., p. 352.

[7]Kenneth Myrick, Sir Philip Sidney as a Literary Craftsman (Cambridge, 1935), pp. 110-150.

[8]See Wolff 8-9. The editio princeps appeared in Basel in 1534; the French appeared in 1547 translated by Jacques Amyot; the Latin appeared in 1551 translated by Warschewicski; and the English edition appeared about 1577.

[9]The first edition bears no date, but it was printed for Henrie Wykes by Frances Coldock in 1577. Cf. the "Introduction" to Helidorus, An Aethiopian History, trans. Thomas Underdowne, (London, 1587), reprinted in Tudor Translations, Vol. V. (London, 1895) with an introduction by Charles Whibley.

[10]Wolff, p. 9. In 1554 Books V-VIII were translated into Latin By Annibale della Croce; in 1556 the same books were put into Italian by Lodovico Dolce; a complete Latin translation by della Croce appeared in 1554, and a complete Italian by Angelo Coccio in 1560; the complete work appeared in French in 1568 by

Comingeois. Only an exhaustive study could pinpoint the edition Sidney used.

[11]Wolff, p. 240.

[12]Longus, Daphnis and Chloe, trans. Angell Day (London, 1587). The title page reads:

> Daphnis and Chloe. Excellently describing the weight of affection, the simplicitie of love, the purport of honest meaning, the resolution of men, and disposition of Fate, finished in a Pastorall, and interlaced with praises of a most peerlesse Princesse, wonderfull in Maiestie, and rare in perfection, celebrated within the same Pastorall, and therefore termed by the name of The Shepheards Holidaie. By Angell Daye. London, 1587. (Printed by Robert Waldegraue.)

[13]Christopher Hatton wanted his nephew, William Newport (who later changed his name to Hatton), to serve in the campaign under the Duke of Anjou in the Low Countries in 1581. A letter from Tobias Matthew suggests that Elizabeth would not make the loan necessary for the trip. That letter is dated 7 Sept. 1581, but on the 12th, Francis Walsingham promises to commend his nephew to the Duke of Anjou. Later Walsingham writes the elder Hatton a letter about his nephew and encloses a letter from Philip Sidney. Therefore, if the manuscript of Daphnis and Chloe was presented to its patron before it was printed, Sidney could have seen it. Cf. Sir Harris Nicholas, Memoirs of the Life and Times of Sir Christopher Hatton. (London, 1847), pp. 193-201.

[14]Three Greek Romances, Trans. Moses Hadas (Garden City, 1953), pp. 8-9.

[15]Underdowne, pp. 1-2.

[16]Longus, Daphnis and Chloe in Three Greek Romances, p. 17.

[17]The stories of Atalanta and Actaeon occur in Ovid; the story of Helen, of course, is told in the Illiad; the story of Hercules appears in many sources. Cf. Edith Hamilton, Mythology (New York, 1959), p. 159.

[18]I discuss the theme of metamorphosis in more detail in the following chapters.

[19]Longus, 67. Longus' frank eroticism may account for Sidney's unblushing treatment of love. The scene in which Daphnis observes Chloe bathing may have inspired the bathing scene in the river Ladon during which Pyrocles-Zelmane observes Philoclea. Physical beauty and physical love are definitely a part of Sidney's concept of love for the younger couple.

[20]The Poems of Sir Philip Sidney, ed. William Ringler (Oxford, 1962), 377-379.

[21]Wolff notes this connection but does not evaluate it, p. 312.

[22]Underdowne, p. 34.

[23]Aristotle, The Poetics, trans. S. H. Butcher in The Great Critics, ed. James Smith and Edd Parks (New York, 1951), p. 41.

[24]Myrick, pp. 110-150.

[25]Introduction, Three Greek Romances, p. 8.

[26]Wolff, p. 116.

[27]Sidney's religious ideas are often mixed with Platonism. I explore this question further in the chapter on the "inward-outward" theme.

V

THE LOVE THEME IN THE NEW ARCADIA

" 'Scholler,' saith love, 'bend hitherward your wit.' " Astrophil and Stella, XIX.

The opening lines of the New Arcadia announce the emphasis on love: "It was in the time that the earth begins to put on her new aparrel against the approch of her lover . . . " (I, 5). The macrocosm reflects the microcosm. Love, in a myriad of shapes and guises, penetrates the Arcadian world from the shepherds to the King, from the private world to the public, from the inward feeling to the outward manifestation. Exploring the degrees and hierarchy of love, Sidney unites the four elements of his work: the main plot, the interpolated tales, the comic sub-plot and the eclogues.[1]

Both the opening lines and the opening scene stress the intensification and amplification of the love theme. In the New Arcadia Sidney frames the work with the devoted love of Strephon and Claius for the heavenly Urania.[2] Urania possesses the divine

nature which transforms the two shepherds; she represents the powers of virtuous and ideal love. Because of their love, Strephon and Claius undergo a metamorphosis which foreshadows and comments on the changes which take place in Musidorus and Pyrocles. Claius says of the power of love:

> And alas, who can better witnesse than we, whose experience is grounded upon feeling? hath not the only love of her made us (being silly ignorant shepheards) raise up our thoughts above the ordinary levell of the worlde, so as great clearkes do not disdaine our conference? hath not the desire to seeme worthie in her eyes made us when others were sleeping, to sit yewing the course of heavens? when others were running at base, to runne over learned writings? when other marke their sheepe, we to marke our selves? hath not shee throwne reason upon our desires, and, as it were given eyes unto Cupid? hath in any, but in her, love-fellowship maintained friendship betweene rivals, and beautie taught the beholders chastitie? (I, 7-8).

The state which Claius describes does not seem far from the love of ideal Beauty which Bembo commends in The Courtier.[3] The love these shepherds profess leads from desire to reason ("hath not shee throwne reason upon our desires?"), from sensual longing to spiritual awareness. Walter Davis remarks that "by using Urania as both tutor and loved object, they have climbed a certain way up the Platonic ladder."[4]

Against this backdrop of virtuous and ideal love, Sidney stages the love relationships of the main plot. This opening scene of ideal love serves as a standard by which the love of Musidorus for Pamela

and Pyrocles for Philoclea may be measured; the opening scene takes place outside Arcadia. Within Arcadia, despite the idyllic connotations of the name, love is complex, filled with conflict, and not always exemplary.

Within the main plot, Sidney makes definite distinctions between the two couples and their attitudes toward love. As the younger cousin ("about 18 years of age" I, 10), Pyrocles succumbs to love first. He shows signs of love melancholy when "he would ever get himself alone; though almost when he was in companie he was alone, so little attention he gave to any that spake unto him . . . " (I, 54). (Compare the solitary lover in Sidney's Sonnet XXVII in Astrophil and Stella.) Musidorus recognizes the changes, but not the cause. After lecturing Pyrocles on the seductiveness of the solitary or contemplative life, Musidorus and Kalander assume that activity, a hunt, will revive Pyrocles. The plan fails.

Pyrocles' transformation in love is complete when he assumes the guise of an Amazon and secures a position with Basilius' family. Like the impresa he adopts of Hercules with a distaffe set in his hand by Omphales, Pyrocles is no longer a man of action, but set to women's work (I, 76). His feminine disguise contrasts sharply with the elevating experience of Strephon and Claius. As Plato cautions in the Phaedrus /̄239/̄, the result of one kind of love may be "softness and effeminacy and exclusiveness,"[5] and Pyrocles must

constantly assert himself to avoid complete subjection to his disguise. Because Sidney associates him with Hercules, he represents the conflict between the heroic life and love.

The object of Pyrocles' love, Philoclea, is also the younger of the two sisters. Sidney perceptively outlines the steps as Philoclea falls in love: she experiences loneliness; responds to the companionship offered by Zelmane; begins to imitate Zelmane; desires to be near Zelmane; becomes infected with Zelmane's passion, and, finally, realizes that Zelmane is Pyrocles, a man, and that she loves him. The psychology is subtle.

A frankly sensual love develops between the two, for Pyrocles views Philoclea bathing in the river Ladon and writes a blason commemorating his love (I, 218-222). Even their declaration of love is passionate and intense:

> . . . so that with such imbracements, as it seemed their soules desired to meete, and their harts to kisse, as their mouthes did: which faine Pyrocles would have sealed with the chiefe armes of his desire, but Philoclea commanded the contrary; and yet they passed the promise of marriage (I, 261).

Sidney, like Pietro Bembo in The Courtier, recognizes more latitude in the affiars of the young, and Bembo admits: "it nearly always happens that young men are wrapped up in this love which is sensual . . ."[6] The names of the younger couple symbolize their attidues: Pyrocles means "fire and glory"; that is, the fire of love and the glory of the active life. He is in conflict with himself. Philoclea

means "lover of glory," and her name suggest the reconciliation of his conflict may come through her love for him.[7]

In contrast, the love of Pamela and Musidorus seems more restrained and chaste than that of the younger couple. Musidorus represents the rational man when he tries to dissuade Pyrocles from his passion: "Remember (for I know you know it) that if we wil be men, the reasonable parte of our soule, is to have absolute commanundement . . . " (I, 77). Ironically, of course, the scoffer at love succumbs himself and takes on the guise of a lowly shepherd. Even in love, however, Musidorus retains his restraint.

Sidney delineates the contrast between Pamela and Philoclea when Kalander shows their portraits:

> The elder is named Pamela; by many men not deemed inferiour to her sister: for my part, when I marked them both, me thought there was (if at least such perfections may receyve the worde of more) more sweetnesse in Philoclea, but more majestie in Pamela: mee though love plaide in Philocleas eyes, and threatned in Pamelas: me though Philocleas beautie onely perswaded, but so perswaded as all harts must yeelde: Pamelas beautie used violence, and such violence as no hart could resist: and it seemes that such proportion is between their mindes; Philoclea so bashfull as though her excellencies had stolne into her before shee was aware: so humble, that she will put all pride out of countenance: in summe, such proceeding as will stirre hope, but teach hope good manners. Pamela of high thoughts, who avoides not price with not knowing her excellencies to be voide of pride; her mothers wisdome, greatnesse, nobilitie, but (if I can ghesse aright) knit with a more constant temper (I, 20).

The theme of Pamela's "majestie," that is both her position as heir to the throne and her bearing, runs throughout the description. Whereas Philoclea yields, Pamela commands. Pamela accepts Musidorus' advances only after she has learned that he is a prince, and then she refuses him even a kiss (I, 355). Because of his "offering to kisse her," Pamela disdains him. In the unfinished New Arcadia, no meaningful expression of their love occurs.

In contrast to the promising love of the young couples, Basilius' love for the disguised Pyrocles seems to be an old man's folly. Sidney, at one point, provides the key to Basilius' error when he says:

> And thus did the king (feeding his mind with those thoughts) passe great time in writing verses, & making more of himselfe, than he was wont to doo: that with a little helpe, he would have growne into a prettie kind of dotage (I, 151).

Sidney shows the absurdity of sensual love in an old man through the actions of this fumbling father and king. In The Courtier Pietro Bembo says of such men:

> But if, even when they are old, they keep the fire of the appetities in their cold hearts, and subject strong reason to weak sense, it is not possible to say how much they should be blamed. For like senseless fools they deserve with perpetual infamy to be numbered among the unreasoning animals, because the thoughts and ways of sensual love are most unbecoming to a mature age.[8]

The King's love not only disrupts his family but also the state: rebellion follows. In the Old Arcadia, his sensual desire leads

him to arrange a meeting with Zelmane, commit "adultery" with his wife, drink a love potion, and momentarily abdicate the throne. Since the New Arcadia is incomplete, only the oracle reveals the ending:

> Thy elder care shall from thy carefull face
> By princely meane be stolne, and yet not lost.
> Thy yonger shall with Natures blisse embrace
> An uncouth love, which Nature hateth most.
> Both they themselves unto such two shall wed,
> Who at thy beer, as at a barre, shall plead;
> Why thee (a living man) they had made dead.
> In thy owne seate a forraine state shall sit.
> And ere that all these blowes they head doo hit,
> Thou, with thy wife, adultry shall commit (I, 327).

The oracle seems to indicate that the adverse results of Basilius' foolish lust would not change appreciably in the revision.

Sidney further contrasts Basilius' silly dotage with the passion of Gynecia. Her self-awareness and motivation exceed his, and the psychology behind her emotion is clear. As a young woman she is married to Basilius in a January and May arrangement. Goveming her "vehement spirits," she remains loyal and bears him two daughters. As Kalander comments," it was happie shee tooke a good course: for otherwise it would have beene terrible" (I, 20). This early insight into her character, which Sidney adds in the New Arcadia, foreshadows her later passion. She seems almost stricken by her desire for Pyrocles. Unable to control herself, torn between her roles as wife, mother and temptress, she is completely

conscious of evil. In Sidney's words, "she was guilty of a long exercised vertue, which made this vice the fuller of deformitie" (I, 145). Despite the enormity of her guilt, Gynecia's awareness and torment set her apart from the simple plot motif of "Joseph and Potiphar's wife." She goes beyond it to become a fully realized character.

Not content with the complication of the love plot provided by Basilius and Gynecia, Sidney adds the further problem of Cecropia's scheming and Amphialus' unrequited love for Philoclea. By enlarging his main plot, Sidney explores the temptation and problems which beset the sisters. In the Captivity episode, the love dalliance of the Old Arcadia shifts to tests of imprisonment, torture, and seeming execution. In this way, the scope and measure of the love increase.

Cecropia's sophistry is a double-edged sword. First she tries to cajole Philoclea with flattery and promises, but Philoclea answers, "I would I could be so much a mistres of my owne mind . . ." (I, 379). Of course, she is. Nevertheless, she uses her former vow of chastity as an excuse for not accepting Cecropia's argument. Cecropia argues from the bounty of Nature and fertility that she was created for love and motherhood. Despite Cecropia's image of "Cristalline mariage," Philoclea's thoughts remain on Pyrocles.

Unsuccessful with the first sister, Cecropia tries to seduce Pamela. The older sister, however, has already placed her love in a larger context, in the hands of God. Praying for strength in adversity, Pamela concludes with "ô most gracious Lord (said she) what ever become /sic/ of me, preserve the vertuous Musidorus" (I, 383). Love has begun to lead the earthly lovers up the ladder; Pamela's love for Musidorus leads her to a greater love and trust of God. Sidney says of Pamela's reaction: "But if Philoclea with sweete and humble dealing did avoid their assaults, she with Majestie of Vertue did beate them of" (I, 384).

After these two abortive attempts, Cecropia again uses her sophistry on Pamela. She flatters Pamela's beauty and argues: "it is the right of Beautie, towoorke, unwitting effectes of wonder" (I, 403). The scene recalls Milton's Comus using his "Wit and Rhetoric" on the Lady. Whereas Cecropia contends, "so is Beauty nothing, without the eye of Love behold it" (I, 405), Comus later argues, "Beauty is nature's coin, must not be hoarded,/ But must be current . . ."[9] Unlike Milton's Lady, however, Pamela is never paralyzed by Cecropia. She not only counters her arguments about love, but also asserts that an infinite and all-knowing God governs the universe(I, 410). Thus, in the Captivity episode, Sidney shows the inspirational powers of love--virtuous love.

Foiled by the virtue of Philoclea and Pamela, Cecropia turns

her evil on her son. In a master parody of obvious rhetoric, Sidney shows the evil Aunt persuading her son to rape the uncooperative Philoclea (I, 452). In her speech, the word "ravished" appears eight times through repetition and polyptoton; the word "force" occurs seven times.[10] Such insistent reccurrence is Cecropia's form of "subliminal advertising." Of course, these techniques are so heavy handed that they reveal the desperation of this ambitious woman. She uses examples of successful "rapes" (Theseus and Antiope, Hercules and Iole, and Paris and Helen) to reinforce her point. Twisting the stories, judging all women by her own limited nature, she reaches a climax of mesmerizing repetition:

> Awake thy spirits (good Amphialus) and assure thy selfe, that though she refuseth, she refuseth but to endeere the obtaining. If she weepe, and chide, and protest, before it be gotten, she can but weepe, and chide, and protest, when it is gotten. Think, she would not strive, but that she meanes to trie thy force: and my Amphialus, know thy selfe a man, and shew thy selfe a man: and beleeve me upon my word) a woman is a woman (I, 453).

Sidney, in this way, places the virtuous love of the sisters against the contrasting background of this woman's sophistry and evil. Like the purse which Pamela embroideries, his story has a darker background to contrast with the red and white, lilies and roses, of love (I, 402).

Balancing the numerous temptations of Pyroclea and Musidorus in the main plot and interpolated tales, Sidney adds two stories of attempts to seduce the two sisters. Philoclea faces the pleas and love of Amphialus with compassion and sorrow; as she says later, "she had ever favoured him, & loved his love, though she could not be in love with her person; and now partly unkindnes of his wrong, partly pittie of his case, made her sweete minde yeelde some teares . . ." (I, 491). Philoclea's compassion for the unrequited lover contrasts to Pamela's firm dealing with the situation. When Anaxius attempts to seduce her with offers of freedom, she answers him scornfully: ". . . Proud beast yet thou plaiest worse thy Comedy, then thy Tragedy" (I, 507). Throughout the portrayal of the two sisters, Sidney emphasizes the weeping tenderness of Philoclea and the razor-edged wit and disdain of Pamela.

In addition to the highly developed love theme in the main plot of the New Arcadia, Sidney also adds a series of interpolated tales which further amplify and comment on this theme. In the additional love episodes, he foreshadows the main events, repeats love motifs, and clarifies the basis and end of virtuous love. The love theme, then, while providing a variety of tales, also unifies the multiple incidents in the revision.

If the interpolated tales are not seen in connection with the main plot and the love theme, certain misleading conclusions may be reached. Myrick, for instance, says of one of the most important additions: "the story of Argalus and Parthenia, as has been shown,

hardly lies within the fable since it could be omitted without affecting the outcome."[11] Perhaps from the point of view of strict plot development, what Myrick says is true; however, this tale has other connections with the plot. It echoes many of the motifs and events of the main plot. For instance, Argalus and Parthenia face the following impediments to their union: parental objections; the persistence and treachery of a rival; a period of separation; a test by Parthenia, in disguise, of Argalus' fidelity; and a conflict after their marriage between heroic duty and love. All of the motifs, until the time of the marriage, reappear in the story of Pyrocles and Philoclea.

In both the interpolated tale and the main plot, the girl's parents object to the love match. Parthenia's mother arranges her marriage to Demagoras and, therefore, objects to Argalus. But Gynecia's objections to Philoclea's love for Pyrocles are, of course, based on her own misplaced affection for the young man. Parthenia's mother's schemes with Demagoras also resemble Cecropia's schemes on behalf of Amphialus. Both women die when their plots are not successful. Moreover, both Parthenia and Philoclea face these obstacles, and their love increases.

In the story of Argalus and Parthenia, Demagoras revenges himself for his disappointment in love by marring Parthenia's beauty. A test of love ensues, for Parthenia leaves Argalus and returns in the

guise of a woman sent to take her own place. Faithfully, Argalus refuses, and Parthenia reveals herself. Similarly, in the Captivity episode, Pyrocles and Philoclea are separated by the plots and schemes of Cecropia. Cecropia carries out a mock execution of Philoclea, and Philoclea, in the guise of a gentlewoman, tests Pyrocles' love. Pyrocles, like Argalus, passes this test of his faithfulness.

The story of Argalus and Parthenia, which became so popular through adaptation and retelling that even Fielding mentions it in his introduction to Joseph Andrews,[12] also connects with the main plot in two combat scenes. Parthenia is among the beauties represented in the Triumph of Artesia in Book I; and they are both killed in the Wars of Amphialus in Book III. This interweaving of plot motifs and characters leads a different kind of unity to the New Arcadia.

Another tale which Sidney divides between Books I, II, and III is the story of Helen of Corinth. In Book I this queen's unrequited love for Amphialus links her with the main plot; she also provides the physician who cures Parthenia's disfigured face; finally, she appears in the parade of beauties. In the second book, Queen Helen's knights oppose the Iberian knights in the tournament. In Book III, she reappears with the same useful physician to nurse the wounded Amphialus back to health. The presence of Queen Helen provides an

important link between events in the three books as well as echoing the motif of unrequited love.

The third major interpolated tale, which generates many minor stories, is the involved and much interrupted tale of Erona. Sidney divides it into three parts by having three different narrators tell the tale. Philoclea begins the story by telling about Erona's paradoxical attitude toward love. Wolff and Brunhuber classify this story as belonging to the realm of " ' Das Eros Motiv' --a youth or maid who formerly scoffed at love becomes the slave of Love."[13] This motif, of course, echoes Musidorus' untimely scoffing at Pyrocles' love before he falls in love with Pamela. Erona arouses the full wrath of the little winged god by defacing all his pictures and statues, so he makes her fall in love with the base and ambitious Antiphilus. If Greenlaw is correct in suggest that these "adventures deal with various sins against love,"[14] perhaps the Erona episode exemplifies blind love for an unworthy person. This tale of Erona's love for the unworthy Antiphilus while refusing the worthy Tiridates and Plangus, seems to fit the formula which distresses Unico Aretino in The Courtier:

> It is indeed well to teach women how to love, for rarely have I seen any who knew how: since nearly always they join tc their beauty a cruelty and ingratitude toward those who serve them most gratefully and who, by their nobility of birth, gentleness, and worth, deserve to be rewarded for their love; and instead they often make themselves a prey to men who are very silly, base, and of little worth, and who not only do not love them but hate them.[15]

Erona is never deceived by Antiphilus: she knows he is base, but she willfully pursues him no matter what the cost to herself or her country. She even allows him to tamper with the law and make polygamy legal.

The relationship between this part of Erona's story and the main plot is through contrast. As heir to the throne of Arcadia, Pamela faces a similar conflict between her love for the shepherd Dorus and her duties to the state. When Musidorus, disguised as the lowly shepherd, serves her, he "founde, that a shepheards service was but considered as from a shepheard, and the acceptation limited to no further proportion, then of a good servant" (I, 153). In fact, Musidorus' major obstacle to wooing Pamela is his disguised nobility. Pamela might be considered snobbish or undemocratic by twentieth century standards, but her action protects the state and avoids the pitfalls Erona encounters.

A test of love also occurs later in the Erona episode, and it foreshadows events in the main plot. When Tiridates captures Antiphilus in a battle for Erona, he gives her an ultimatum: either she must renounce Antiphilus and become his wife, or he will kill Antiphilus. Erona hesitates between her lover's life and her desire to be true to him. (The irony, of course, is that later Antiphilus agrees to the schemes of Artaxia and sacrifices Erona without the

slightest hesitation.) In contrast to this wavering decision, both Pamela and Philoclea face choices between their own lives and marriage to Amphialus. Both prefer to die rather than prove disloyal.

Narrated by Pamela, the second part of the Erona story, the story of Andromana and Plangus, should be seen in the light of Gynecia's behavior. Andromana, the wicked stepmother, tries to seduce her stepson. (The tale bears a close resemblance to the story of Phaedre.) Like Gynecia, this woman appears to be driven by an uncontrollable passion, but, unlike Gynecia, she seems to be oblivious to the evil in her actions. Although both women have adulterous designs, Andromana has led a life of love intrigues, while Gynecia has remained chaste until smitten with Pyrocles. This story of Andromana connects with Erona when Plangus, the object of Andromana's lust escapes, serves Tiridates, and falls in love with Erona.

The third part of the tale, which is told by Basilius, fully reveals Antiphilus baseness, for here he betrays Erona and later dies, a victim of his own schemes. Plangus' courage and loyalty are overlooked by the distressed Erona; nevertheless, he pledges himself to find Pyrocles and Musidorus who may rescue Erona through combat. Sidney does not complete this story, but apparently he intended to include an episode in which Plangus contacts the cousins and arranges a fight between them and Queen Artaxia's warriors. Possibly this fight would have been the tournament for

Book IV or V.

In the course of Pyrocles' and Musidorus' adventures in Greece and Asia Minor, several other interpolated tales occur. The story of Zelmane is remotely connected with both that of Erona and the main plot. First, Zelmane's unscrupulous father later marries Erona's enemy, Queen Artaxia, as a reward for his help in supposedly disposing of Pyrocles and Musidorus. Secondly, in memory of this young princess, Pyrocles later uses her name when he disguises himself as an Amazon. The story of Zelmane includes the motif of transvestism, for young Zelmane takes male garb and becomes Diaphantus, a page to the two cousins. Because her love for Pyrocles is unrequited and her father is so villainous, she dies of a broken heart. Pyrocles' tenderness and compassion in refusing her love parallel Philoclea's sympathetic treatment of Amphialus.

Another minor episode, the encounter with the fickle Pamphilus, suggests the further contrast between the loyalty and single-heartedness of the heroes, and this "light of love." Pyrocles and Musidorus have many opportunities to accept love from other women. Pyrocles refuses the advances of Andromana, Zelmane, Gynecia, Ballius (hardly a temptation), and Zoilus (another sexual mistake). He remains firm. Musidorus, less in demand, does receive overtures from Andromana, and he also wins the affection of the clownish Mopsa. He, too, never takes advantage of these offers. The cousin's upright and considerate behavior contrasts with the

opportunism of Pamphilus.

These interpolated tales, rather than being strictly allegorical, as Greenlaw contends, (Sidney warns against "Allegorie's curious frame" in Astrophil and Stella XXVIII) seem to provide simply a comparison and contrast with the main plot. Sidney almost seems to be working out through character and incident those aspects of love discussed in Book IV of Castiglione's The Courtier (or in its inspiration, Plato's Symposium). The story of Urania provides the framework of inspirational love, while the heroes and the princesses move from the sensual to a more virtuous love. Perhaps Sidney did make the changes in Books IV and V which are attached to the 1593 edition,[16] because he felt that the overt sensuality of the Old Arcadia would be inappropriate after the lovers had gone through the uplifting experiences of the Captivity episode. In that episode, love had begun to lead Pamela to rely on the love of God, so possibly Sidney thought the frank sexuality of the elopement in the Old Arcadia could not logically follow this movement toward the divine love of God. In the main plot, the lovers seem to progress upward on a Renaissance version of the Platonic ladder of love.[17]

The comic underplot of Miso and Mopsa provides an even greater contrast to the main plot than the group of interpolated tales. Miso's brash conceit about her beauty in youth, her amusing tale about the horrors of love, and her willingness to give advice, all

belong to the earthly world of the old wives' tales. Here, in her vivid account of love, are all the aspects of false, unworthy or sinful love presented through comedy:

> There was a foule fiend I trow: for he had a paire of homes like a Bull, his feete cloven, as many eyes upon his bodie, as my gray-mare hath dappels, & for all the world so placed. This monster sat like a hangman upon a paire of gallows, in his right hand he was painted holding a crowne of Laurell, in his left hand a purse of Mony & out of his mouth honge a lace of two faire pictures, of a man & a woman, & such a countenance he shewed, as if he would persuade folk by those alurements to come thither & be hanged (I, 238).

This picture of a Pan-like, Argus-eyed, two-handed monster is, after all, one way of looking at love. Lanham thinks perhaps these comic incidents left over from the Old Arcadia contradict the "seriousness" of the New.[18] On the contrary, the portrait is justified on two counts: it introduces an artistic variety which contrasts delightfully with the often melodramatic interpolated tales, and it belongs to a tradition of anti-love tales.

Artistically, Miso and her concept of love represent the antithesis of the main characters and their journey toward an ideal love. As Musidorus comments, "But ô Love, it is though that doost it: thou changest name upon name; thou disguisest our bodies, and disfigurest our mindes. But in deed thou has reason, for though the wayes be foule, the journeys end is most faire and honourable" (I, 117). Miso describes what happens when love is not a journey

or a ladder, when love is the province of a bawdy shepherd's wife. Traditionally, discourses on love contain one such antagonistic person or tale. In The Courtier those who would present the ideal woman or love must contend with the cynicism of Gasparo or Signor Morello.[19] Likewise, Ariosto's Orlando Furioso encompasses the innkeeper's tale of the Queen who loved a monster.[20] Even the Symposium has the comic speech of Aristophanes.[21] Therefore, Miso's "emblematic" tale provides an artistic and traditional contrast to the serious treatment of love.[22]

Mopsa's tale, in contrast, has been called a "chivalric romance"[23] and a "fairy tale."[24] The second epithet seems more appropriate. As was noted earlier, the story seems also to be a clever parody of the narrative problems of telling a story. Love, for Mopsa, is not an emotion, but a series of cant phrases and reactions. Her story belongs to a never-never land that she cannot enter. Sidney's technique of matching story and teller, recalls Chaucer's skill in the Canterbury Tales.

Mopsa begins with the stock fairy tale formula: "In time past there was a King, the mightiest man in all his country, that had by his wife, the fairest daughter that ever did eate pappe" (I, 240). Mopsa, of course, has no trouble with the diction of this sentence, because it is cant and cliché, until the word "pappe." This change in the level of diction, the incongruity of the word, identifies the

speaker immediately. Indeed poor Mopsa has trouble with her next simile: "playing upon a harp as sweete as any Rose," Is the harpe sweete or the playing? Does the Princess' harp smell like a rose, or does it sound like one? (Mopsa seems rather Keatsian in her use of synesthesia!) When she describes the knight and his horse, she also runs into difficulty: ". . . there came a knight into the court upon a goodly horse, one hair of gold and the other of silver" (I, 241). The dangling modifier seems to apply only to the horse. Mopsa even alliterates in describing the knight's "Dayly Diligence and Grisly Grones" (I, 241). In addition, well aware of the literal appetites, Mopsa mentions that the love is so overpowering that the lovers leave before breakfast. That fact must have impressed her. The motifs of the "magic nuts" which the princess seeks and the "tabu" which forbids her to ask his name also appear in many folktales.[25] The unending tale is a final comic stroke, for Mopsa searches for nut after nut. Through all these comic techniques, Sidney provides a humorous interlude in the midst of an increasingly serious treatment of the love theme.

The love theme not only pervades the main plot, the interpolated tales and the comic scenes, but also penetrates the eclogues. In the New Arcadia Sidney seems to minimize the eclogues, for he incorporates many of the poems, which in the Old Arcadia appeared

in the eclogues, into the narrative. Perhaps this move further indicates his concern with unity and integration of material. Nevertheless, a few of the eclogues remain to fill the intervals between Books I and II. Of the extensive eclogues that compliment the Old Arcadia, Ringler says:

> Each of the four groups develops a situation and explores a theme: the first presents the pangs of unrequited love, the second the struggle between reason and passion, the third the ideals of married love, the fourth the sorrows of death; and through them all moves the figure of Philisides (Sidney himself), whose identity and full story are not revealed until the very end.[26]

This development is limited in the New Arcadia because the "overseer" of the edition changes the sequence, and because he reduces the number of poems in the eclogue section. Moreover, only two sets of eclogues are completed. Ringler prefers to read the eclogues in the version of the Old Arcadia, but in order to see their connection with the plot, they may read as they are in the New Arcadia.[27] Ringler concedes that the editors of the 1590 version did give "full consideration to the changes that had been introduced in the incomplete revision, and in their own careful selection of material for the eclogues excluded all references to Philisides, which was in evident harmony with Sidney's own intentions."[28]

Despite these problems in connection with the eclogues, certain important factors are discernible: First, the limitations of the eclogues

as "pastorall pastimes" are balanced by the additions to the New Arcadia of hunting expeditions and tournaments. Therefore, the pastorall sports seem to give way to more heroic sports and activities.[29] Secondly, the eclogues still comment on the love theme of the main plot, for Lalus, a shepherd of appearing in the eclogues, participates in the Triumph of Artesia. Sidney, thus, seems to take care to integrate the eclogues and the narrative. Thirdly, the movement of poems from the eclogues into the prose narrative seems to bring the poetry and prose closer together, unifying the dual form. Fourthly, both the poem about Plangus and Erona and the character of Philisides have scenes in the narrative. In this way, Sidney seems to be amplifying ideas and characters which appeared in the original version. The eclogues lose, but the narrative gains. Fourthly, Strephon and Claius apparently move throughout the remaining eclogues, and they have provided the frame and introduction to the main plot. The eclogues become a kind of echo to the narrative. Finally, Dorus or Musidorus apparently continue to connect the main plot and these pastoral interludes. Sidney does not eliminate the pastoral in the New Arcadia, but it is overshadowed by the more comprehensive treatment of love and heroic action that he undertakes in this version.

Even though Sidney did not arrange the poems, the pattern of these eclogues parallels the pattern and motifs of the narrative.

Unrequited love appears as a plot motif in the stories of Erona, Helen, Andromana, and Zelmane, so it is not surprising to see it in the first eclogues: "We love, and are no whit regarded" (I, 126). The verses of Dorus recall his handling of the bear; the verses of Lalus recalls his appearance at the tournament. (One inconsistency should be noted. At the tournament Lalus longs to defend Urania, but in the eclogue he is devoted to Kala (I, 107). Perhaps Sidney intended a corresponding change in the eclogue.) The poem of the young shepherd relating a fable about the creation of the world connects the love theme with the theme of right government which runs throughout the New Arcadia. As Davis points out, the love theme is connected to the theme of government, for love is "private passion causing public chaos."[30] The anti-love debate of Geron and Histor underlines the anti-love motifs which appear in Miso's tale. Histor's attack on marriage with its waspish anti-feminism provides a delightful contrast to the often praised poem, "Ye Gote-heard Gods" which follows it. This poem, which stresses the connection between the harmony of love and the harmony of the world, lifts the tone of the eclogues to a higher plane. Following the inspiration of Strephon and Claius, Zelmane can offer a poem showing the effect of love on the soul: "but a soule hath his life,/ Which is helde in love, love it is, that hath joynee/Life to this our soule" (I, 144). At this point, Zelmane does not realize the full implication of these words.

The second eclogues follow the same order as the Old Arcadia until the fourth poem. The thematic dialogue between reason and passion opens the pastoral interlude, and it is as appropriate to the New as the Old Arcadia, for in the revision the lovers face the conflict as often as in the Old. In the debate between Dicus and Dorus, Dorus' appearance in the eclogues seems to balance the fact that Pyrocles dominates the Captivity episode. Sidney gives each of his heroes a sphere of influence, and Dorus in the guise of a shepherd appropriately fits into the eclogues. Dicus offers Dorus the poetic adversary, while the plot of the New Arcadia shows Dorus facing more concrete opposition to love. The dialogue between Nico and Pas again echoes the comic tone of the Miso-Mopsa episodes. These two merry gentlemen play "Can you top this?" with stories about their mistresses. If one sees a bare leg, the other sees an arm. The final coup d'etat is Leuca "stark nak'd" bathing in the river (I, 347); the incident echoes Zelmane watching Philoclea bathe in the Ladon (I, 218). Sidney contrasts the attitude and tone of the blazon of his hero with the coarse and humorous approach of Nico and Pas. Paralleling the movement of the first eclogues, the comic interlude is followed by a song from Strephon and Claius. Their lament for Urania, read by Lamon, reiterates the theme of heavenly love. Finally, Lamon's own echo poem seems like a pattern of what happens throughout the New Arcadia. Sidney begins with a theme or motif, and it echoes throughout the

work. Like this poem, the narrative asks, "What doo lovers seeke for, long seeking for t' enjoye?" (I, 352).

The love theme, often recognized as a connective between the main plot and the interpolated tales, really penetrates four levels of the New Arcadia: the main plot, interpolated tales, comic episodes, and eclogues. Sidney's careful use of parallelism, echo, plot motif, and theme becomes evident in studying this aspect of the work. While he amplifies the materials on love providing a greater variety of incident, he carefully unifies and balances the additions. The New Arcadia is, after all, about those "fantasticall mind-infected people, that children & Musitians cal lovers" (I, 58).

Love, however, creates a further conflict in the New Arcadia, the conflict between the inward life of feeling and the external world. This theme, which is reflected in the actions of those in love, is the subject of the next chapter.

FOOTNOTES: CHAPTER V

[1]This chapter was originally submitted as a term paper in September, 1964. Since that time, several books have appeared which have given consideration to these theme. Therefore, I have rewritten the chapter to accommodate these publications and try to indicate in the text and footnotes when an idea has been published by someone else.

[2]Walter Davis, "A Map of Arcadia," Sidney's Arcadia (New Haven, 1965), p. 84-92. Davis concludes, "While she /Urania/ was with them [Strephon and Claius] they went from the first step, delight in corporeal beauty, to the fourth, delight in the virtues and body images (having assumedly left out the third step, love of all beauty)," p. 86.

[3]Castiglione, The Courtier, trans. Charles Singleton (Garden City, 1959), Book IV.

[4]Ibid., p. 84.

[5]The Dialogues of Plato, ed. Benjamin Jowett, III, p. 109.

[6]Castiglione, p. 339.

[7]The Poems of Sir Philip Sidney, ed. William Ringler (Oxford, 1962), p. 382.

[8]Castiglione, p. 340.

[9]John Milton, Complete Poems and Major Prose, ed. Meritt Hughes (New York, 1957), p. 107.

[10]Cecropia's speech, which is a masterpiece of twisted rhetoric, has never received adequate notice, so I reprint it here with some indication of what Sidney is doing:

Ideas		Words
	Tush, tush sonne (said Cecropia) if you say	
	you love, but withall you feare; you feare	repetition
	lest you should offend; offend: & how know	conuersion
	you, that you should offend? because she	interogatio
	doth denie:denie? Now by my truth; if your	interogatio conuersion
	sadnes would let me laugh, I could laugh	
	hartily, to see that yet you are ignorant,	
	that No, is no negative in a womans mouth.	repetition
	My sonne, beleeve me, a woman speaking of	repetition
	women: a lovers modesty among us is much	
	more praised, then liked: or if we like it,	irony
	so well we like it, that for marring of his	
	modestie, he shall never proceed further.	
	Each vertue hath his time: if you command	sententiae
	your souldier to march formost, & he for	

exempla curtesie put others before him, would you
interogatio praise his modesty? Love is your Generall:
personificat he bids you dare: & will Amphialus be a
exempla dastard? Let examples serve: doo you thinke
Thesus should ever have gotten Antiope with
repetition sighing, and crossing his armes? he ravished
her, and ravished her that was an Amazon,
and therefore had gotten a habite of stoutnes
above the nature of a woman; but having
ravished her, he got a child of her. And
I say no more but that (they say) is not
gotten without consent of both sides. Iole
exempla had her owne father killed by Hercules, &
repetition her selfe ravished, by force ravished, & yet
ere long this ravished, and unfathered Lady
could sportfully put on the Lions skin upon
her owne faire shoulders, & play with the
clubbe with her owne delicate hands: so easily
polyptoton had she pardoned the ravisher, that she could
not but delight in those weapons of ravishing.
exempla But above all, mark Helen daughter to Jupiter,
who could never brooke her manerly-wooing
isocolon Menelaus, but disdained his humblenes, & lothed

	his softnes. But so well she could like the force	polyptoton
	of enforcing Paris, that for him she could abide	polyptoton
	what might be abidden. But what? Menalaus	interogatio
	takes hart; he recovers her by force; by force	repetition
	carries her home; by force injoies her; and she,	
	who could never like him for serviceablenesse,	contrast
	ever after loved him for violence. For what	
	can be more agreable, then upon force to lay	
	the fault of desire, and in one instant to	interogatio
	joyne a deare delight with a just excuse? or	isocolon
	rather the true cause is (pardon me ô woman-	parenthesis
	kinde for revealing to mine owne sonne the	
	truth of his mystery) we thinke there wants	
	fire, where we find no sparkles at lest of	
exempla	furie. Truly I have knowen a great Lady, long	
	sought by most great, most wise, most beautifull,	repetition
	most valiant persons; never wonne; because	
	they did over-suspiciously sollicite her: the	
	same Ladie brought under by an other, inferiour	
	to all them in all those qualities, onely because	
	he could use that imperious maisterfulnesse,	
	which nature gives to men above women. For	
	indeede (sonne, I confesse unto you) in our very	parenthesis

creatio we are servants: and who prayseth his — sententiae
exempla servaunts shall never be well obeyed: but as — similè
a ready horse streight yeeldes, when he findes
one that will have him yeelde; the same fals to
boundes when he feeles a fearefull horseman.
Awake they spirits (good Amphialus) and assure — exhortatio
thy selfe, that though she refuseth, she refuseth
but to endeere the obtaining. If she weepe,
and chide, and protest, before it be gotten, she
can but weepe, and chide, and protest, when it
is gotten. Thinke, she would not strive, but
that she meanes to trie thy force: and my
Amphialus, know thy selfe a man, and shew
thy selfe a man: and (beleeve me upon my — parenthesis
word) a woman is a woman. (I, 452-3) — sententiae

[11]Kenneth Myrick, Sir Philip Sidney as a Literary Craftsman (Cambridge, 1935), p. 161.

[12]Henry Fielding, Joseph Andrews (New York, 1957), p. 2. Fielding's use of the interpolated tale resembles Sidney's. He also uses the tales for contrast (Leonora and Horatio) and exempla. Perhaps this connection needs further exploration.

[13]Samuel Wolff, The Greek Romances in Elizabethan Prose Fiction (New York, 1912), p.308.

[14]E. Greenlaw, "Sidney's Arcadia an Example of Elizabethan Allegory," Kittredge Anniversary Papers, 1913, p. 331.

[15] Castiglione, p. 226.

[16]Cf. Ringler, p. 376-378 and Kenneth Rowe, "The Countess of Pembroke's Editorship of the Arcadia," PMLA, LIV (March, 1939), 122-138.

[17]Davis, p. 86.

[18]Richard Lanham, "The Old Arcadia," Sidney's Arcadia, p. 401.

[19]Castiglione, p. 334, 348.

[20]Ariosto, Orlando Furioso, trans. Sir John Harington (Bloomington, 1963).

[21]"Symposium" Dialogues of Plato, ed. Benjamin Jowett, I (Oxford, 1953), p. 521. Surely Aristophanes' explanation of the origin of the sexes is comic.

[22]Wolff, p. 337.

[23]Lanham, p.

[24]Wolff, p. 332.

[25] Stith Thompson, Motif Index of Folk Literature, I-VI (Bloomington, 1958), D 985 (Magic Nuts) p. 119; C 331 (Tabu); R220ff (Flight).

[26] Ringler, p. xxxviii.

[27] Ibid., p. 379.

[28] Ibid., p. 378.

[29] I discuss this in detail in a later chapter on sports.

[30] Walter Davis, "Thematic Unity in the New Arcadia," SP LVII (1960), 126-136.

VI

THE CONFLICT BETWEEN THE INWARD AND OUTWARD MAN IN THE ARCADIA OF 1590

"Then let us say with Plato, that man is double, outward, and inward." (Philip of Mornay, A Woorke Concerning the Trewnesse of the Christian Religion, p. 226.)

The conflict between appearance and reality, which is indiginous to Western literature from Greek tragedy to the modern psychological novel, forms a further unifying theme for the 1590 edition of Sidney's Arcadia. Sidney has begun exploring this idea in the first draft of his prose romance, and although he eliminates certain scenes which are in the Old Arcadia, he retains this theme and amplifies it.[1] Pyrocles stresses the relationship between the external manifestation of his conflict and its internal coordinate by declaring he is "Transformed in shew, but more transformd in mind" (I, 76).[2] The physical metamorphoses of the characters, or changes in appearance and dress, reflect the inner changes they undergo when they are exposed to love. Sidney pairs the words "inward" and "outward" to describe this correlation.[3]

The source for this concept of the duality of man--inward and outward--seems obviously Platonic. Naturally, the question of which Platonic works Sidney knew and how he had access to them arises.[4] A simpler explanation for these references may be found in Sidney's translation of Philip of Mornay's A Woorke Concerning the Trewnesse of the Christian Religion, for although Sidney did not finish the translation, his familiarity with the work cannot be questioned.[5] Feuillerat even suggests Sidney may have translated the chapter on the soul (Cf. III, ix). Mornay, in this chapter, turns to Plato for support of his argument:

> Then let us say with Plato, that man is double, outward, and inward. The outward man is that which we see with our eyes, which forgoeth not his shape when it is dead, no more than a Lute forgoeth his shape when, the Lute-player ceaseth from making it to sound, howbeit that both life, moving, sence, and reason be out of it. The inward man is the soule, and that is properly the very man, which useth the body as an instrument, whereunto though it be united by the power of God, yet doth it not remove when the body runneth. It seeth when the eyes be shut, and sometimes seeth not when the eyes be wide open: It travelleth, while the body resteth, and resteth when the body travelleth, that is to say, it is able of it selfe to performe his owne actions, without the helpe of the outward man, whereas on the contrary part, the outward without the helpe of the inward, that is to wit the body without the presence of the Soule, hath neithe sence, moving life, no nor continuance of beeing. In the outward man we have a Counterfeit of the whole world, & if we rip them both up by peace-meale wee shall find a wonderfull agreement betwirt them. This doe we call the reasonable soule . . .[6]

This Renaissance summary of the Platonic concept of the soul is used by Mornay to support the duality of and dichotomy between

body and soul; therefore, the emphasis on the separation of the outward and inward is strong. Mornay has taken the Platonic arguments out of context and transformed the Lyre figure of the Phaedo into a Renaissance lute.[7] Sidney's understanding of the inward-outward duality seems closer to Mornay than to the Platonic original, but Sidney has even further transformed the idea to suit his poetic purpose; it becomes a pervasive theme which may be traced throughout the revised Arcadia--in the main plot, interpolated tales, characters and images of both the prose and the poetry.

Sidney's use of the terms inward and outward may be more clearly defined by looking at the words in their contexts. One explanation of the terms occurs when Pyrocles, then disguised as Daiphantus, begins to change under the influence of his love for Philoclea. Murisodus, disguised as Palladius, counsels him:

> A mind wel trayned and long exercised in vertue (my sweete and worthy cosin) doth not easily chaunge any course it once undertakes, but upon well grounded & well wayed causes. For being witnes to it selfe of his owne inward good, it findes nothing without it of so high a price, for which it should be altered. Even the very countenaunce and behaviour of such a man doth shew forth Images of the same constancy, by maintaining a right harmonie betwixt it and the inward good, in yeelding it selfe sutable to the vertuous resolution of the minde (I, 55).[8]

In this statement Musidorus associates the "inward good" with virtue and argues for a "right harmonie" between the inward and outward man. Since the inner virtue cannot be swayed by external

causes, the inner nature should not be betrayed by external appearance. Pyrocles' shift from masculine to feminine dress seems a betrayal of this harmony, and Musidorus criticizes him for it.

Disharmony also characterizes Gynecia, but with this character "the evill is inward" (p. 147, 151). Her appearance as rightful queen of Arcadia, mother of Philoclea and Pamela, and wife of Basilius is betrayed by her lust for the disguised Pyrocles. Here the inward woman tyrannizes the outward, and Gynecia is completely aware of her disharmony. After attempting to play the Lute, symbol of harmony and the soul, she cries:

> Alas, poore Lute, show much art thou deceiv'd to think, that in my miseries thou couldst ease my woes, as in my careles times thou was wont to please my fancies? The time is changed, my Lute, the time is changed; and no more did my joyfull minde then receive every thing to a joyful consideration, then my carefull mind now makes ech thing tast like the bitter juyce of care. The evill is inward, my Lute, the evill is inward; which all thou doost doth serve but to make me think more freely off, and the more I thinke, the more cause I finde of thinking, but lesse of hoping. And alas, what is then they harmony, but the sweete meats of sorrow? The discord of my thoughts, my Lute, doth ill agree to the concord of thy strings; therefore be not ashamed to leave thy master, since he is not afraide to forsake himselfe (I, 147-8).

The Lute, for Gynecia symbolizes the same harmony of soul that it does in Mornay's remark that "a Lute forgoeth his shape when the Lute-player ceaseth from making it to sound."[9] She recognizes the "discord" within her, and seeing her soul's contrast to the harmony of the symbolic instrument, casts the lute aside.

In describing each of these characters and the turmoil within them, Sidney has used the term "inward" to refer to their virtue or lack of virtue. He also uses the term, however, to refer to what he calls the "life of the inward feeling" (I, 259). This phrase, chosen by Pyrocles in his declaration of love to Philoclea, summarizes the emphasis Sidney puts on the inner emotional life of his characters. Time and time again he repeats the phrase to suggest the continuity of the inner life of his characters. He notes, for instance, that Philanax, hearing of Basilius' preoccupation with Zelmane, is "inwardly repining" (I, 327) at this distraction of his King; Pamela, praying for Musidorus, reveals her "inwarde motions" (I, 383); and Amphialus, pining for Philoclea, has an "inward guest" who draws his mind away from thoughts of siege and war (I, 374). This portraiture of the inner life of his characters lends some credence to a modern observation that Sidney has a gift for revealing the psychology of his characters. Actually, however, this separation of inward and outward man is clearly evident in Plato and Mornay, for the inward man "travelleth while the body resteth, and resteth when the body travelleth, that is to say, it is able of it selfe to performe his owne actions, without the helpe of the outward . . . ."[10] Sidney has, however, poetically transformed this theory by creating dramatic characters whose lives reflect human conflict. Sidney's emphasis on the "life of the inward feeling"

foreshadows Wordsworth's focus on the "spontaneous overflow of powerful feelings."[11]

Because "man is double, outward and inward," Sidney does not neglect "outward appearance" (I, 309). Philoclea, caught in the snares of her love for Pyrocles, struggles to bring "inward shame to outward confession" (I, 260). In a comment on the deception of external appearance, Sidney says that Antiphilus, Erona's unworthy lover, possesses "no greatness but outward" (I, 332). This negative statement implies what is evident in his actions: he is not a man of virtue. In a revealing comment, Basilius also contrasts the inward and outward man:

> Woe to poore man: ech outward thing annoyes him
> In divers kinds; yet as he were not filled,
> He heapes in inward griefe, which most destroyes him
> (I, 231).

Unfortunately, Basilius cannot take his own advice and bring his outward visage of an old man in harmony with his youthful lust. However, in a different context, an outward sign of an inner conflict may also help relieve that distress, as Pyrocles, discovers. He finds relief from his passion in writing a love letter in the sand: "Thus outward helps my inward griefes maintaine" (I, 257). Sidney usually portrays the outward form as being deceptive and hypocritical.

These few examples of the more than fifty references to the inward and outward nature of man should provide a guide to an

understanding of Sidney's meaning. He seems to indicate a division in man, analogous to the division between body and soul, in which external appearances or actions may be separated from inner virtue or feeling. The conflicts and contrasts between the inward and outward man provide the drama within the characters and enable them to come to life.

The inward-outward theme contributes not only to the depth of character but also to the unity of the revised Arcadia. Reflections of this theme occur in the main plot, the interpolated tales, the characters and the images of the work. A study of these interrelationships indicates again Sidney's ability to unify diverse materials at the same time he is amplifying an idea or theme.

In the main plot of the Arcadia (both Old and New) one of the essential features is the metamorphosis of the heroes. This change takes place on three levels: change of name, change of sex or class, and change in mental attitude. The first two levels may be summarized in what Mornay calls "that which we see with our eyes."[12] First, Pyrocles and Musidorus exchange their names, the index of identity, for two pseudonyms: Pyrocles becomes Diaphantus and then Zelmane, the Amazon; Musidorus becomes Palladius and then Dorus, the shepherd. The change of name is a sign pointing to more extensive changes taking place on the second level: Pyrocles gives up his masculinity to become an Amazon, and Musidorus forfeits his rank as a Prince to become a humble shepherd.

In both cases, according to the usual Elizabethan values, the heroes are taking a step downward in order to fulfill their desire for love. Neither the transvestism nor the class mobility can be evaluated in modern terms: they are symbolic of the changes in the minds and souls of the characters.[13]

The third level of change is clearly evident in a sonnet attributed to Pyrocles when he is disguised as Zelmane. Zelmane is singing this song when Musidorus discovers him wandering in the Arcadian wood:

> Transformd in shew, but more transformd in minde,
> I ceased to strive with double conquest foild:
> For (woe is me) my powers all I finde
> With outward force, and inward treason spoild.
>
> For from without came to mine eyes the blowe,
> Whereto mine inward thoughts did faintly yeeld;
> Bothe these conspird poore Reasons overthrowe;
> False in my selfe, thus have I lost the field.
>
> Thus are my eyes still Captive to one sight:
> Thus all my thoughts are slaves to one thought still:
> Thus Reason to his servants yeelds his right;
> Thus is my power transformed to your will.
>
> What marvaile then I take a womans hew,
> Since what I see, thinke, know is all but you?
> (I, 76)[14]

This sonnet stresses the conflict between the soul and the body, the inward and outward man, by the parallel structure of the opening line, "Transformed in shew, but more transformd in minde" (I, 76). For Sidney, the inner reality is not the same as modern psychological reality; he seems to envision the soul much as Plato

does in the image of the charioteer, with Reason in charge of the passions and appetites.[15] This concept forms the basis of the second quatrain in which Pyrocles says his "eyes" and his "inward thoughts" have "conspird poore Reasons overthrowe;" that is, his desires and appetites have rebelled against the rule of Reason.[16]

The parallelism and contrast of certain images and phrases in this sonnet further underscore this theme: "outward force" opposes "inward treason;" the assault "from without" overcomes "inward thoughts;" and, therefore, Reason fails.[17] The metaphor of war is carried out in words like "double conquest," "treason," "overthrow," and "conspird." The idea of captivity echoes in "captive" and "slave." Indeed, this sonnet may be read as almost an allegory of the conflict in Pyrocles' soul, a dramatization of the Platonic struggle between the outward and inward man.[18] The heroes have changed their identity and sex or rank, but these external changes only symbolize the conflict within.

Love, which has provided both the motive and the opportunity for these changes, is the catalyst for the main plot. Its destructive power is outlined by Musidorus before he succumbs to Cupid's dart. Ironically, he counsels his stricken cousin:

> Remember (for I know you know it) that if we wil be men, the reasonable parte of our soule, is to have absolute commaundment; against which if any sensuall weaknes arise, we are to yeelde all our sounde forces to the overthrowing of so unnatural a rebellion, wherein how can we wante courage, since we are to deale

> against so weake an adversary, that in it selfe is nothinge but weaknesse? (I, 77)

Musidorus further warns the womanlike Pyrocles that "this bastard love . . . utterly subverts the course of nature, in making reason give place to sense, & man to woman" (I, 78). The conflict here is between two parts of the soul, Reason and Passion. Plato maintains that Reason should check Passion as the charioteer controls the horses of his chariot; Musidorus seems to be echoing this familiar idea. (Moreover, David Kalstone in a study of Sidney's Poetry finds that the conflict between Reason and Passion is a pervasive theme throughout Sidney's poetry.)[19] As Musidorus says when he himself is enslaved by the passion of love: "But o Love, it is Thou that doest it; thou changest name upon name; thou disguisist our bodies, and disfigurest our minds" (I, 117). For Musidorus also, the change to shepherd's dress reveals an inner transformation:

> Come shepheards weedes, become your masters minde:
> Yeld outward shew, what inward chance he tryes: (I, 113).

Passion, triumphant over Reason, " disguises his body."

These changes in the "outward" man not only allow the heroes proximity to the two Arcadian sisters, but also provide the basis of the conflicts arising from the attraction of Gynecia and Basilius to Zelmane. The "outward shew" of Pyrocles, that of an Amazon lady, ensnares the foolish Basilius and leads to his scheme for seducing the Amazon in a cave.

When Basilius tries to make love to Zelmane, he is both the victim of the deception of appearances and his own self-deception. He is deceived by the fact that Pyrocles appears to be a woman, and he deceives himself into thinking that the young woman will accept the advances of a doting old King. Nonetheless, Basilius pursues the Amazon and tries to deny his age by his actions. In the sestet of a sonnet in which he tries to convince himself of his attractions, he concludes:

> Old age is wise and full of constant truth;
> Old age well stayed from raunging humor lives:
> Old age hath knowne what ever was in youth:
> Old age orecome, the greater honour give.
> And to old age since you your selfe aspire,
> Let not old age disgrace my high desire (I, 149).

After this sagacious pronouncement, Basilius tries to skip, just to belie his "outward" man, the one with gray hair. His whole sonnet is ironic, of course, for his designs in love are not the Platonic ends of Bembo in The Courtier, but only a petulant and absurd passion.[20] The "outward man" who is an aging king and fond father contrasts with the unseemly sensuality of the hidden "inward" man.

Gynecia, like her husband, also suffers from an unworthy passion. As was indicated earlier, she has lost the harmony of her soul because "the evill is inward" (I, 147). In contrast to her husband, she is not deceived by the external appearance of Pyrocles and realizes that a young man lurks beneath the Amazon garb. Ironically, she asks Zelmane, "Disguise not with me in

words, as I know thou doost in apparell" (I, 149). Despite her awareness of her own moral evil and of Zelmane's sex. Gynecia still submits to the inward evil and plots to commit adultery.

The internal disharmony in Gynecia and Basilius creates disharmony in the state of Arcadia. As Walter Davis has pointed out, these "private passions" cause "public chaos."[21] The relationship between body and soul corresponds with the relationship between man, the microcosm, and the world, the macrocosm. Mornay also incorporates this familiar Renaissance idea in his discussion of the soul: "In the outward man we have a Counterfeit of the whole world, & if we rip them both up by peace-meale wee shall find a wonderfull agreement betwirt them."[22]

In the main plot of the Old Arcadia and in the 1593 version of The Countess of Pembroke's Arcadia, both Gynecia's adulterous design and Basilius' lecherous deception culminate in the Cave scene. The darkened Cave, in which marital love--disguised as adultery--becomes pleasurable, a sleeping potion masquerades as a love potion, and two people hoping to deceive each other deceive themselves, forms the symbolic climax of the plot. The key to the scene is the dichotomy between appearance and reality; therefore, the scene recalls the Myth of the Cave in Book VII of the Republic.[23] Gynecia and Basilius, like the prisoners in Plato's cave, have belonged to the prison house which is the world of sight. They have not been released from the prison of the outward man "which we see

with our eyes."[24] During the trial when Gynecia's inward eye opens to the destructiveness of her deed, she condemns herself: "I have beene to painefull a judge over my selfe, to desire pardon in others judgement. I have beene to cruell an executioner of mine owne soule, to desire that execution of justice shoulde bee stayed for me" (II,174). In the Cave, Gynecia ironically gives the potion to her own husband and commits adultery with her own legal mate. This substitution of conjugal love for the deception planned by the King and Queen ironically points up the disharmony in themselves and their kingdom. The "bed trick" has provided Arcadia with the first harmony of outward appearance--marriage--and an inner reality--consummation. This accidental harmony, then, leads to the final reversal and concord brought about in the trial scene.

Thus far, this discussion of the inward-outward theme could, in general, be applied as easily to the Old Arcadia as to the revision of 1590. This theme, however, may be found throughout Sidney's work--in the Old Arcadia, the revision, Certain Sonnets, and Astrophil and Stella, so its presence in either version of the Arcadia is not striking. While the theme unifies the Arcadia, both Old and New, it also enables Sidney to amplify his main plot and relate the plot to the interpolated tales.

The evidence of this theme in the episodes as well as the main plot indicates that this idea still unified Sidney's thinking. The first part of the tale of Argalus and Parthenia, for instance,

turns on the importance of inner reality in contrast to mere appearance. Parthenia, who has been disfigured by the poison of Demagoras, runs away, fearing that Argalus will no longer love her. When she recovers her former appearance through the skill of Queen Helen's physician, she tests Argalus' love by pretending to be another woman who only looks like Parthenia. Argalus rejects her overtures, saying: "I hope I shall not long tarry after her, with whose beauty /appearance/ if I had only been in love, I should be so with you, who have the same beautie: but it was Parthenia's selfe I loved, and love; which no likenes can make one, no commaundement dissolve, no foulnes defile, nor no death finish" (I, 50). Argalus vows that his love is for the inward woman, not her outward appearance; Parthenia, having tested his love, marries him.

Another tale, the "framing" of Plangus by his stepmother, turns on Andromana's ability to deceive a father about his own son. Of the young man's vain and foolish love for the unprincipled Andromana, the narrator says: "It sufficeth, that the yong man perswaded himself he loved her: she being a woman beautiful enough, if it be possible, that the outside only can justly entitle a beauty" (I, 243). When the jealous court informs the King that his son is involved in an affair, the monarch "by disguising himself" (I, 243) discovers them together. Plangus, hoping to protect Andromana and "deceived" by her, lies to his father and gives her a good character. This deception, then, allows the cunning woman "using a maske

of vertue" (I, 244) to gain favor with the King. While Plangus is away, she marries his father. More deception unfolds as the Queen, Phaedra-like, tries to seduce her stepson when he returns. Refused, she "frames" her stepson, and has him banished. The entire tale is a web of deception and lies--all based on the ability of external appearances to deceive.

The tale of the original Zelmane offers a paradigm for the disguise and change of sex that Pyrocles undergoes. Princess Zelmane, because of her love for Pyrocles, forfeits her royal position, changes her sex, and becomes an humble page. Musidorus' lines about love are as fitting here as in the main plot: ". . . thou changest name upon name; thou disguisist our bodies, and disfigurist our minds" (I, 117). These lines indicate how closely connected the events of the main plot are with the events in the interpolated tales. Zelmane, however, either as the page Diaphantus or as Princess Zelmane cannot win the love of Pyrocles, and so she dies "partly with the shame & sorrow she tooke of her fathers [Plexirtus'] faultinesse, partly with the feare, that the hate [Pyrocles] conceived against him, would utterly disgrace her in his [Pyrocles'] opinion . . . ." (I, 295). Sidney emphasizes the connection with the main plot by having Pyrocles take these two names, Daiphantus and Zelmane. These examples from the interpolated tales show that Sidney continues to explore the relationship between the inward and outward man in his revision of the Arcadia.

Further evidence of this theme is found in the prominence of disguise, for disguise is an attempt to mask the outward man so that the nature of the inward man will not be suspected. The prevalence of this device in Renaissance literature, especially in Shakespeare's comedies, suggests that the idea cannot be pushed too far, but it is certainly one index to the relationship between appearance and reality. Disguise which has no evil intention, for instance, is evident throughout the tournaments in the revised Arcadia. The precedent for these disguises, as is indicated in the chapter on tournaments, was set by the celebration of the Queen's Accession Day. Elaborate "furniture," lavish costumes, and enigmatic impressas were all part of the tradition. But part of the fun of these celebrations occurred when a knight appeared in complete disguise and baffled his friends at court. Figures like the Ill-Apparelled Knight, the Black Knight, and the Knight of the Tomb, however, come to the tournaments disguised because they could not combat if the outward man, or woman, were known.

Pyrocles, who would betray his true sex if he identity were known, comes "ill-appointed," for "about his middle he had in steede of bases, a long cloake of silke, which as unhandsomely, as it needes must, became the wearer: so that all that lookt on, measured his length on the earth alreadie, since he had to meete one who had bene victorious of so many gallants" (I, 109). Sidney thus points out that the spectators, who judge knighthood by appearance, are deceived. The outward man, in this case, gives

no clue to the knight within, and Pyrocles easily conquers the haughty Phalantus.

Muridorus, likewise, participates in the tournaments, but cannot reveal that a simple shepherd has knowledge of arms so he enters as the Black Knight. He defends Pamela during the Challenge of Phalantus and also opposes Amphialus twice during the captivity episode. Appearing without identifying signs, he wins by virtue and prowess what other knights gain with credentials (I, 392).

Finally, Parthenia, trading her sex for a helmet, demonstrates her love for Argalus by riding against Amphialus. If her sex were known, of course, Amphialus would not ride against her. Her disguise as "Knight of the Tombs" symbolizes her desire for death now that Argalus has been killed (I, 446). Spenser's Britomart and Ariosto's Bradamant also fight in disguise, but they prove as valorous as men. Parthenia, however, remains a woman throughout the Arcadia, and so she is slain by Amphialus. Whether Sidney's characters are in disguise or not, their inner nature remains the same, and they act according to it: the disguise is only a mask.

The inward-outward theme finds further support in the images and metaphors of the Arcadia. Sidney not only uses the literal masks of disguise and costume, but also comments on the theme through the image of the mask. In commenting on Basilius' lack of perception, for instance, Sidney notes that the King is deceived by the wily Clinias: "With that the fellow did wring his hands, &

wrang out teares: so as Basilius, that was not the sharpest pearcer into masked minds, toke a good liking to him . . ."(I, 324). In another scene Musidorus, disguised as the shepherd Dorus, also disguises his love for Pamela by counterfeiting love for the doting Mopsa. Pamela, of course, sees through the disguise and "she perceives well enough, whether they [his attentions] were directed: and therefore being so masked, she was contented, as a sport of witte to attend them" (I, 154). Sidney also presents the figure of love itself as being masked in his description of Philoclea's awakening to passion: "For now indeed, Love puld of his maske, and shewed his face unto her, and told her plainly, that shee was his prisoner" (I, 171). Philoclea again uses the image of the mask to characterize the disguise of Pyrocles: ". . . I feare indeed, the weaknesse of my government before, made you thinke such a maske would be gratefull unto me: & my weaker government since, makes you pull of the visar" (I, 260). Like the device of disguise, the image of the mask is a common one in Renaissance literature; consider only how prevalent it is in Shakespeare's Twelfth Night.[25] In both works, however, it serves to underscore the deception of those who go by appearances.

Examples from the main plot, interpolated tales, characters, and images of the Arcadia of 1590 suggest that the duality of man--inward and outward--unified Sidney's thinking even as he amplified the Arcadia. This theme, like the love theme, illustrates the interconnection of parts and whole. The characters become dramatic

when the inward man conflicts with the outward; the main plot depends on transvestism, disguise, and deception; the interpolated tales echo the motifs of the central action; and even the images reflect the tension between the inner and outer man. The action and characters move from discord and disharmony between the inward and outward toward harmony and concord, so the prayer at the conclusion of Plato's Phaedrus serves as an appropriate epigram for Sidney's work:

> Beloved Pan, and all ye other gods who haunt this place, give me beauty in the inward soul, and may the outward and inward man be at one.[26]

Both the love theme and the inward/outward themes suggest Sidney's ability to unify his multifaceted plot. Despite his emphasis on unity and structure, he also seems to vary his incidents in the New Arcadia. The subject of the next chapter, then, is the variety of incidents he introduces and whether they indicate any pattern in the revision. Is there any artistic justification for the new scenes involving sports, tournaments, impresas and additional characters?

FOOTNOTES: CHAPTER VI

[1]For a delineation of the differences between the Old Arcadia and the revisions, see A.G.D. Wiles, "Parallel Analyses of the Two Versions of Sidney's Arcadia," SP XXXIX (1942), 167-206.

[2]Sir Philip Sidney, The Prose Works, ed. Albert Feuillerat (reprinted Cambridge, 1962).

[3]I am indebted to Prof. Sears Jayne for calling my attention to this theme in his seminar on Platonism in the Renaissance.

[4]See John Edwin Sandys, A History of Classical Scholarship II (New York, 1958), pp. 103-4 for a list of the editiones principes of Plato. Sandys also indicates the translations of Bruni and Ficino which Sidney could have known. Sandys, moreover, notes (p. 234) that Ascham in the Scholmaster tells of finding Lady Jane Grey reading the Phaedo of Plato. This episode indicates that there was probably a copy of the work in Sidney's family. Furthermore, Sidney mentions the Phaedrus and the Symposium in the Defence of Poesie.

[5]A first edition of Philip Mornay's A Woorke Concerning the Trewnesse of the Christian Religion (London, 1587) bears this inscription on the title page: "Begunne to be Translated into English by Sir Philip Sidney Knight, and at his request finished by Arthur

Golding." Golding explains in his note to the reader that "this honorable gentleman [Sidney] being delighted with the excellencie of this present work, began to put the same into our Language for the benefite of this his native Countrie, and had proceeded certeyne Chapters therein; untill . . . a higher kind of seruice towards God and his Prince," drew him to the Netherlands. I am indebted to the Beinecke Library of Yale University for permission to see this edition of Mornay. The Rare Book Room of the New York Public Library has a 1604 edition and a 1587 edition.

[6]Mornay, pp. 205-206 edition of 1604.

[7]Plato, "Phaedo," The Dialogues of Plato, ed. Benjamin Jowett (86). Cf. Jowett's commentary, p. 390.

[8]I have underlined key words in this example, and examples throughout this chapter, for emphasis and facilitate reading.

[9]Mornay, pp. 205-206.

[10]Ibid.

[11]William Wordsworth, "Preface to the Second Edition of the Lyrical Ballads," 1800 reprinted in Wordsworth Selected Poetry, ed. Mark Van Doren (New York, 1950), p. 678.

[12]Mornay, pp. 205-206.

[13]For a modern view of transvestism see Mark Rose, "Sidney's Womanish Man," RES, XV (November, 1964), pp. 353-363.

[14]For an interesting linguistic analysis of this sonnet and others, see the new book by Neil Rudenstine, Sidney's Poetic Development (Cambridge, Massachusetts, 1967), p. 71.

[15]Jowett explains the Myth of the Charioteer (238): "In all of us there are two principles--a better and a worse--reason and desire, which are generally at war with one another; the victory of the rational is called temperance, and the victory of the irrational intemperance or excess . . . . But of all the irrational desires or excesses the greatest is that which is led away by desires of a kindred nature to the enjoyment of personal beauty. And this is the master power of love." Jowett ed. Dialogues of Plato, III, 109. David Kalstone traces the relationship between Reason and Passion in Sidney's Poetry (Cambridge, Massachusetts, 1965).

[16]Walter Davis, A Map of Arcadia (New Haven, 1965), p. 158. Walter Davis also supports a connection between reason and passion and Platonism when he observes: In the souls of Pyroclea and Musidorus, the harmony of reason and spirit achieved in Asia Minor collapses, passion strengthened by love in contemplation revolts

against the now tyrannical reason and personalities seem to dissolve."

[17]Cf. Kalstone, p. 52.

[18]Plato, "Phaedrus" (246) and (254).

[19]Kalstone, p. 97.

[20]Baldesar Castiglione, The Book of the Courtier, trans. Charles Singleton (New York, 1959), Book IV. In the chapter on the love theme I considered in more detail the relationship between Bembo and Basilius.

[21]Walter Davis, "Thematic Unity in the New Arcadia", SP, LVII (April, 1960), pp. 123-153.

[22]Mornay, p. 206.

[23]Plato, The Republic, trans. F.M. Cornford (New York, 1957), pp. 227-235.

[24]Mornay, pp. 205-206.

[25]This use of disguise and change of sex recalls the disguise of Viola in Twelfth Night. Shakespeare seems to echo Sidney several times in this particular play. Both the New Arcadia and Twelfth Night open with a shipwreck, and the shipwreck scene is described in detail. As a result of the shipwreck, the two main figures in

each work are separated: Viola loses her brother and Musidorus loses Pyrocles. During the story, both works have instances when their main figures change sex: Viola becomes Cesario, and Pyrocles becomes Zelmane. As a result of this transvestism, the characters are wooed by members of their own sex: Olivia pursues Viola, and Basilius pursues Pyrocles. Throughout both works, the love theme is dominant and is developed on several different levels.

[26]Jowett, Dialogues of Plato, I, p. 282.

VII

SPORTING SCENES: "THE GLORY NOT THE PRAY:

"His shield was beautified with this device; A greyhound, which overrunning his fellow, and taking the hare, yet hurts it not when he takes it. The word was, The glorie, not the pray (sic)."

In some notes on the life of Sir Philip Sidney, John Aubrey records a story which, whether true or not, has the ring of truth about it. Aubrey comments:

> My great Uncle Mr. Thomas Browne remembred him (Sidney); and sayd that he was wont, as he was hunting on our pleasant plaines, to take his Table booke out of his pocket, and write downe his notions as they came into his head, when he was writing his Arcadia (which was never finished by him): he made it young, and Diying desired his folies might be burnt. These Romancy Plaines, and Boscages did no doubt conduce to the heightening of Sir Philip Sidneys Phansie.[1]

This possibly apocryphal anecdote at least suggests a reason for the authenticity and vitality of the passages on hunting and sport in the New Arcadia. Zandvoort notes in his comparison of the two versions of Arcadia that one of the additions to the revision is an emphasis on sports and outdoor life. Unfortunately, critics have not followed his lead and considered the introduction of this material in the second version. Aubrey's comment, which obviously

refers to the New Arcadia because he mentions that it is unfinished, verifies Sidney's interest in hunting and the direct effect that his experiences at Wilton seem to have had on his writing. Although the additional material on sports (separate from tournaments) is not extensive in the New Arcadia, these scenes are some of the freshest and most vivid in the book. Perhaps, as Aubrey suggests, they were conceived "as he was hunting on our pleasant plaines."[2]

The addition and amplification of the sporting scenes, however, seem to indicate two important points about the New Arcadia: First, while Sidney limits the importance of "pastorall sports" or the eclogues in the revision, he includes actual realistic sports which correspond to the practices of his period. This aspect of the New Arcadia lends it a particularly English, Elizabethan flavor. The convention that the story takes place in Greece remains, but these sporting scenes seem to reflect English country life, and, perhaps, Sidney's attitudes towards that life. Secondly, these scenes offer a different type of variety in the narrative. Possibly when Sidney added the heroic activities of the two cousins in Asia Minor and throughout Greece, he felt that Sannazaro's type of eclogue, (long, frequent and languishing) should be balanced by active leisure--sports. The fact that the eclogues or "pastorall sports" diminish and the active sports appear seems to indicate a connection between these revisions. Therefore, a study of these hunting scenes seems important in discerning the pattern of revision in the New Arcadia.

Sidney's portrayal of Kalander's hunting in Book I exhibits both an intimate knowledge of hunting practices and a striking sympathy for the hunted animal. These two conflicting attitudes resemble the ambiguity with which Sidney also views tournaments and wars: he enjoys pageantry and comradeship, but he deplores cruelty and loss of life.

The setting of the hunt suggests an analogy between the plight of the hunted deer and the helpless lover, for the hunt is devised by Kalander to draw Daiphantus' (Pyrocles') mind away from the love melancholy that has possessed it. Nevertheless, like the helpless stag, Pyrocles is cornered, and before the end of the hunt, he has slipped away to find and be with Philoclea.

In Kalander Sidney has drawn a lively portrait of the huntsman -- devoted to the hunt, full of hunting tales, and ever careful to treat the hunted animal sportingly. Kalander, gregarious old man that he is, muses about his youthful hunting experiences:

> Then went they together abroad, the good Kalander entertaining them, with pleasaunt discoursing, howe well he loved the sporte of hunting when he was a young man, how much in the comparison thereof he distained all chamber delights; that the Sunne (how great a jornie soever he had to make) could never prevent him with earlines, nor the Moone (with her sober countenance) disswade him from watching till midnight for the deeres feeding. O, saide he, you will never live to my age, without you kepe your selves in breath with exercise, and in hart with joyfullnes: too much thinking doth consume the spirits: & oft it falles out, that while one thinkes too much of his doing, he leaves to doe the effect of his thinking. Then spared he not to remember how much Arcadia was chaunged since his youth...(I, 59-60).

Realistic details like "watching till midnight for the deeres feeding" lend authenticity to the narrative. Kalander continues to entertain the cousins until "they came to the side of the wood, where the houndes were in couples staying their comming, but with a whining Accent craving libertie: many of them in colour and marks so resembling, that it showed they were of one kinde" (I, 60). Again, the description of the hounds seems realistic.

Sidney's ambiguous attitude toward hunting becomes evident in his description of the hunt, for he speaks sympathetically of the "sillie fugitive," the betrayal of the stag's feet and the conspiracy of the woods as the hunters pursue him. Parts of the passage support D.H. Madden's claim that Sidney detested hunting: "Sir Philip Sidney is credited with the saying that of all sports, next to hunting, he hated hawking most."[3] Nevertheless, Sidney is obviously struck by the color and pageantry of the sport, and his description reflects his mixed emotions:

> The huntsmen handsomely attired in their greene liveries, as though they were children of Sommer, with staves in their hands to beat the guiltlesse earth, when the houndes were at a fault,[4] and with hornes about their neckes to sounde an alarum upon a sillie fugitive. The houndes were straight uncoupled, and ere long the Stagge thought it better to trust the nimblenes of his feete, then to the slender fortification of his lodging: but even his feete betrayed him; for howsoever they went, they themselves uttered themselves to the sent of their enimies; who one taking it of an other, and sometimes beleeving the windes advertisements, sometimes the view of (their faithfull councellors) the huntsmen, with open mouthes then denounced warre, when the warre was alreadie begun. Their crie being composed of so well sorted mouthes, that any man would perceive therein some kind of proportion, but the skilfull woodmen did finde a musick. Then delight and varietie of opinion drew the horsmen sundrie wayes; yet cheering their houndes

> with voyce and horn, kept still (as it were) together. The wood seemed to conspire with them against his own citizens, dispersing their noise through all his quarters; and even the Nimph Echo left to bewayle the losse of Narcissus, and became a hunter. But the Stagge was in the end so hotly pursued that (leaving his flight) he was driven to make courage of despaire; & so turning his head, made the hounds (with change of speech) to testifie that he was at bay: as if from hotte pursuite of their enemie, they were sodainly come to a parley (I, 60).

The description stresses the helplessness of the stag, the impossibility of escape, the numbers of those pursuing him, and his courage at bay. The metaphor of war is suggested by terms like "fortification," "enemies," "warre," "conspire," "hotte pursuite of their enemie" and "parley." These bellicose words underline the irony of the uneven fight between the hunters and the hunted.

The death of the stag, while it reveals Kalander's skill, also indicates Sidney's sympathy with the animal:

> But Kalander (by his skill of coating the Countrey) was among the first that came in to the beseiged Deere; whom when some of the younger sort would have killed with their swordes, he woulde not suffer: but with a Crossebowe sent a death to the poore beast, who with teares shewed the unkindnesse he tooke of mans crueltie (I, 61).[5]

The stag dies swiftly, but, for Sidney, melodramatically. The description of the death contrasts with what are recorded as the reactions of the hunters: "...they returned: some talking of the fatness of the Deeres bodie: some of the fairenes of his head; some of the hounds cunning; some of their speed; and some of their cry..." (I,61). The passage seems to be written by a man torn between his own sympathy for the hunted animal and his recognition that the sport is accepted

and extolled by others as a challenging experience. He almost seems to be reflecting the attitude represented on Phalantus' shield:"A greyhound, which overrunning his fellow, and taking the hare, yet hurts it not when it takes it. The word was, The glorie, not the pray"(I,416). Sidney eagerly portrays the glories of the hunt, but pauses to sympathize with the prey.

Feeling for the plight of the hunted animal is not confined to the pages of the Arcadia. The story of Actaeon, who was transformed into a stag for his unfortunate interruption of Diana at her bathing, includes the mute appeal of the dying stag:

> Actaeon goes to his knee, like a man praying,
> faces them all in silence, with his eyes
> In mute appeal, having no arms to plead with,
> To stretch to them for mercy.[6]

Even George Tuberville's Booke of Hunting balances detailed instructions on habits of deer, hunting methods, and care of hounds with a strangely striking poem, "The Wofull Wordes of the Hart to the Hunter." (Apparently the "tears" of the deer, like its heart, were thought to have medicinal qualities.) The deer pleads, in the poem, for his life:

> Canst thou in death take suche delight? breedes pleasure so in paynes?
> O cruell, be content, to take in worth my teares,
> Which growe to gumme, and fall from me: content thee with my heares,
> Content thee with my hornes, which every year I mew,
> Since all these three make medicines, some sickness to eschew.[7]

Finally, when the stag concludes that he has not pursuaded the hunter

to give up his sport, he condems the hunter to become the hunted; that is, he invokes the curse of Actaeon:

> I crave of God that such a ghoste, and such a fearful pheare,
> May see Dyana nakt: and she (to venge hir skornes)
> May soon transforme his harmefull head, into my harmlesse hornes:
> Untill his houndes may teare, that hart of his in twayne,
> Which thus torments us harmelesse Harts, and puttes our harts to payne.[8]

A poet, aware as Sidney was of the Actaeon legend, might well be influenced by the story of the hunter hunted in these scenes.[9]

In addition to the passage on Kalander's hunting, Sidney also reflects his sympathy for the hunted deer in similes and metaphors. Philoclea always seems to be associated with the image of the deer, for early in the work when Pyrocles (Zelmane) tries to spend time with her, he "was like one that stoode in a tree waiting a good occasion to shoot, & Gynecia a blauncher, which kept the dearest deere from her" (I, 112).[10] Philoclea, caught in the snare of love, is described as "like a yong faune, who coming in the wind of the hunters, doth not know whether it be a thing or no to be eschewed; whereof at this time whe began to get a costly experience" (I, 169). Later, when Pyrocles declares his love, Philoclea accepts it cautiously "like a fearfull Deere, which then lookes most about, when he comes to the best feede..."(I, 260). These metaphorical references reemphasize Sidney's awareness of the plight of the animal.

In "Astrophel" Spenser also seems to hint at Sidney's conflicting attitudes when he writes:

> Besides, in hunting such felicitie,
> Or rather infelicitie, he found,

> That every field and forest far away
> He sought, where salvage beasts so most abound.
> No beast so salvage, but he could it kill;
> No chace so hard, but he therein had skill.[11]

What does the phrase "felicitie or rather infelicitie" mean? Even if Spenser's words imply that Sidney's attitude toward hunting was not entirely enthusiastic, the evidence is shaky. Spenser's poem, which was probably written sometime after 1590 cannot be relied upon as an accurate document but it may reflect what ideas and behavior Spenser and others associated Sidney. Spenser never suggests that Sidney lacks skills, but perhaps he implies (the line is itself ambiguous) that the young poet had some reservations about the sport.

One other scene must be considered in connection with this discussion of hunting: the bathing scene. There are two connections with hunting in this scene. First, it opens with the remarkably realistic focus on Amphialus' water spaniel:

> ...they looked round about, and could see nothing but a water spaniell, who came downe the river, shewing that he hunted for a duck, & with a snuffling grace, disdaining that his smelling force coulde not as well prevaile thorow the water, as thorow the aire; & therefore wayting with his eye , to see whether he could espie the duckes getting up againe: but then a little below them failing of his purpose, he got out of the river...(I, 216).

The scene is English. The dog with "snuffling grace" is one of Sidney's most vivid additions to the New Arcadia, for this same spaniel showed his devotion to Philoxenus as well as his love for Amphialus. After Amphialus kills Philoxenus by mistake , the dog becomes the constant and only companion of his master's friend (I, 73). The care with which Sidney not only adds the dog but also connects him with the story suggests that there may have been some impetus to his portrait. Possibly he was

inspired by a painting hanging at Wilton which Aubrey recalls: "This William [Earl of Pembroke] (the founder of the Family) had a little reddish picked nosed Cur-dog: none of the Prettiest: which loved him, and the Earle loved the dog. When the Earle dyed, the dog would not goe from his Master's dead body, but pined away, and dyed under the hearse; the picture of which Dog is under his picture in the Gallery at Wilton."[12] The model for the water spaniel may have been such a dog whose abilities and faithfulness Sidney recorded in the New Arcadia.

A second reason for looking closely at the bathing scene in connection with a discussion of hunting is its resemblence to part of the Actaeon myth. Walter Davis in an article called "Actaeon in Arcadia"[13] suggests a relationship between the cave scene and the Ovidian myth, but he overlooks the further, and it would seem more obvious, connection with the bathing scene and the presentation of the hunt. In the bathing scene, Amphialus hides in the bushes, a kind of guilty Actaeon, hoping for a glimpse of Philoclea bathing. The water spaniel, who seems to be hunting ducks but is really stealing one of Philoclea's gloves, is a reminder that Amphialus may be associated with the unlucky hunter Actaeon. Although Philoclea, unlike Diana, forgives him for spying on her bath, nonetheless, this scene foreshadows the end of Amphialus -- torn apart by his driving passion for Philoclea. One of the pictures hanging in Kalander's house portrays the bathing scene: "There was Diana when Actaeon saw her bathing, in whose cheekes the painter had

set such a colour, as was mixt betweene shame and disdaine: & one of her foolish Nymphes, who weeping, and withal lowring, one might see the workman meant to set forth teares of anger." (I, 18) The scene must have been in Sidney's mind, and the story seems to be echoed in the hunting and bathing scenes and well as the cave scene that Walter Davis discusses in his article.

Madden, without indicating any source, says that Sidney hated hawking almost as much as he hated hunting.[14] Whatever the source for this comment, the hawking scenes also seem to indicate that there is some validity in this statement. The hawking references seem to be allegorized by Sidney, for he constantly makes analogies between the sport and the human sphere. Commenting on the dogs he says: "They had both greyhounds, spaniels, and hounds: whereof the first might seeme the Lords, the second the Gentlemen, and the last the Yoemen of dogges..." (I, 167). Possibly Sidney is particularly aware of a hierarchy in hawking because this sport, due to the expense involved, was confined to the aristocracy.[15] First Pyrocles watches a cast of Merlins, a bird for ladies.[16] Then Sidney describes the mountie at a Hearne,"[17] in which the bird "getting up on his wagling winges with paine, till he was come to some height, (as though the aire next to the earth were not fit for his great bodie to flie thorow) was now growen to diminish the sight of himself, & give example to great persons, that the higher they be, the lesse they should show..." This obviously didactic comment focuses less on the sport than on

its allegorical meaning. The plight of the Hearne is that of a great man destined to fall, for after him Basilius releases a Jerfaulcon[18] who zeroes in on her prey by "fixing her eie with desire, & guiding her wing by her eie..." (I, 167). Sidney's description of the widening gyre of the falcon recalls Yeat's fascination with this pattern of movement, but for Sidney the movement is symbolic of the greediness of an "ambitious body." The Jerfalcon, "as an ambitious body will go far out of the direct way, to win a point of height which he desires; so would /the hawk/ (as it were) turne taile to the Heron & flie quite out another way, but all was to returne in a higher pitche; which once gotten, she would either beate with cruell assaults the Heron, who now was driven to the best defence of force, since flight would not serve; or els clasping with him, come downe together, to be parted by the overpartiall beholders"(I, 168). This bitter analogy between the circuitous and blood-thirsty falcon and the lives of those in the social hierarchy suggests both Sidney's feeling about the sport and his anger at the manipulations of courtly life. Although the scene closes with a comment on the "richesse of the time spent," Sidney's distaste for falconry seems evident in the disparaging analogy he draws between it and ambitious men.

Other references to hawking are scattered occasionally throughout the New Arcadia. Gynecia caught in the frustration of her love for Pyrocles reminds her family first of "a seeled Dove, who the blinder she was, the higher she strave"(I, 96). Another time she seems "a

Kite, which having a gut cunningly pulled out of her, and so let flie, called all the Kites in that quarter, who (as ofentimes the worlde is deceaved) thinking her prosperous when indeed she was wounded, made the poore Kite fine, that opinion of riches may wel be dangerous" (I, 96).[19] Both of these examples stress the natural reactions of the bird which are exploited by men for the sport, but the analogies comment on the human sphere. The seeling of the dove's eyes in which a thread is drawn through the eyelids appears elsewhere in Sidney's peoms as an image of one caught in the blindness of love (Cf. Certain Sonnets, " Upon the Deuyse of a Seeled Dove"). Another hawking image occurs in the description of Pamela as she hides from the Lion in Book I; she is "like the Partridge, on which the Hawke is even ready to seaze" (I, 119). (The King of Iberia, too, is represented as having an interest in hawking [I, 226-227].) The sport of hawking then provides Sidney with some poetic analogies, but he does not refer to the sport as often as Shakespeare does or with as much relish. Writing on "Shakespeare's Hawking Language," Schultz comments, without giving any reason for his remark, that "few, indeed, were the poets and playwrights --Sidney was one of them--who dared treat with disrespect traditional practices associated with the idea of nobility."[20]

Other sports and pastimes receive less attention than hunting and hawking in the New Arcadia. Pyrocles and Musidorus spend some of their time "angling to a little River neer at hand, which for the moisture it bestowed upon rootes of some flourishing Trees, was rewarded with

their shadowe." There are wagers among the lovers as to who can "soonest beguile silly fishes," but the fishing scene also affords an analogy to the plight of the princes, caught by the beguiling bait of Arcadia (I, 96). Basilius is pictured in the unregal act of cooking his catch, so the scene suggests the idleness and detachment of those caught in the same net by love. Sidney certainly lacks Walton's feeling for the sport of angling and bestows relatively little attention on it.

Sidney's favorite sports, as they are reflected in his revision of the Arcadia are undoubtedly those connected with the tournament. In fact, the material on tournaments is so extensive that it requires a separate chapter. Nevertheless, it seems appropriate to include in this chapter the scene in which Dametas and Dorus run at the ring, for the emphasis is as much on horsemanship as combat skills in this episode. Sidney witnesses his interest in horsemanship in the opening of The Defence of Poesie: "When the right vertuous E.W. and I, were at the Emperours Court togither, wee gave our selves to learne horsemanship of John Pietro Pugliano, one that with great commendation had the place of an Esquire in his stable..." (III, 3). Sidney's love for and attention to horses appears throughout the discussions of the tournaments, but in this passage on running at the ring, he focuses on Musidorus' horsemanship. The Prince is "centaurlike" in his oneness with the horse, and is "no more moved, than one is with the going of his owne legges: and in effect so did he command him, as his owne

limmes, for though he had both spurres and wande, they seemed rather markes of soveraintie, then instruments of punishment..." (I, 177-178). Here Sidney underscores one of the principles of good horsemanship -- that the rider rides with the pressure of his legs and his hands, not with spurs or the crop. The movements and signals of the horseman to his horse are so smooth and imperceptible that the onlookers can barely discern them. The rider is "ever going so with the horse, either foorth right, or turning, that it seemed as he borrowed the horses body, so he lent the horse his minde: in the turning one might perceive the bridle-hand something gently stir, but indeed so gently, as it did rather distill vertue, then use violence" (I, 178). Musidorus can "turne close to the ground" or turn with "a little more rising before." The skill with which Musidorus rides obviously impresses the narrator, Pamela, but behind the voice of the princess, Sidney seems to stand commenting with gusto and precision about what it means to be "with the horse."[21]

In comic contrast to the grace and expertise of Musidorus' riding, Dametas is "tost from the sadle to the mane of the horse, and thence to the ground" (I, 179). Ironically the narrator comments, "But as before he had ever said, he wanted but the horse & apparell to be as brave a courtier as the best..."(I, 179). The joke is obviously Sidney's, for Damaetas has been thrown from

the horse and ruined his clothes! The slapstick can only be fully appreciated after the grace of Musidorus' ride. The contrast carries over into the actual running at the ring, for Musidorus captures the ring in "one motion," whereas Dametas, unhorsed, only stands by criticizing his betters.

Allusions to other sports in the New Arcadia appear in similes and metaphors. A momentary glimpse of bear-baiting occurs in the description of Pyrocles and Musidorus fighting the mutinous rebels of Arcadia. The two princes, outnumbered and forced to retreat, are "like a valiant mastiffe, whom when his master pulles backe by the taile from the beare (with whom he hath alreadie interchanged a hatefull imbracement) though his pace be backwarde, his gesture is foreward, his teeth and eyes threatening more in the retiring, then they did in the advancing: so guided they themselves homeward, never stepping steppe backward, but that they proved themselves masters of the ground where they stept" (I, 312). Madden remarks that Shakespeare portrays bear-baiting as a sport only for "knaves, fools, sots, villains, wretches, monsters, or the common rabble," but that he, nevertheless, could "admire the pluck of the British mastiff."[22] Sidney, likewise, reserves his praise for the dog, not the sport.

Sidney's interest in tennis has been recorded in the famous

tennis court incident in which he challenged the Earl of Oxford. In the New Arcadia, during the battle between the forces of Amphialus and Basilius, Fortune makes the battlefield "a blooddy Teniscourt (I, 390) Antiphilus, Erona's base-born lover, also makes his "kingdome a Teniscourt, where his subjects should be the balles..."(I, 330). Both of these references have a negative connotation suggesting that sporting attitudes have no place in governing a kingdom or a battlefield.

Artistically the scenes of sportsmanship and outdoor life add a freshness and immediacy to the New Arcadia that seems to be missing from the Old. Certainly the huntsmen attired like the "Children of Summer," the gyre of the gerfalcon, the appealing water spaniel with "snuffling grace," and the masterful ride at the ring, enrich the idle days of Arcadia and lend a necessary variety to the endless love pursuits. The kingdom of Arcadia momentarily becomes the English countryside, and the change of scene is welcome.

The sporting scenes, however, add more than a pleasant variety or change of pace to the New Arcadia. The contrast between the former active and heroic lives of Pyrocles and Musidorus and their Arcadian retreat into the diversion of sports underscores their retreat from responsible life. Basilius, likewise, prefers hawking to governing his kingdom. The distribution of the

sporting scenes suggests that Sidney may have planned them as focal points which emphasize the idle life of Arcadia. Sannazaro includes a day of contests in his version of Arcadia, and the scenes are merely diversionary.[24] Sidney's, however, seem to indicate that lethargy and recreation, no matter how attractive, may destroy the leader or hero.

The scenes occur at strategic moments in the plot. Kalander's hunting in Book I marks the moment when Pyrocles succumbs to love-sickness and leaves to pursue Philoclea. Basilius' hawking, in Book II, follows Musidorus' veiled declaration of love for Pamela. In the hunting scene, the stag is trapped and conquered; in the hawking scene, the female Jerfaulcon overcomes the male "Hearne." The analogy between love pursuits and the hunt underlies these sequences, and the idleness of the sports stresses the old idea that love games result from leisure and idleness. In Book III, the captivity of the two sisters and Zelmane is only successful because they are lured by the promise of "rurall sports" (I, 361). The irony of the pursuit of "rurall sports" in Book III is that those "sports" turn out to be the wars of Amphialus, and the heroes must face the responsibilities they have shunned. The retreat that they and Basilius have attempted is impossible, for Sidney's Arcadia is not the idyllic world of Sannazaro.[25] Arcadia is a state of mind, a retreat from the real world, but the real world always intrudes, even in moments of idle sporting pleasure.

Having spent many months at idyllic Wilton, Sidney could both appreciate the attractions of these sporting pleasures and their way of distracting a man from his responsibilities.

FOOTNOTES: CHAPTER VII

[1]Aubrey's Brief Lives, ed. Oliver Lawson Dick, (Ann Arbor, 1962), p. 279.

[2]Ibid.

[3]D. H. Madden, The Diary of Master William Silence (London, 1897), p. 219.

[4]A New English Dictionary on Historical Principles, IV (F,G), Fault: "Hunting. A break in the line of scent; loss of scent; cold fault: cold or lost scent. To be, . . . at a fault: to overrun the line of scent owing to its irregularity or failure; to lose or be off the scent or track."

[5]George Turberville, The Noble Art of Venery or Hunting reprinted as Turbervile's Booke of Hunting, 1576 (Oxford, 1908). Turberville cautions, "When a Hart is at Baye, it is dangerous to go in to him, and repecially in rutting time" (p. 124). He also explains a different method of killing the deer: "Or else when you see an Hart at Baye, take up the houndes, and when the Harte turneth heade to flee, galloppe roundely in , and before he have leysure to turn upon you, it is a thing easie ynough to kyll him with your sworde" (p. 127). According to Madden, the use of the cross-bow in hunting was a relatively recent development in Shakespeare's day and lamented by hunters of the old school

(p. 244). Therefore, it seems strange that Kalander, so obviously addicted to tradition, should choose a "modern" method of killing the deer. Perhaps Sidney saw this method as more merciful or less dangerous than the use of the sword.

[6]Ovid, Metamorphoses, trans. Rolfe Humpheries (Bloomington, 1961), p. 64.

[7]Turberville, p. 137.

[8]Ibid., p. 140.

[9]Walter Davis, "Actaeon in Arcadia," SEL, II (1962), 95-110. Davis notes: "The myth of Actaeon was a very popular one in the high Renaissance. It was the subject of paintings by artists of such diverse backgrounds and talents as Titian, Tintoretto, Veronese, Jacopo Bassano, Giudo Reni, Lambert Sustris, Lucas Cranach, and Joachim Utewad; it was a popular ornament for embroideries and tapestries; it entered the emblem books of Alciati, Sambucus, Aneau, Baudoin, Whitney, and Peacham; it formed the basis of some of the Queen's Revels and interludes, and entered Elizabethan poetry in A Handful of Pleasant Delights, and A Gorgeous Gallery of Gallant Inventions, prose fiction in Grange's Golden Aphroditis (1577), "pp. 101-102. Davis does not, however, connect the Actaeon myth with the hunting episode.

[10]R. W. Zandvoort, Sidney's Arcadia: A Comparison of the Two Versions (Amsterdam, 1929), p. 109. Zandvoort lists many of the outdoor scenes and allusions, but does not fully analyze them.

[11]The Complete Poetical Works of Spenser (Cambridge, 1936), p. 701.

[12]Aubrey, p. 143.

[13]Davis, 95-110.

[14]Madden, p. 219. See Sir John Harrington, The Metamorphosis of Aj

[15]Lilly C. Stone, "English Sports and Recreations," Folger Booklets on Tudor and Stuart Civilization (Ithaca, 1960), p. 15.

[16]Dame Juliana Berners, The Book of Saint Albans (St. Albans, 1486), reprinted in London, 1881, p. 26.

[17]George Turbervile, The Booke of Faulconrie (London, 1575). Turberville explains "How to flee the Hearon" on p. 113: "Then having found the Hearon at siege, you must get you with your falcon up into some high place, into the wind, and let him w hich hatch the Hearoner (that is the male hawke) put up the Hearon, and when he hathe cast off his Hawke to hir, let him marke whether the Hearon do mount or not, for if she mount, then call

not off your Hawke . . . " Turberville also comments that the flight of the falcon at a heron "be the noblest and stately flight there is, and pleasant to behold . . . " (p. 160). I would like to thank the Beinecke Library at Yale for permission to see the first edition of this work. The copy is remarkable and indicates the esteem in which falconry was held, for the blue velvet binding of the work has two large silver, sculptured falcons on it, one on the front and one on the back. Since the birds are about 5 inches long and apparently solid silver, the book is very heavy and must have been rather expensive.

[18]Turberville describes the gerfalcon as "a birde of great force, a verie fayre hawke, specially being mewed. Shee is strong armed, she hath large stretchers and singles, she is fierce and hardy of nature, by meane whereof she is the more difficult and harde to be reclaymed" (p. 42). Dame Juliana Berners says that "A Gerfalcon is for a King," so Basilius' use of it is entirely appropriate (p. 26).

[19]The kites were "refuse hawks" and did not belong to the aristocracy of falconry. Cf. Madden, p. 159.

[20]John Howard Schultz, "A Glossary of Shakespeare's Hawking Language," Texas University Studies in English, XVIII (1938), 176. See Thomas Moffet. Nobilis, trans. Virgil Heftzel and Hoyt Hudson (San Marino, 1940) for a contemporary discussion of Sidney's dislike of sports.

[21]Sidney's interest in horsemanship is also reflected in his letter to his brother Robert. He counsels him: "At horsemanship, when you exercise it, read Crison Claudio, and abook that is called 'La Gloria del' Cavallo,' withal that you may joing the thorough contemplation of it with the exercise; and so shall you profit more in a month than others in a year, and mark the bitting, saddling and curing of horses." Stewart A. Pears, The Correspondence of Sir Philip Sidney and Hubert Languet (London, 1845), p. 202. Malcolm Wallace in The Life of Sir Philip Sidney reprinted (New York, 1967) also mentions that Christopher Clifford dedicated The School of Horsemanship (1585) to Sidney, p. 266.

[22]Madden, p. 194.

[23]Madden, p. 245.

[24]Jacopo, Sannazaro, Arcadia and the Piscatorial Eclogues, trans. Ralph Nash, (Detroit, 1966), pp. 121-128.

[25]David Kalstone, in studying Sidney's attitude toward the pastoral pastimes presented in the eclogues, reaches a similar conclusion. He finds, "Sidney's ambiguous attitude toward pastoral performance (both its content and the literary form it takes) is one with his ambiguous attitude toward love. Such pleasures are apt to be brought to the bar of heroic responsibility and heroic virtue." David Kalstone, Sidney's Poetry (Cambridge, 1965), p. 62.

VIII

TOURNAMENTS IN THE NEW ARCADIA

"Having this day, my horse, my hand, my launce
Guided so well, that I obtained the prize.
Both by the judgement of the English eyes,
And of some sent from that sweet enemie Fraunce;
Horsemen my skill in horsmanship advaunce;
Astrophil and Stella XVI

As Sidney remarks in sonnet XXXIV of Astrophil and Stella, "Oft, cruell fights well pictured forth doe please."[1] This attitude seems to have influenced the revision of his Old Arcadia, for some of his most extensive additions are those pertaining to tournaments. In each book of the New Arcadia, he adds a major scene of combat: Book I includes the Triumph of Artesia; Book II contains the Iberian Jousts; and Book III has the Wars of Amphialus. Each scene has a dual effect: it introduces variety of action, and it simultaneously unifies disparate plot sequences. In addition to the actual combat, Sidney further amplifies his work by including descriptions of the "furniture" (armor and costumes) of the knights and their symbolic impresas.

Unfortunately most critics ignore this aspect of the New Arcadia. Perhaps the subject matter seems too close to antiquarianism, for an understanding of these allusions and scenes requires a study of Elizabethan tournaments. Whatever the reason, only a few scholars have tried to illuminate these obscure passages, and their studies focus on the interesting but sometimes tenuous subject of "personal allegory." The German scholar Friedrich Brie apparently initiated the study of the relationship between Sidney's tournaments and those connected with Elizabeth's court.[2] Following his lead and combining his findings with knowledge of Sir Henry Lee, Sara Watson and James Holly Hanford did a study in 1934 of "Personal Allegory in the Arcadia: Philisides and Lelius."[3] This study identifies the combatants in the Iberian Jousts and further supports the premise that actual tournaments inspired these additional passages in the New Arcadia. A particularly important article by Frances Yates on "Elizabethan Chivalry: the Romance of the Accession Day Tilt," has been overlooked by Sidney scholars since it does not appear in any Sidney bibliographies. Miss Yates clearly connects the tournament in Book II with Queen Elizabeth's Accession Day Tilts.[4]

With these indications of historical connections between Sidney's tournaments and those of Elizabeth's court, no study can omit the background of these events. These scenes of combat with their unfamiliar terminology, mysterious impresas, and elaborate

pageantry pose difficulties, yet they cannot be ignored. Some historical background must be provided in discussing each tournament. However, the importance of these tournaments does not stop with history, for they also have an artistic function in the New Arcadia. Therefore, each of the major tournaments and the satiric "combat of cowards" will be considered both historically and artistically.

The first formal tournament in the New Arcadia results from Phalantus' challenge on behalf of Artesia's beauty. Two points should be kept in mind about this event: it is a challenge in the name of love, and it is a joust of peace.[5] Phalantus sends a messenger to "crave licence that as he had done in many other courts, so he might in his presence defie all Arcadian Knights in the behalfe of his mistres beautie, who would besides, her selfe in person be present, to give evident proofe what his launce should affirme" (I, 96). Segar's Honor Military and Ciuill (1602) records a similar challenge by the Earle of Arundell in 1580, and Segar lists Sir Philip Sidney as one of the participants in this event.[6] The actual challenge, which is included as Appendix II, praises his mistress "for Beautie of her face, and Grace of her person." The basis, then, of the historical tournament was also the beauty of a woman.

In the New Arcadia, a lavish pageant follows the challenge of Phalantus. The description of the entrance of the challenger and his mistress seems as rococo as anything Sidney ever wrote:

> Himselfe came in next after a triumphant chariot made of Carnation velvet inriched with purle & pearle, wherein Artesia sat, drawne by foure winged horses with artificiall flaming mouths, and fiery winges, as if she had newly borrowed them of Phoebus. Before her marched, two after two, certaine footemen pleasantly attired, who betweene them held one picture after another of them that by Phalantus well running had lost the prize in the race of beauty, and at every pace they stayed, turning the pictures to each side, so leasurely, that with perfect judgement they might be discerned (I, 101).

This description compares with Segar's account of the pageantry preceeding a night tournament at Westminster in honor of the Chief Marshall of France:

> The place with this Royall presence replenished, suddenly entered Walter Earle of Essex, and with him twelve Gentlemen armed at all peeces, and well mounted. The Earle and his horse was [sic] furnished with white cloth of siluer, and the rest in white sattin, who after reuerence done to her Maiesty, marched to the East side of the Court, and there in troope stood firme. Forthwith entred Edward, Earle of Rutland, and with a like number in like armed and apparelled all in blew: and hauing presented his reuerence, stayed on the West end. Before either of these bands, one Chariot was drawen, and therein a faire Damsell, conducted by an armed knight, who pronounced certaine speeches in the French tongue, unto her Maiestie.[7]

Both accounts stress striking color and rich fabrics, and both feature a lady arriving in a chariot. Sidney's passage, then, is not only ornamental, but also historical, for it reflects the type of costume worn at such events.

Goldwell's account of the Fortress of Perfect Beauty tournament further witnesses to the costliness and extravagance of these events. Goldwell describes Sidney's entrance and retinue as follows:

> Then proceeded Maister Philip Sidneie, in verie sumptuous manner, with armour part blew, and the rest gilt and ingraven, with four spare horses, having caparisons and furniture verie rich and costlie, as some of gold imbrodered with perle, and some imbrodered with gold and silver feathers, verie richlie and cunninglie wrought; he had four pages that rode on his foure spare horses, who had cassocke coats, and Venetian hose of all cloth of silver, laid with gold lace, and hats of the same with gold bands and white feathers, and each one a paire of white buskins. Then had he a thirtie Gentlemen and Yoeman, and foure Trumpetters, who were all in cassock coats and venetian hose of yellow velvet caps with silver bands and white feathers, and everie one a paire of white buskins; and they had upon their coats, a scrowle or band of silver, which came scarfe-wise over the shoulder, and so downe under the arme, with this poesie, or sentence written upon it, both before and behind, Sic nos non nobis.[8]

Rich velvet, pearl trimming, and marching footmen characterize both the description of Artesia's entrance and Sidney's own parade.

The parade which follows Artesia features portraits of all the women who have been championed as beautiful: Andromana, the princess of Elis, Artaxis, Erona, Baccha, Leucippe, the Queen of Laconia, Queen Helen, Partheia, Urania, and Zelmane, daughter of Plexirtus. The list of women and the knights who defend them functions as a unifying device in the New Arcadia, for each of them, except the princess of Elis, appears in one of the interpolated tales.[9] Symbolically, through these portraits, Sidney brings together all the characters in the interpolated tales and introduces them to the main characters. At this point in the New Arcadia the reader knows the Queen of Laconia only through her husband King Amiclas who is partially responsible for the wars of the Helots and

Lacedaemonians. Queen Helen of Corinth has appeared in connection with Parthenia, so they are both familiar. The shepherds have also spoken of Urania. But the other figures, including Zelmane, are a mystery. Therefore, the pageant principally foreshadows the tales to come; it functions as a dramatis personae for the tales which will be told in Book II. In this way, the pageant becomes a device for unifying, i.e. bringing together, elements of the plot.

Like the ladies, the knights enable Sidney to interweave his events. Phalantus, instigator of the tournaments, fights characters who represent all facets of the plot: Lalus of the eclogues, Clitophon defending Helen of the interpolated tales, and Pyrocles (Zelmane) representing Philoclea of the main plot. Shakespeare often uses a similar method to unite the characters of his main plot and subplot: in Henry IV, part 1 Falstaff and Hotspur lie side by side on the battlefield as Hal passes by (V, iv).

The actual combat in this tournament of love requires some explanation. Each of the knights wears symbolic "furniture"; that is, the horse and rider appear in costume for the event. Nestor, for instance, is "all in black with fire burning both upon his armour and horse. His impresa in his shield, was a fire made of Juniper, with this word, "More easie and more sweete" (I, 105). Taken together, the dress of the horse and rider compliment the impresa, and they probably represent both the fire of Nester's love for the shepherdess and its sweetness, as well as his fire in battle

and the sweetness of victory. Sidney cannot resist a pun when he comments that "this hote knight was cooled" by the blows of Phalantus (I, 106).

In the actual tourney, the combatants seem to follow the rules John Tiptoft, Earl of Warwick and Constable of England, had devised in 1466 and which were revised for Elizabeth in 1562. According to these rules, "score was marked in strokes by a king of arms, sometimes by a pursuivant, on a scoring tablet, termed a 'checque,' which was tricked with a shield of the arms of the owner . . . ."[11] Points were given not only according to the number of blows but also according to where the blows landed. The object was to hit the opponent on the head and knock him backwards. In the combat between Clitophon and Phalantus, Basilius as king of arms gives judgment on this basis. The two knights ". . . performed their courses breaking their six staves, with so good, both skill in the hitting & grace in the maner, that it bread some difficulty in the judgment. But Basilius in the ende gave sentence against Clitophon, because Phalantus had broken more staves upon the head & that once Clitophon had received such a blowe, that he had lost the raines of his horse, with his head well nie touching the crooper of the horse" (I, 109). Although Clitophon is angry with the decision, it is in accordance with the scoring practices of Sidney's day.

The judges award the final victory to the Ill-apparelled

knight (Pyrocles) who unhorses the proud Phalantus. The decision, of course, seems appropriate in the framework of the New Arcadia, for it exalts the hero of the main plot, Pyrocles, over all the challengers of the other tales. The Triumph of Artesia (or her Downfall) not only brings together the characters from many tales, but also reinforces the stature of the hero and heroine: they are superior to all challengers. Spenser, likewise, uses the tournament of Florimell in Book IV, canto iv of the Faerie Queen to assemble his characters. Both Sidney's and Spenser's tourneys have two parts: a combat between knights and a search for the most beautiful woman. Just as only the true Florimell can wear the girdle of beauty, so only the heroine Philoclea qualifies in the Arcadian tournament. In both tournaments, neither valor nor beauty may be judged by appearance, for the beautiful but false Florimell cannot win in Spenser and the poor appearance of the Ill-apparelled knight in Sidney does not prevent him from winning. Spenser and Sidney make the tournament a symbolic test of inner virtue as well as a structural device for unifying the plot.

In most discussions of the Iberian Jousts in Book II, chapter 21, the factor of "personal" allegory has usually been the center of interest. Brie, Watson, Handord and Yates all agree that this tournament reflects Elizabeth's Accession Day celebration. The purpose of the tournament, thinly disguised as the Iberian Queen's wedding anniversary, leads to combat between the knights of Iberia

and those of Queen Helen of Corinth. Sidney could hardly identify Elizabeth with the lustful and evil Andromana, Queen of Iberia, so he shifts his praise to Helen of Corinth, and the very words echo Elizabeth:

> For being brought by right of birth, a woman, a young woman, a faire woman, to governe a people, in nature mutinously prowde, and alwaies before so used to hard governours, as they knew not how to obey without the sworde were drawne. Ye could she for some yeares, so carry herself among them, that they found cause in the delicacie of her sex, of admiration, not of contempt: & which was notable, even in the time that many countries were full of wars (which for old grudges to Corinth were thought still would conclude there) yet so handled she the matter, that the threatens ever smarted in the threateners; she using so strange, and yet so well-succeeding a temper, that she made her people by peace, warlike; her courtiers by sports, learned; her Ladies by Love, chast. For by continuall martiall exercises without bloud, she made them perfect in that bloudy art (I, 283).

This veiled compliment shows Sidney's astute analysis of Elizabeth's power and problems. Unlike most Renaissance poets, Sidney rarely flatters his sovereign, so this passage has a ring of honesty about it.

The "martiall exercises" sponsored by Queen Helen and the Queen of Iberia recall Segar's explanation of the reason behind the Accession Day Tilts:

> For besides other excellent triumphal Actions, and Militarie pastimes since her Maiesties raigne, a yeerly (and as it were ordinary) triumph hath been celebrated to her Highnesse honour, by the noble and vertuous Gentlemen of her Court; a custome neuer before used or knowen in any Court or Country.[12]

Elizabeth's tournaments, probably initiated by Sir Henry Lee, were to "eternize the glory of her Maiesties Court."[13]

The participants in the Iberian Jousts have been clearly identified with Renaissance figures. Miss Yates convincingly shows that Philisides is Sidney himself, an identification usually accepted because of the play on the name Philip Sidney.[14] The references to the Star at the window (I, 285) also suggest this link, for Sidney records a similar scene in Sonnet LIII:

> 'What now sir foole,' said he, 'I would no lesse,
> Look here, I say.' I look'd, and Stella spide,
> Who hard by made a window send forth light.
> My heart then quak'd, then dazzled were mine eyes,
> One hand forgott to rule, th' other to fight.[15]

This identification lends an air of self parody to the description of the fight and humor to the narrator's claim that "I onely remember sixe verses" of Philisides' song.

Sidney's opponent in the actual fight of 1581 was no less than the Queen's champion, Sir Henry Lee. According to Miss Yates, the name Lelius could be readily identified with Lee: it is a Latinized version of the name; it was used to refer to Lee; and it was also used to refer to one of Lee's estates.[16] As telling as these external proofs of Sidney and Lee's connections with this fight are, there are also clues in the reactions of the fighters. Lelius skillfully "willing-missing" of his opponent moves Philisides. The younger contestant "though Lelius would shew a contempt of his youth: till Lelius (who therfore would satisfie him,

because he was his friend) made him know, that to such bondage he was for so many courses tyed by her, whose disgraces to him were graced by her excellency, and who injuries he could never otherwise returne, then honours" (I, 285-286). The age difference Sidney suggests between Lee and himself would fit the historical facts. Moreover, a lesson in diplomacy in dealing with Elizabeth would perhaps have been appropriate for Lee to give Sidney at a time when Sidney had been a little rash in his letter about marriage to the Queen.

One other character in this tourney has been identified with a contemporary event. Brie connects the "fine frosen Knight, frosen in despaire" with the frozen knight who appeared in the Triumph of Perfect Beauty tournament.[17] Goldwell records this speech of Sir Thomas Perot and M. Cooke to the Queen:

> Despaire, no not Despaire (most high and happie Princess) could so congeale the frozen knight in the aier, but that Desire (ah sweet Desire) inforced him to behold the sun on the earth; whereon as he was gazing with twinkling eie (for who can behold such beames steadfastlie!) he began to dissolve into drops, melting with such delight that he seemed to preferre the lingering of a certaine death before the lasting of an uncertain life.[18]

Sidney's knight of despair appropriately wears a costume representing Ice, "and all his furniture so lively answering thereto, as yet did I never see any thing that pleased me better" (I, 286). The personal references seem like more than the "I" of a narrator and

further support the idea that Sidney is reporting an eye witness account.

Aside from the historical interest in this scene, what does it add to the New Arcadia? Northrop Frye offers a twentieth century answer. In discussing archetype and ritual in the second essay of the Anatomy of Criticism, he asserts:

> The archetypal analysis of the plot of a novel or a play would deal with it in terms of the generic, recurring or conventional actions which show analogies to rituals: the weddings, funerals, intellectual and social initiations, executions or mock execution, the chasing away of the scapegoat villain, and so on.[19]

In these terms Sidney's recurring use of the tournament as a structural pattern in his plot suggests that these events become a kind of class ritual. This ritual comments both on the artificial society of Arcadia and the actual society of Elizabethan England.

These historical and sociological or archetypal explanations suggest that Sidney often uses the New Arcadia as a kind of diary in which he records contemporary events. But the tournament is more than that. It is part of the artistic pattern of Sidney's revision. Bringing together characters from two interpolated tales, Sidney connects the stories of Andromana and Helen with the figures of Pyrocles and Musidorus. In the action of the plot, the tourney enables the two cousins to escape from Andromana, causes the death of Andromana's son, and then forces Andromana to commit suicide. This tournament, which begins as a compliment to two

beautiful queens, ends in destruction and death. It becomes a transition between the peaceful Triumph of Artesia and the Wars of Amphialus.

The ritual of a peaceful joust contrasts with the final series of set battles, the Wars of Amphialus. Here the peaceful joust, the sport, becomes the deadly business of war. Some of the pageantry still surrounds the meeting of two knights, for Sidney, like the Rupert Brooke of "The Soldier," has yet to go to war. Nevertheless, some of Sidney's images and comments reflect disillusionment. Perhaps Sidney's experience at the St. Bartholemew Day Massacre taught him the horrors of war.

> Then Fortune (as if she had made chases inow of the one side of that blooddy Teniscourt) went of the other side the line, making as many fall downe of Amphialus followers, as before had done of Philanaxis; they loosing the ground, as fast as before they had woon it, only leaving them to keepe it, who had lost themselves in keeping it. Then those that had killed, inherited the lot of those that had bene killed; and cruel Death made them lie quietly togither, who most in their lives had sought to disquiet ech other; and many of those first overthrowne, had the comfort to see the murtherers overrun them to Charons ferrie (I, 390).

The ironic image of the bloody tennis court sounds almost as though it might have come from a twentieth century war poet. Sidney speaks of young Ismenus falling "like a faire apple, before it were ripe" (I, 391). For Sidney, the ritual of peace has become the

even the pageantry he describes becomes ironic. As the battle progresses, Sidney comments:

> And now the often-changing Fortune began also to change the hewe of the battailes. For at the first, though it were terrible, yet Terror was deckt so bravelie with rich furniture, guilte swords, shining armours, pleasant pensils, that the eye with delight had scarce leasure to be afraide: But now all universally defiled with dust, bloud, broken armours, mangled bodies, tooke away the maske, and sette foorth Horror in his owne horrible manner" (I, 392).

This passage, one of the most powerful in Sidney, underscores the change of tone from the first tournament to these combats to the death.

This change of tone is evident in the descriptions of combat. Phalantus challenge to Amphialus echoes his challenge on behalf of Artesia in Book I (I, 413). Instead of merely "breaking staves" as is customary in the joust, Amphialus is "runne through the vamplate"[20] and strikes Phalantus upon the gorget. The blow to his opponent's head wins more than a point. Amphialus strikes Phalantus upon the head "in such sort that his feeling sense did both dazell his sight, and astonish his hearing" (I, 417). Phalantus counters with a blow of "such a force, that he thought his jawe had bene cut asunder . . . " (I, 417). The figure of Phalantus makes the contrast complete, for he, as challenger, fought all the knights in the Triumph of Artesia without receiving a serious wound. In his fight with Amphialus, however, he receives a

death wound, for Sidney says he "would little remaine among the enimies of Amphialus: but went to seeke his adventures otherwhere" (I, 418).

Other figures from that first peaceful tournament of love reappear to fight with Amphialus: Phebilus defends Philoclea in both events, and Musidorus, disguised as the black knight appears in both combats. These figures, in addition to Phalantus and Argalus and Parthenia, suggest that Sidney is both contrasting the two tournaments and reuniting characters who have been separated by the intervening tales.

The emotional climax of these battles comes in the combat of Argalus and Parthenia with Amphialus. The leave taking of Argalus, called to battle from his new wife, recalls the epic parting of Hector and Andromache. Hector's parting words are: "Dear one, I pray thee be not of oversorrowful heart; no man against my fate shall hurl me to Hades; only destiny, I ween, no man hath escaped, be he coward or be he valiant, when once he hath been born. But go thou to thine house and see to thine own tasks, the loom and distaff, and bid thine handmaidens ply their work; but for war shall men provide and I in chief of all men that dwell in Ilios." Sidney records a similar scene between Argalus and Parthenia, and likewise underlines the pathos of war:

> Deare Partheia (said he) this is the first time, that ever you resisted my will: I thanke you for it; but persever not in it; & let not the teares of those most beloved eies be a presage unto me of that, which you would not should happen. I shal live, doubte not: for so great a blessing as you are, was not given unto me, so soone to be deprived of it. Looke for me therefore shortly, and victorious; and prepare a joyfull welcome, and I will wish for no other triumph (I, 421).

Hector's fatalism contrasts with Argalus' optimism, but both men are facing war and leaving reluctant wives forever. The echo of Homer seems appropriate as Sidney enlarges the dimensions of his characters and their relation to war. Argalus and Parthenia will die, and their deaths will destroy the unhappy Amphialus.

The cruelty of the deaths of these two young lovers is emphasized in Sidney's account. War directs and consumes those who have committed themselves to it: "Amphialus forgat all ceremonies, and with cruell blowes made more of his blood succeed the rest; til his hand being staied by his eare, his eare filled with a pitifull crie, the crie guided his sight to an excellent faire Ladie . . . the beautifull Parthenia . . . " (I, 425). Likewise, Parthenia's own death is occasioned by the unchecked wrath of Amphialus. Disguised as the Knight of the Tomb, she calls him a traitor, and Amphialus is consumed with "spitefull rage," and "redoubling his blowes, gave him (Partheia), a great wounde upon his necke, and closing with him overthrew him, and with the fall thrust him mortally into the bodie: and with that went to pull off his helmet, with intention to make

him give himselfe the lye, for haveing so saide, or to cut off his head" (I, 446). Of course, when the helmet is removed, the golden hair of Parthenia falls about her shoulders, and reveals her secret. Parthenia, unlike the warlike figures of Spenser's Britomart or Ariesto's Bradamant, fights only once--for love. The image of this moment haunts Amphialus until he cries out, "O Amphialus," (I, 493) as he reviews the grief and horror he is responsible for. Although the climax of the plot occurs when the forsaken Knight overcomes Amphialus, the emotional climax of the wars occurs with these innocent deaths.

As the tone of the main plot changes and reflects the seriousness and pathos of war, Sidney apparently feels a need to balance it with comedy. Thus, in the midst of these deadly combats, he playfully interposes the mock battle between Dametas and Clinias. Between the death of Argalus and the death of Parthenia, Sidney offers a take-off on all the pageantry he had so closely followed in the early books of the revision. This scene, one of the few additions to the comic plot in the New Arcadia, can best be appreciated in the light of the solemn triumphs which are held in honor of Artesia and Queen Helen. Dametas' challenge is a parody of the serious challenges issued by Phalantus (I, 96-97) and (III, 413):

> O Clinias, thou Clinias, the wickedest worme that ever went upon two legges; the very fritter of fraude, and seething pot of iniquitie: I Damaetas, chiefe governour of all the royall cattell, and also of Pamela (whom thy Maister most perniciously hath suggested out of my dominion) doo defie thee, in a mortall affray from the bodkin to the pike upwarde. Which if thou doost presume to take in hade, I will out of that superfluous bodie of thine make thy soule to be evacuated" (I, 429).

The diction in this bombastic note has been chosen with a master's touch. Alliteration becomes comic in "fritter of fraude" and "wickedest worme," while hyperbole reaches its height in "governour of all the royall cattell." The fight will move "from the bodkin to the pike upwarde." The final satiric stroke is the delightfully awkward phrase, "make thy soule to be evacuated." Sidney simultaneously parodies the literary pomposity of his age, the pageantry it holds most dear, and the tournaments he himself has written about so arduously.

Not to be surpassed by Sidney's Arcadian heroes, Dametas also has his armor, furniture, and impresa. One of the characteristics of these devices which Dametas overlooks is their symbolism and significance. Dametas' furniture has no theme or unity, but is derived "from diverse houses, nether in colour or fashion shewing any kinred one with another; but that like Dametas the better: for that the thought would argue, that he was master of many brave furnitures." (I, 430) The impresa is likewise a hodge-podge of ideas: "a plowe with the oxen lewsed from it, a sword with a

great many armes and legges cut of; and lastly a great armie of pen and inke-hornes, and bookes." Of course, he misses the whole point of the impresa and explains exactly what his means:

> Neither did he sticke to tell the secrete of his intent, which was, that he had lefte of the plowe, to doo such bloudy deedes with his swoorde, as many inkehornes and bookes should be employed about the historifying of them: and being asked why he set no worde unto it, he saide, that was indeede like the painter, that sayeth in his picture, Here is the dog, and here is the Hare: & with that he laughed so perfectly, as was great consolation to the beholders. Yet remembering, that Miso would not take it well at his returne, if he forgat his dutie to her, he caused about it in a border to be written:
>
> Miso mine own pigsnie, thou shalt heare news o'Damaetas

(I, 430). The word-picture relationship, which is so important in the impresa, becomes non-existent as Dametas first refuses to put any word, and then adds something which has no relation to the picture at all. In explaining the impresa, Daniel specifically states, "that the figure without the mot, or the mot without the figure signifie nothing . . . "[21]

The mock battle, which ensues as a result of the "fearful" insults exchanged by Dametas and Clinias, is mock epic. All the rules, whether those of Tiptoft or just those of manly virtue, are reversed. Dametas' horse, well trained for combat, bounds forward at the trumpet, and Clinias' horse also shows greater courage than his master. Clinging desperately to their saddles, the two bravoes

pass each other without knowing it. Their philosophy is: hit a man when he's down, otherwise he might hit back. Fear, not courage, motivates the fight:

> Clinias when he was paste him, not knowing what he had done, but fearing lest Dameatas were at his backe, turned with a wide turne; & seeing him on the ground, he though then was his time, or never, to treade him under his horses feete; & withall (if he could) hurt him with his launce, which had not broken, the encounter was so easie (I, 433).

Cowardice is mistaken for courage, for when Clinias draws his sword to surrender, Damaetas flees from the drawn sword. Only the greater fear of drowning in the river stops Damaetas from backing away from his opponent. Forced to go forward, he immediately intimidates the cowardly Clinias. Of course, when Clinias yields, Damaetas thinks the time is opportune for killing him, for "if he did not kill him at the first blowe, that then Clinias might happe to arise, and revenge himself." Much to Damaetas' dismay, the judges come and award him victory before he can find his knife to cut Clinias' throat. From beginning to end, the "combate of cowards" has illustrated poor horsemanship, illegal use of weapons, lack of chivalry, and cowardice. The clever satire emphasizes the courage of the heroic knights and counterpoints the chivalric ideals represented in the tournament. Like Falstaff's spech on honour, the combat of cowards is an appropriate counterpoint to heroic virtue.

To summarize, the three major tournaments in the New Arcadia function in several important ways: First, Sidney extends the boundaries of Arcadia by echoing the Elizabethan tourney and historic figures and events. Secondly, these tournaments contrast the themes of love and war by repeating the characters and pageantry of the peaceful jousts in the context of bloody war. Thirdly, the "combat of cowards" offers a comic counterpoint to the world of valor and heroism. By contrasting with that world, it reinforces its values. Fourthly, the tournaments assemble characters from the eclogues, interpolated tales and main plot, thus providing a sense of unity in a multi-faceted plot. Finally, the tournaments form a focal point in each book giving the revision of the New Arcadia a definite pattern and structure. Behind all of these reasons is Sidney's assumption that "cruell fights well pictured forth doe please."

FOOTNOTES: CHAPTER VIII

[1]The Poems of Sir Philip Sidney, ed. William Ringler (Oxford, 1962), p. 181.

[2]Friedrick Brie, Sidney's Arcadia (Strassburg, 1918), p. 294.

[3]J. H. Handford, and Sara R. Watson, "Personal Allegory in the Arcadia: Philisides and Lelius," MP, XXXII (1934), pp. 1-10.

[4]Frances A. Yates, "Elizabethan Chivalry: The Romance of the Accession Day Tilts," JWCI, XX (1957), pp. 4-25.

[5]R. Coltman Clephan, The Tournament, Its Periods and Phases, (London, 1917), p. 9. Clephan shows the distinction between "Hastiludia Pacifica" and "Justes Mortelles et a Champ."

[6]Sir William Segar, Honor Military, and Ciuill (London, 1602), p. 195.

[7]Ibid., p. 197.

[8]John Nichols, The Progresses, Processions and Magnificent Festivities of Elizabeth I, II (London, 1823), p. 316.

[9]See Walter Davis, "Thematic Unity in the New Arcadia," SP, LVII (1960), pp. 126-136.

[10] E. D. Chambers, The Elizabethan Stage I (Oxford, 1923), p. 140.

[11] Clephan, p. 129.

[12] Segar, p. 190.

[13] Ibid., p. 197.

[14] Yates, p. 5.

[15] Ringler, p. 191.

[16] Yates, pp. 4-25.

[17] Brie, pp. 291-293.

[18] Nichols, p. 313.

[19] Northrop Frye, Anatomy of Criticism (Princeton, 1957), pp. 105-108.

[20] Homer, The Iliad, trans. Andrew Lang, Walter Leaf, and Ernest Meyers, (New York, 1950), p. 114.

[21] Paulus Iouius, Worthy Tracts, trans., Samuel Daniel (London, 1585). The passage is explained in detail in the next chapter.

IX

THE IMPRESA IN THE NEW ARCADIA

"The Impresa in the shield; was a heaven full of starres, with a speech signifying, that it was the beauty which gave it the praise" (I, 101)

Aubrey documents the extent of Sidney's interest in the impresa:

> Tilting was much used at Wilton in the times of Henry Earle of Pembroke, and Sir Philip Sydney. At the Solemization of the great Wedding of William the 2nd Earle of Pembroke to one of the co-heires of the Earle of Shrewsbury, here was an extraordinary Shew: at which time a great many of the Nobility, and Gentry, exercisd: and they had Shields of Pastboard painted with their Devices, and Emblems: which were very pretty and ingenious: and I believe they were most of them contrived by Sir Philip Sidney. There are some of them hanging in some houses at Wilton to this day; but I did remember many more. Most (or all of them) had some relation to Marriage. One (I remember) was a Hawke lett out of the hand, with her Leashes hanging at her Legges, which might hang her whe'ere she pitch't: and is an Embleme of Youth, that is apt to be ensnared by their own too plentiful Estates.[1]

Henry Peacham supports the often unreliable testimony of Aubrey, for in the Minerva Britanna he says: "I should seeme partiall, if

I should lay to your view, the many and almost inimitable Imprea's [sic] of our owne Countrie: as those of Edward the black Prince, . . . Henry the seuenth, Henry the eight[sic]. Sir Thomas Moore, the Lord Cromwell, & of later times, those done by Sir Phillip Sydney, and others."[2] This almost contemporary evidence suggests that Sidney may have been known for creating impresas--perhaps a kind of courtly hobby. In the Old Arcadia there are only three such devices, all of which are jewels, but in the New Arcadia he describes sixteen and leaves lacunae for several more. Are these additions of any importance in the revision of the work?

John Buxton seems to think they are not. He claims, "The literary importance of the devices (impresas) is slight, though the closely related emblems greatly influenced writers of the calibre of Spenser, Donne, and George Herbert."[3] This statement brushes aside one of the steps in Sidney's artistic development, for the impresa unites word and picture, image and idea. For Sidney, working with impresas offers training in imagery, in seeing analogies.

One of Sidney's Certain Sonnets shows how this interest may develop into poetry. On a real or imaginary impresa of a seeled (eyes stitched shut) dove with this quotation from Petratch (134), "Non mi vuel e non mi trahe d' Impaccio," Sidney composes a sonnet:

> Like as the Dove which seeled up doth flie,
> Is neither freed, nor yet to service bound,

> But hopes to gaine some helpe by mounting hie,
> Till want of force do force her fall to ground;
>
> Right so my minde, caught by his guiding eye
> And thence cast off, where his sweete hurt he found,
> Hath neither leave to live, nor doome to dye,
> Nor held in evill, nor suffered to be sound,
>
> But with his wings of fancies up he goes,
> To hie conceits whose fruits are oft but small,
> Till wounded, blind, and wearied Spirites, lose
> Both force to flie and knowledge where to fall.
> O happie Dove if she no bondage tried:
> More happie I, might I in bondage bide.[4]

The paradox of the lover, caught but unwanted, parallels that of the hunting falcon who is tamed by the stitching of her eyes; she is free to fly but cannot see her way. The freedom, however, is always limited by her blindness, as the freedom of the lover is limited by the blindness of love. The difference is, of course, that the falcon seeks absolute freedom, but the lover wants to be in bondage to his beloved. Sidney uses the same image in portraying Gynecia as "a seeled Dove, tho the blinder she was, the higher she strave" (I, 96). In T.S. Eliot's terms, the poet seeks an "objective correlative" for his emotion. An impresa provides it. If, then, the impresas in the New Arcadia are not passed over as mere decoration, but seen as poetic images meant to convey information about the bearer, appreciation of the work will become richer.

Sidney, for instance, introduces Pamela with an impresa which summarizes her character. Although she has been hidden

in the remote Arcadian lodge of the clownish Dametas, she retains her ꝛoyal nature. Therefore, she wears a jewel, a diamond set in black horne to signify that she cannot be changed by these ruffians. The word further clarifies the meaning, for it is simply, "yet still myselfe" (I, 90). This relatively obvious example shows how an impresa works: a simple picture of not more than three figures, a short phrase, and the two together forming a comment, neither too obscure nor too trivial.[5] Whereas the words of an emblem explain the picture, the words of the impresa are an integral part of the image. Neither one can stand alone.

In a note to the reader of Paulus Iouius' Worthy Tracts, Samuel Daniel summarizes the importance of the relationship between the word and the image:

> . . . the figure without the mot, or the mot without the Fiigure signifie nothing, in respect of the intent of the author, and this precept is of great importance, for many ignorant hereof, haue composed Imprese altogether vayne and ꝛoyde of all inuention. As when the figure of it selfe or the mot of it selfe, suffice to declare the meaning, wherfore either the one or the other is superfluous . . .[5]

In the tournaments, Sidney often introduces characters through their furniture and impresas. Phebilus, a minor character, appears in the Triumph of Artesia to fight for Philoclea. His only connection with the plot is through his love for the younger Princess, so Sidney has to identify him quickly. The paradox of a man who constantly denies his love and thereby declares it appears in his

impresa: "the fishe called Sepia [octopus] which being in the nette castes a black inke about it selfe, that in the darkness thereof it may escape: his worde was, Not so" (I, 107). Sidney captures in the impresa all the irony of those emotions which Phelibus, like the Sepia, tries to hide and deny. Nevertheless, the net of love is there, and he cannot escape. Through this word picture Sidney has both drawn character and symbolized human behavior in a single image.

Sidney never uses natural history lore in the way which is so characteristic of Lyly's prose. He scorns such references in the Defence of Poesie: "I thinke all Herbarist, all stories of beasts, foules, and fishes, are rifled up, that they come in multitudes, to waite upon any of our conceits; which certainly is as absurd a surfet to the eares, as is possible: for the force of a similitude, not being to proove anything to a contrary disputer, but onely to explane to a willing hearer, when that is done, the rest is moste tedious pratling: rather overswaying the memory from the purpose whereto they were applied, then any whit enforming the judgement, already either satisfied, or by similitudes not to be satisfied" (III, 42-43). He carefully distinguishes between "pratling" and the "force of a similitude." One of the ways in which he explores the "force of a similiture" is through the impresa. For instance, rather than a longer discourse on the lore that the ermine does not want to get its white coat dirty, Sidney summarizes the idea in Clitophon's

impresa: "It was an ermine with a speach that signified, Rather dead than spotted" (I, 108). Sidney, then, uses these references to the animal kingdom, but concisely and forcefully through the impresa. Likewise, he compares the crab that walks backwards to Musidorus' roundabout wooing of Pamela through the jeweled impresa of a crab with the words "By force, not choice" (I, 164).

Other of the impresas in the New Arcadia seem to be inspired by the popular impresa books. Like the emblem books of the Renaissance, these books are themselves works of art, combining woodcuts with words. One of Sidney's letters testifies to his interest in these books. He asks Languet if he has the Imprese de Giolano Ruscelli (III, 81). This book may have inspired some of Sidney's impresas, for Ruscelli not only uses the figure of a palm tree, but includes a summary of references to it. Sidney uses the palm in Argalus' shield to commemorate his love for Parthenia. The two palms, close to one another, suggests the mutual dependence of these trees. The words is "In that sort flourishing" (I, 423). An imprese in Samuel Daniel's edition of Paulus Iouius is almost identical: "The same S. Stampo, being created Marquise of Soncino, and hauing married a wife, leuing his Ecclesiasticall habite: represented this deuise: two Palme trees, the male and female, unless they are one planted by the other, adiouning thereunto this mot: Mutua foecunditas."

Since this impresa appears in Daniel's additions to Iouius, the date presents a problem. Daniel's translation of The Worthy Tract of Paulus Iouius, Contayning a Discourse of rare inuentions both Militarie and Amorous called Imprese did not appear until 1585, (STC 119000, Ent. 26 no. 1584) so if Sidney did/borrow the impresa from Daniel, this fact would suggest a rather late date for some of the revisions in the New Arcadia.[7] The other possibility is that Sidney saw Daniel's manuscript. Daniel may have known of Sidney's interest in impresas and offered it to him for comment. Daniel, after all, later tutored the Countess of Pembroke's children, so a connection with Sidney at this time is not out of the question.[8]

One of the impresas in the New Arcadia has been connected with Sidney himself. Coulman points out in a one paragraph note in the Journal of the Warburg Institute that the impresa assigned to Philisides may belong to Sidney. He says that in Abraham Fraunce's copy of Insignium, Armorum, Emblematum which he gave to Robert Sidney, the "section on hieroglyphs is omitted and the number of imprese supplemented by three."[9] Two of the devices belong to Sidney and one is "Macular *modo noscar*"; i.e. "Spotted to be known" (I, 285). Coulman does not, however, make the connection with the New Arcadia. Philisides' impresa of the sheep with pitch carried this same word--"Spotted to be known" (I, 285).

The changes in the impresas of the New Arcadia were partially occasioned by Sidney's use of them. Emma Denkinger[10] has

discovered that Sidney's famous impresa "Sic Nos Non Nobis" in the Fortress of Perfect Beauty tournament was first created for the Old Arcadia, and it was like the word ("Sic Vos Non Vobis") on the jewel that Musidorus gave Pamela (IV, 103). In the New Arcadia the jewel and the word changes, for Sidney used this motto in the tournament. This change may also help to date the revision, for the tournament took place in 1581.[11]

A study of the impresas in the New Arcadia reveals several important points: First, it may help to date the revision because certain of the impresas may be traced to actual impresas used by Sidney. Secondly, it shows how important this pastime was to Sidney, for there are many contemporary allusions to and indications of it.

During the Renaissance, many poets and men of letters contributed to the impresa or showed an interest in it. Peachum mentions More in his list of those associated with it.[12] Barclay supplied impresas for Henry VIII's tournament of the Field of the Cloth of Gold,[13] and Shakespeare and Burbage collaborated on an impresa for the Earl of Rutland in 1613.[14] George Peele describes the impresas of tilters in the Polyhumnia (1590),[15] and even Bruno describes some in the fifth dialogue of the Eroici furiori which he dedicated to Sidney.[16] Finally, the poet Samuel Daniel translated the work of Paulus Iouius on the impresa. Therefore, Sidney is

not unique in his fascination with this intriguing word-picture. A study of the impresas sheds some light on Sidney's poetic method. He seems to use the impresas in the New Arcadia to crystallize character or symbolize emotions through imagery and words. This symbol-making power, this sensitivity to the relation between image and word develops the poet and helps him create the poetry of Astrophil and Stella.

FOOTNOTES: CHAPTER IX

[1]Aubrey's Brief Lives, ed. Oliver Lawson Dick (Ann Arbor, 1962), p. 279.

[2]Henry Peacham, Minerva Britanna (London, 1612), p. A3.

[3]John Buxton, Sir Philip Sidney and the Renaissance (London, 1954), p. 150.

[4]The Poems of Sir Philip Sidney, ed. William Ringler (Oxford, 1962), p. 144.

[5]Cf. Samuel Daniel's translation of Paulus Ioius, Worthy Tract (London, 1585).

[6]Ibid., H ii.

[7]Ringler suggests 1584 as the date of the revision, p. 365.

[8]Dictionary of National Biography, XIV (London, 1888), p. 25.

[9]D. Coulman, "Spotted to be Known," JWCI, XX(1957), 179-180.

[10]Emma M. Denkinger, "Sic Vos Non Vobis," PQ, X (1931), 151-162. Cf. also Denkinger, "The Impresas Portrait of Sir Philip Sidney in the National Portrait Gallery," PMLA, XLVII (1932), 17-45.

[11]John Nichols, The Progresses, Processions, and Magnificent Festivities of Elizabeth I, II (London, 1823), 316.

[12]Peachum, p. A3.

[13]E. K. Chambers, The Elizabethan Stage, I (Oxford, 1923).

[14]Ibid., p. 148.

[15]The Life and Minor Works of George Peele, ed. Charles T. Pronty (New Haven, 1963), pp. 231-243. Peele says that Essex, dressed in black, may commemorate "Sweete Sydney," p. 236.

[16]Frances Yates, Elizabethan Chivalry: The Romance of the Accession Day Tilts," JWCI, XX (1957), 24.

X

PEDIGREE AND GENEALOGY IN THE NEW ARCADIA

In the opening book of the New Arcadia, Kalander greets the stranger Musidorus with these words:

> . . . I am no herald to enquire of mens pedegrees, it sufficeth me if I know their vertues: which (if this young mans face be not a false witnes) doe better apparrell his minde, then you have done his body" (I,15).

This disclaimer actually signals an intense interest on Sidney's part in pedigree and genealogy. Two of the characteristics of the revision are an increased number of noble characters in the second version[1] and the emphasis on kinship between characters[2]. A number of critics have noticed or remarked about Sidney's care in relating his characters. David Kalstone comments in passing that "It is one of the many calculated ironies of the carefully constructed second book of the Arcadia that the principal royal families involved are related to one another . . ."[3] A.G.D. Wiles, in preparing parallel analyses of the Old and New, also notices the connections between characters. Only one critic, however, D.E.

Baughan has studied the problem in any detail, and his study focuses not on the New Arcadia but on Sidney's life. Baughan contends: "By pointing out the differences between the original and revised version in regard to the genealogies of the characters, the present study attempts to show that Sidney's Defence of the Earl of Leicester, written in 1584, provided the occasion for, at least, the genealogical emphasis in the revision, if not the whole task."[4] But Baughan's study ignores the artistic problems in the revision and the pattern of revision.

The first question to be considered is that of Sidney's portrayal of the Renaissance debate over the meaning of nobility. Does the word mean noble birth or pedigree, or noble character in behavior or virtue? Kalander's assertion that he is "no herald to enquire of mens pedegrees" suggests that the emphasis in the New Arcadia will be on virtue rather than birth, but the problem is not solved so easily. Sidney, like the other writers of his period, reflects the debate over these two forces in man.

Castiglione indicates the conflict by casting his discussion in The Courtier in the form of a debate. Count Lodovico, in outlining the requirements for a courtier, begins:

> Thus I would have our Courtier born of a noble and genteel family . . . . For noble birth is like a bright lamp that makes manifest and visible deeds both good and bad, kindling and spurring on to virtue as much for fear of dishonor as for hope of praise.[5]

Although Gaspar injects dissention and points out that a man of humble birth may be "endowed at birth with all goodness of mind and body,"[6] the debate seems weighted in favor of a nobility that combines virtue and noble birth, for the Count has the final word. Sidney, like Gaspar, allows for virtue in all men with Kalander's remark; nevertheless, his heroes are princes of Macedonia and Thessalia. Nobility may be hidden or disguised, but as the Count says, it is a "bright lamp" and it shines through the noble deeds of the heroes.

Lyly also includes an argument on the importance of pedigree in the opening scenes of Euphues. The old gentleman in Naples chides Euphues about the nurture to which his nature has been subjected: "As thy birth doth show the express and lively image of gentle blood, so thy bringing up seemeth to me to be a great blot to the lineage of so noble a brute /hero/. . . ."[7] The old gentleman explains that "gentle blood" must be nurtured or educated in virtue and true nobility. In the character of Cecropia, Sidney shows how the daughter of the King of Cyprus may be led into ignoble deeds through ambition, selfishness, and a warped mind. Noble birth, then, does not guarantee noble actions.

Spenser summarizes the positive effect of noble birth. In a passage which echoes the Wife of Bath's speech on "gentilesse," Spenser says:

> True is, what whilome that good poet sayd,
> The gentle minde by gentle deeds is knowne:
> For a man by nothing is so well bewrayd
> As by his manners, in which plaine is showne
> Of what degree and what race he is growne (VI, III, i).[8]

Spenser's salvage man, "that never till this houre/ Did taste of pittie, neither gentlesse knew" (VI, IV, iii) rescues Calepine and behaves nobly. Thus, although gentle birth does not determine gentle deeds, it is often identified by them. The salvage man, whose deeds are noble, shows in his actions that "certes he was borne of noble blood" (VI, V, ii). Through this wild but instinctively good man, Spenser shows that "gentle blood" cannot be disguised or overshadowed by lack of refinement. Sidney seems to reflect a similar point of view in his portrayal of Musidorus. His hero dons the guise of a shepherd, yet he still wins the love of Pamela and rescues her from the bear. Sidney, however, does not dismiss the question. He adds the further complication that although Pamela loves Musidorus, she will not yield to him until he proves his noble birth. A Princess, like Pamela, has a duty to her country as well as herself and cannot merely trust her own sensitivity to discover nobility.

In the Blazon of Gentrie (1586), John Ferne makes a distinction between three kinds of nobility:

> The first is noblenes of bloud and auncety: and this vulgar sort of men, account for the chiefest:
> The seconde is nobles atchieved, through the proper vertues, and merits of a man, tending to the benefit of his country. This noblenes, almost all the Philosophers of all sectes, does with an open mouth, contend

> to be the most excellent:
> The third braunch of ciuill noblenes, is called mixt, for that it is compounded and made of both the former: which noblenes, we exalt as most worthye, and excellent aboue the rest.

This clear statement in a book on heraldry shows that the Elizabethans were not so naive as to think that blood and virtue could be equated. Ferne's emphasis on the higher value of "ciuill noblenes" suggests the kind of distinction made in Sidney and Spenser. For them, virtue and ancestry need not be antithetical; they are best synthesized.[9]

Sidney's treatment of those characters who lack "gentle blood" reflects his impatience with the mob. Sidney has often been accused of an aristocratic bias in his treatment of the mob of peasants and workers who assault the gates of Basilius' retreat. The contrast between royalty and peasantry dominates Zelmane's speech:

> Neither can your wonted valour be turned to such a baseness, as in stead of a Prince, delivered unto you by so many roiall ancestors, to take the tyrannous yoke of your fellow subject, in whom the innate meanes will bring forth ravenous covetousness, and the newnes of his estate, suspectfull cruelty (I, 317).

The tone of rebuke and disenchantment with the leadership of the "fellow subjects" is not an attitude confined to Sidney. In Coriolanus, Shakespeare opens with the rebellion of the Roman citizens which is quieted by the speech of Menenius Agrippa. Making an analogy between the body politic and the physical body, Menenius scornfully calls the crowd the "great toe" which cannot function without the "belly" or senators of Rome (Act I, i, 151-160). Those

who do not see their rightful place in the order of the state receive like censure from Ulysses in Troilus and Cressida when he says: "O, when degree is shaked,/ Which is the ladder to all high designs,/ The enterprise is sick!" (Act I, iii, 101-102). The seeming bias in favor of the aristocracy, in the context of a rebellion against Basilius, shows only that Sidney, like his contemporaries, upholds the concept of order and scorns the unruly mob.[10]

Sidney's treatment of Antiphilus further reveals another distinction to be made between nobility of birth and nobility of character. Antiphilus, on whom Erona Queen of Lycia casts her love, is the son of her nurse and of "mean parentage" (I, 232). Erona neglects her kingdom, her throne, and her own life in seeking the love of this vicious man. Sidney even has Antiphilus create a pedigree for himself:[11]

> And being but obscurely borne, he had found out unblushing pedegrees, that made him not onely of the blood royall, but true heyre, unjustly dispossest by Eronas Auncestours. And like the foolish birde, that when it so hides the heade that it sees not it selfe, thinkes no bodie else sees it: so did he imagine, that no bodie knew his basenesse, while he himselfe turned his eyes from it (I, 331).

Antiphilus is an example of a man who is both basely born and base in his actions. Sidney does not, however, seem to assume that birth determines character; he suggests that birth is but one factor in determining a man's nobility.[12]

A character who illustrates the other side of the coin is Pamphilus. In drawing this character, Sidney seems distressed at an

example of a man's betrayal of noble birth:

> This man called Pamphilus, in birth I /Pyrocles/ must confesse is noble (but what is that to him, if it shalbe a staine to his deade auncestors to have left such an off/s/pring?) in shape as you see not uncomely (indeed the fit maske of his disguised falsehood) in conversation wittily pleasant, and pleasantly gamesome; his eyes full of merie simplicitie, his words of hartie companablenesse . . . (, 266).

The attributes which Sidney lists for Pamphilus fulfill the external criteria for the courtier: he is of noble birth, accomplished in all the arts, and able in manly sports. Nonetheless, "under these qualities lies such a poysonour addar as /Pyrocles/ will tell you" (I, 266). Despite the blessings of "Nature and Fortune" which fulfill the requirements of Count Ludovice and Gaspar Pallavicino in The Courtier, Pamphilus lacks the nobility of good character.[13] Sidney shows that Pamphilus' baseness matches that of Antiphilus and that noble birth does not exonorate him from responsiblity for his crimes. Noble birth may be an asset in Sidney's world, but nobility of character is more important than pedigree.

Sidney further uses two bastard sons to show that birth does not determine a man's worth and character. Plexirtus, bastard son of the blind Paphalgonian king provides the model for Shakespeare's later protrayal of Edmund, bastard son to Gloucester in King Lear.[14] Although Sidney does not pursue the psychology of being illegitimate as thoroughly as Shakespeare does, he links the defect of birth with ambition (I,209-210). The connection is not inherent in birth, however, for Sidney also includes Helen of Corinth's bastard brother

Phalantus who, although foolish in his love for Artesia, nevertheless fights valiantly in both the first tournament and the Wars of Amphialus. In the bloody battle between Amphialus and Phalantus, even the opposing knight is stuck with Phalantus' valor and finally spares his life, only to have him die in camp. The death of this bastard son is heroic (I, 418).

Sidney seems to make a distinction between the importance of noble birth in a royal marriage (Pamela's scorning of a shepherd) and the importance of pedigree in determining a man's true nobility. Baughan notes, "In the original /Arcadia/ the nobles and rustics stand in the ratio of nine to six: in the revision they stand twenty-two to six."[15] These figures, the basis of which Baughan does not explain, do not tell the whole story. The importance lies not in the number of "noble" characters (i.e. characters of noble birth), but Sidney's treatment of those characters in relation to a more meaningful concept of nobility. The New Arcadia, rather than merely showing Sidney's aristocratic bias or preoccupation with pedigree, shows that Sidney is beginning to define nobility through additional characters in a more comprehensive way than he ever did in the Old Arcadia. The question is not how many "noble" characters he adds but what these characters show about the relationship between birth and character.[16] Sidney does not equate the moral scale and the social scale; he explores the problem more perceptively than critics like Baughan seem to realize.

The most revealing comparison on the basis of rank may be made between the shepherds Strephon and Klaius and the family of the cowardly and comic Dametas. In the Old Arcadia Sidney makes no attempt to balance the equation of lowly birth and comedy. The incidents in which Sidney satirizes the weakness of these characters--in a Horatian vein--reappear in the New Arcadia. Mopsa still responds to the feigned courtship of Musidorus, and, in addition, Dametas demonstrates his cowardliness and lack of skill in the "combat of cowards." In the New Arcadia, however, Sidney does balance the equation by adding shepherds who are exemplary. Strephon and Klaius are, admittedly, "silly ignorant shepheards" but the power of virtuous love raises them above their station and "great clearkes do not disdaine /their/ conference" (I, 7).

Another shepherd in the New Arcadia gains both a name and more extensive treatment. Menalcas, who is only "a Shephearde" in the Old Arcadia, provides Musidorus with the clothes of a shepherd and, for his pains, is sent to Thessalia to be put under guard. The incident takes two sentences in the original version. In the revision, over several pages Sidney develops the character of the shepherd, gives him a name, and considers the question of "estate." Menalcas is hospitable and helpful to the Prince so, although Musidorus still sends him to Thessalia, he also sends instructions that Calodoulus should "use him as /his/ brother" (I, 116). Musidorus further comments on the limitations of birth and estate:

"And thus is Menalcas gone, and I here a poore shepheard; more proud of this estate, then of any kingdom: so manifest it is, that the highest point outward things can bring one unto, is the contentment of the mind: with which no estate; without which, all estates be miserable" (I, 116).[17]

While Sidney explores the question of nobility more extensively in the New Arcadia than the Old, he also increases the number of characters in the revision. Therefore, he seems interested not only in pedigree, the ancestry of a man, but also in genealogy, the present relations of that man. The distinction made here between genealogy and pedigree is somewhat artificial, for the terms are often used interchangeably, but the connotation is different. Pedigree seems to be associated with a value judgment; for instance, a pedigreed dog is pure-bred. However, the word genealogy may be used in a neutral scientific sense merely to indicate an investigation of descent. Thus, Sidney uses the term "pedigree" to mean social credentials in the comment of Kalander, "I am no herald to enquire of mens pedegrees . . ." (I, 15). Genealogy, in contrast, will be used in this chapter as a descriptive term to mean the familial connections Sidney makes between his characters. Perhaps, as Baughan contends, Sidney's personal life and the period in which he lived influenced him in the use of genealogy in the New Arcadia, but the technique also has a literary history and an artistic raison d'etre.

The New Arcadia portrays a world closely related by the kinship of its characters. Myrick, who believes Sidney is attempting to write a heroic epic, can find "no parallel in either the modern novel or the ancient epic" for the "maze of characters" in the revised Arcadia.[18] But the classical epic did offer a precedent for the genealogical linking of characters through the relationships not only between men but also between men and the gods. In the Illiad, for instance, Achilles' kinship with Zeus and Thetis plays an important part in the outcome of the Trojan War and his defeat of Hector. Needless to say, Paris' position as son of Priam, brother of Hector, and lover of Helen both creates the conflict and dictates its course. Despite the number of characters introduced in the classical epic, the world seems small and intimate because of the role of these relationships. Edith Hamilton, in Mythology, illustrates the genealogy of the houses of Thebes, Athens, and Troy and shows how the conflicts are limited to a few major families.[19] These tables simply provide graphic proof of the interrelationships of the worlds portrayed by Homer or Sophocles. In these worlds, the story often grows out of the relationships between men.

Ovid's story of Hippolytus and Phaedre rests on the relationship between an amorous stepmother and her stepson, a suspicious father and the unjust punishment of the son.[20] This story gains its intensity, as Racine later noted, from the combination of potential adultery and incest. Sidney uses the same genealogical framework for the tale of Plangus and Andromana, and thus, his story

gains the same emotional intensity as Ovid's tale.

Like the classical epics, the Greek romances (already studied as sources for the Arcadia) also exploit relationships between characters. Heliodorus gains a small measure of unity for his sprawling tale by drawing his major characters from the ruling families of Ethiopia, Memphis, Thessaly, Oroöndates and Athens.[21] The ruling family of Oroöndates, through wars with Ethiopia first force Chariclea to be given to Charicles, and the Queen of Oroöndates, Arsace, pursues and plagues the lovers until she is finally conquered by Ethiopia. Moreover, Chariclea's first suitor, the nephew of Alcamene, is the cousin of her later friend and rescuer, Thyamis. Heliodorus tries to make some connection between the many episodes in the romance, but compared with the tightly knit world of the revised Arcadia, his story seems diffuse. The Greek romance relies so heavily on accidental encounter and reencounter, mistaken identity and feigned marriages, that the loose genealogical relationships are overshadowed by Chance.

Sidney may have learned more of his technique from Tatius. Like the revised Arcadia, Clitophon and Leucippe relies on familial relationships between the main characters.[22] Clitophon is not betrothed to just any girl of Tyre, but to his stepsister, Calligone. He does not fall in love with just anyone, but with his half-cousin Leucippe. He does not visit just any friend to reveal his love, but his cousin Clinias. Sidney also links his major characters horizontally; i.e., all the characters are contemporary and are linked

to the same generation as siblings or cousins.

Sidney's technique will become clearer if the additions to the ruling family of Arcadia are studied. In the Old Arcadia, the family consisted of Basilius, his wife Gynecia, and their daughters Pamela and Philoclea. In the New Arcadia Basilius has a brother who married Cecropia and a sister who married Kalander. Kalander, in turn, has a sister whose daughter, Parthenia, married Gynecia's cousin, Argalus. Thus, the children of these marriages--Amphialus, Clitophon, Pamela and Philoclea are all cousins.[23] Argalus and Parenthia were cousins-in-law before their marriage. Of course, Pyrocles and Musidorus are doubly cousins because Pyrocles' father married his sister-in-law. As a result, the double marriage of the heroes Pyrocles and Musidorus to Philoclea and Pamela will relate all the main characters in the book to each other. (How complicated all this is becomes apparent if you speculate that any children of these marriages would be doubly first and second cousins at the same time!) Sidney may have learned to connect characters in the same generation from Tatius, but the Greek romance writer did not construct such a neat but complicated framework for his story. He confines his linking to the main plot and lets the rest of his work become a novel of the road. Sidney, on the other hand, uses this technique to unify the main plot and the sub-plots.

By now, Sidney's ability to go beyond his predecessors is evident. He takes what cannot even be rightfully called a

technique and develops it into a device for intensifying conflict and unifying disparate plot elements. By studying his multiplication of characters in the New Arcadia, another aspect of this paradoxical unified multiplicity emerges.

When critics speak of "organic unity" they do not usually mean a biological or genealogical relationship in a work, but rather use the term as a metaphor. Coleridge, for instance, distinguishes between the unity of mechanical form and that of organic form. "The organic form," he says, "is innate; it shapes, as it developes, itself from within, and the fulness of its development is one and the same with the perfection of its outward form. Such as the life is, such is the form."[24] Coleridge might have considered the careful and regular linking of characters in family relationships rather mechanical, but if the organic metaphor is taken literally, Sidney has achieved a distinct "organic unity." Genealogical connections between the twenty-eight new characters[25] and the original dramatis personae form the most elemental type of unity.

Sidney is careful to be explicit and even repetitious, so that the reader will not miss these relationships. He introduces Clitophon at least three times with a statement of his relationship to the king of Arcadia: he is "Kalander's sonne of Basilius his sister" (I, 108); the cousin of Amphialus (I, 64); and the "king's sisters sonne" (I, 31). Likewise, Sidney meticulously notes that

Argalus is Gynecia's "cousin german" (I, 31), and points out in the following paragraphs that Argalus' beloved Parthenia is the daughter of Kalander's sister (I, 32). Even minor characters are specifically identified: Ismenus is the "faithful and diligent Page of Amphialus (I, 73) and the "onely brother" of Artesia. Such care is taken even with a dog, for the spaniel "belonging to his dead companion Philoxenus" (I, 73) is taken over by Amphialus and reappears as the dog who steals Philoclea's glove in the bathing scene. Although the dog, of course, is not related to the characters, his masters are: Philoxenes is Helen's suitor, son of Timotheus, and foster brother of Amphialus. Study of the text makes it abundantly clear that these relationships are neither accidental nor occasional.

What does Sidney accomplish by painstakingly relating the characters? He manages to link all the new episodes which are added in the New Arcadia to the existing framework of the Old Arcadia. In "Parallel Analyses of the Two Versions of Sidney's Arcadia" A.G.D. Wiles has investigated some of Sidney's character relationships. Wiles points out that Sidney adds three major stories to the Old Arcadia: the story of Argalus and Parthenia, the tale of Helen of Corinth and Amphialus, and finally, the story of Amphialus' wooing of Philoclea, better known as the "captivity episode." Wiles further notes, "In the first place, he (Sidney) binds these subplots to the main plot by the device of character relationships. Thus, Argalus is the friend of Kalander's son, Clitophon, and Parthenia is

Kalander's niece, their story being linked with that of Musidorus and Pyrocles through the fact that Kalander, an important Arcadian nobleman, is host to the princes upon their first coming into Arcadia. Amphialus is Basilius' nephew, Philoclea's first cousin; and his mother, Cecropia, is Basilius' sister-in-law."[26] As complicated as these relationships sound, Wiles has overlooked several even more important connections: Kalander is Basilius' brother-in-law; Argalus is more than a friend of Clitophon's. he is his cousin-in-law; and, finally, as was indicated earlier, Amphialus, Clitophon, Argalus, Parthenia, Philoclea, and Pamela are all cousins, germain or by marriage. Two critics, Wiles and Baughan,[27] mention the obvious relations between the main characters, but their work is not complete. These relationships extend to even the most minor characters and incidents in the revision.

The story of Helen of Corinth and Amphialus, for instance, generates relationships with both the main plot and the subplots. Amphialus is the link with Arcadia, but Helen connects the stories of Artesia and Phalantus, for Phalantus is her bastard brother, and she cures Parthenia so later Parthenia poses as a "neer Kinswoman to the fair Helen . . ." when she has been cured and wants to test Argalus (I, 48).

The story of Erona, which had partially appeared in the Old Arcadia, also relies on genealogical linking. Although Erona was in love with base born Antiphilus, her father pledges her to Tiridates,

King of Armenia. Erona's treatment of Tiridates leads to the hatred of his sister Artaxia, who vows her death and the death of her rescuers, Pryocles and Musidorus. Erona also connects with the story of Plangus and Andromana, for Plangus is in love with Erona and pursues her. The story of Plangus and Andromana is also related to the story of Zelmane, for Andromana's son Palladius loves Zelmane. (Andromana is Plexirtus halfsister.) To come full circle Zelmane's father, Plevirtus, marries Erona's enemy, Artaxia. With these few examples, which by no means exhaust Sidney's cleverness, the technique of one story's generating the next through kinship is evident.

Furthermore, Sidney makes these relationships more plausible by collecting his characters in certain set pieces. The story of Helen's bastard brother Phalantus' admiration for Cecropia's foster daughter Artesia, and their connections with the other characters make it possible for them to participate with many of the major and minor characters in the Tournament of Perfect Beauty. In this pageant and tournament, often compared with the actual tournament for the Foster Children of Desire,[28] Sidney brings together the characters of his main plot and the interpolated tales. The spectacle foreshadows the tales to come and reinforces the genealogical unity by suggesting that all the characters also know each other. Through this pageant of beauties, the reader meets Artaxia, queen of Armenia, before he hears that she pursues Musidorus and Pyrocles for their part in the rescue of Erona and the murder of her

brother Tiridates. Ironically, Artaxia's picture is beside that of Erona who becomes her hated enemy in the later tale. Helen of Corinth, Artesia, and Parthenia, related through the love episodes, participate as do Zelmane (Plexirtus' daughter), Urania, and the Arcadian ladies Gynecia, Pamela, and Philoclea. Since only one of the candidates, the Princess of Elis, remains unconnected, Sidney may have used this Tournament as a blueprint for tales he planned to include in the completed version of the Arcadia. The knights defending these ladies also come from both the major and minor plots. In fact, Phalantus, a character from a minor episode, is ultimately defeated by Pyrocles, the hero of the main plot. The genealogical relationships, then, are reinforced by the tournaments.

Another important combat reassembles the characters after their tales have been told and their relationships have become known. This event occurs during the "captivity episode" in which Pamela and Philoclea's Aunt Cecropia has made them her prisoners. In that series of combats, the characters who appeared earlier range themselves on either the side of Basilius or his nephew Amphialus. After the battles, Amphialus wails that he has killed his cousin Parthenia, destroyed his servant Ismenus, brother of his foster sister Artesia, been overcome by Musidorus, who will become his cousin by marriage to Pamela, borne arms against his uncle Basilius, watched the death of his mother, Cecropia, and allowed his cousin Philoclea to be tortured (I, 493).

This passage summarizes and emphasizes the relationships between the characters and stresses Amphialus' own horror at what he has done to those closest to him. The combat brings the characters together, but their close kinship makes the results of love and death tragic. Sidney has not only linked the characters but also intensified their conflicts through his use of genealogy.

One must pause, breathless, in the midst of these complex and tangled relationships to recall what Sidney is about. He is making it virtually impossible to detach any of the subplots or tales in the New Arcadia from the framework which he constructed in the Old Arcadia. He has related characters from the kingdoms of of Arcadia, Cyprus, Macedonia, Thessalia, Bithynia, Iberia, Corinth, Lycia, Armenia, Lacedæmon, and Galacia (Paphlogonia) through intermarriage or love pursuits. These interrelationships have intensified the conflicts which take place as a result of love or war. Moreover, out of the large and disconnected worlds of the Greek city states and Asia Minor, Sidney has created an intimate world based on family connection, a world not unlike that surrounding the throne of Elizabeth. The main plot and the subplots or episodes are thus cemented and unified. The world of the New Arcadia, despite the addition of twenty-eight new characters and numerous episdoes, is actually more carefully unified than that of Old Arcadia. That is a remarkable artistic accomplishment.

[1]D.E. Baughan, "Sidney's Defence of the Earl of Leicester and the Revised Arcadia," JEGP, LI(1952), 34-41.

[2]A.G.D. Wiles, "Parallel Analyses of the Two Versions of Sidney's Arcadia," SP, XXXIX(1942), 167-206.

[3]David Kalstone, Sidney's Poetry (Cambridge, 1965), p. 98.

[4]Baughan, p. 34.

[5]Baldesar Castiglione, The Courtier, trans. Charles Singleton (Garden City, 1959), p. 28.

[6]Ibid.

[7]John Lyly, Euphues: The Anatomy of Wit and Euphues His England, ed. Morris William Croll and Harry Clemons (New York, 1964), p. 14.

[8]The Complete Poetical Works of Spenser (Cambridge, 1936), p. 596.

[9]John Ferne, The Blazon of Gentrie (London, 1586), pp. 14-15.

[10]For a discussion of the political implications of the mob scene see Irving Ribner, "Sir Philip Sidney on Civil Insurrection," JHI, XIII(1952), 257-265. Ribner refutes W.D. Briggs contention that

Sidney supported justified rebellion. See Briggs, "Political Ideas in Sidney's Arcadia," Studies in Philology, XXVIII(1931), 137-161.

[11]See Lawrence Stone's comments on the forged genealogies of this period in The Crisis of the Aristocracy, 1558-1641 (Oxford, 1965), p. 23. He concludes: "A lengthy pedigree was a useful weapon in the Tudor battle for status."

[12]One of the ironies of Sidney's comments about Antiphilus is that his own pedigree had been falsified by the overly zealous Robert Cooke, Clarenceux King of Arms. Of course, Sidney did not know that the genealogy his father ordered from Cooke was not accurate. Not until 1914 did the British Historical Manuscripts Commission reveal the irregularities in the pedigree. See the "Report on the Manuscripts of Lord de :'Isle and Dudley," ed. C.L. Kingsford, I (London, 1925), vii.

[13]Castiglione, pp. 28-31. An interesting commentary on the figure of Pamphilus is that his fickleness is one of the traits Sidney objected to in the Duc d'Alencon. See Sidney's "Discourse to the Queen's Majesty." (III, 53-54).

[14]For further information about the relationship between the New Arcadia and King Lear see D.M. Mc Keithan, "King Lear and Sidney's Arcadia," Studies in English, No. 14 (Austin, 1934), 45-59

and Kenneth Muir and John F. Danby, "'Arcadia' and 'King Lear'," Notes and Queries, CXCV(1950), 49-51.

[15]Baughan, pp. 40-41.

[16]Sidney's complex attitude toward nobility, like Ferne's, seems characteristic of the period. Lawrence Stone in The Crisis of the Aristocracy points out: "one of the paradoxes of the age was that this excessive adulation of ancient lineage took place at precisely the time when political theorists were laying increasing emphasis upon virtue, education, and the capacity to serve the State as the supreme test of and justification for a leisured class living off the labours of others" (p. 27).

[17]Musidorus' taking the "estate" of a shepherd contrasts the position of the shepherd with that of a prince. The society of Arcadia seems to have only two classes, and this dual system is what Stone finds characteristic of Elizabethan thinking. The rising middle class, which history usually emphasizes, was not a part of their concept of society (p. 49).

[18]Kenneth Myrick, Sir Philip Sidney, Literary Craftsman, (Cambridge, 1935), p. 86.

[19]Edith Hamilton, Mythology (New York, 1959).

[20]Ovid, Metamorphoses, trans. Rolfe Humphries (Bloomington, 1961), p. 380

[21]Heliodorus, An Aethiopian History, trans. Thomas Underdowne, reprinted in Tudor Translations, V (London, 1895).

[22]Achilles Tatius, Clitophon and Leucippe in Rowland Smith, The Greek Romances of Heliodorus, Longus, and Achilles Tatius, (London, 1855).

[23]See Appendix IV.

[24]Samuel T. Coleridge, "Shakespeare Lectures" reprinted in James H. Smith and Edd W. Parks, The Great Critics (New York, 1951), p. 551.

[25]Wiles, p. 170.

[26]Ibid., p. 170.

[27]Cf. Wiles and Baughan.

[28]For further discussion of these relationships see the chapters on tournaments and the love theme.

CONCLUSION

Unity and variety are concepts basic to an understanding of the Renaissance. The concept of unity reflects a belief in an ordered and structured universe, a universe created in a pattern. Sidney proposes such a world in the New Arcadia, for he has Pamela argue in the "Captivity episode":

> For this worde, one, being attributed to that which is All, is but one mingling of many, and many ones; as in a lesse matter, when we say one kingdome which conteines many citties; or one cittie which conteines many persons . . ." (I, 409)

In this speech, Pamela asserts the paradox of the Many in One. If the world is All--the Platonic One, the Christian God--it is, nonetheless, made up of "the mingling of many, and many ones." This paradox about the structure of the world becomes the basis of Renaissance literature through the concept of unity (oneness) and variety (multiplicity). In revising the completed Old Arcadia Sidney seems to attempt both unity, through a main plot and careful links between characters and scenes, and variety, through many characters, many tales, and many scenes.

The conflict between unity and variety may be traced to the different emphases of the epic and the romance. Renaissance literary critics like Minturno associate the epic with a unified structure and the romance with disconnected multiplicity. Sidney synthesizes the two impulses of these genres. Following the concept of the epic, he creates not a series of geographic references, but a world. This complex world of the New Arcadia reveals the tension between the political responsibilities of the main characters and the demands of love. The heroes no longer stand languishing in the groves of Arcady; they face tests of their love and valor. Arcadia is traditionally a world of idyllic escape, but for Pyrocles and Musidorus there is no escape from their destiny as Princes or their responsibilities as leaders. Therefore, Sidney adds tournaments, civil strife, and battles between nations which emphasize the dimensions of the epic world.

Despite this epic framework, Sidney adds the delight and variety of romance to his revision. Multiple adventures, single combats, fights with giants, love triangles, and knightly rituals amplify the pages of the 1590 edition. Each addition, however, fits into a unified conception of the work; it does not destroy that unity. Interpolated tales, although they are often drawn from the Greek romances or the medieval romances, comment on, foreshadow, and clarify the main plot. Despite the variety of incidents, the revision exhibits carefully controlled, even contrived, unity.

By combining the impulses of the epic and romance, Sidney achieves a synthesis of unity and variety. Because the New Arcadia is a revision of a completed work, the pattern of revision shows clearly the author's concern with this artistic problem. The revision of the first three books reveals important structural changes: Sidney adds new characters, but relates them to the old characters through elaborate family ties; he amplifies the plot by adding episodes and interpolating tales, but each tale has a thematic relationship to the main plot; he increases the number of tournaments and combat scenes, but he makes them points of unification by assembling characters from all levels of the plot. Each book begins with a love lament, includes idle sports or pastimes, and reaches a high point in a tournament or battle. The structural pattern reinforces the thematic pattern, for it provides for the conflict between love and heroic responsibility, between love lament and tournament. The inward struggles of the characters conflict with the outward man and his place in the Arcadian world. The love theme and the inward-outward theme which form the basis of the work, are reiterated through a variety of characters, tales, and events.

Sidney's handling of thematic structure and multiple plots correlates with Spenser's techniques in the Faerie Queene. Just as Spenser focuses each book on a single idea and clarifies that concept through interwoven tales, so Sidney focuses the New Arcadia on the love theme and through tales and exempla defines the love

of Pyrocles for Philoclea and Musidorus for Pamela. Sidney's treatment of theme allows more latitude than the levels of allegory, but the structural scheme is similar. In both works, a structural pattern underlies the surface complexity of interwoven tales.

Sidney's technique of multiple unity also seems to anticipate the relationship between main plot and subplot in Shakespeare's plays. The New Arcadia comments on the Love relationship through the main plot, interpolated tales, and comic underplot, and Shakespeare also uses a tripartite structure in Henry IV, part 1 to comment on the relationship between father and son: Hal and Henry IV, Hotspur and Northumberland, and Hal and Falstaff. The three parts of Shakespeare's plot are unified by the theme of honor, by the figure of Hal, and by the confrontations of the plot. Sidney, likewise, unifies through plot, character and theme.

Critics often comment with surprise on Shakespeare's cleverness in combining two stories from the New Arcadia when he created the plot of King Lear. He fuses the story of the Paphalagonian unkind king and the machinations of Andromana against Plangus into the Gloucester subplot. But Sidney also connects these stories through the theme of the deception of a parent about his child: in one case by a bastard son, in the other by a step-mother. Is it, then, so strange that Shakespeare combines these tales in a play about such deception? Surely Shakespeare saw the New Arcadia

not merely as a collection of plots but as an interrelated whole.

An understanding of the relationship between unity and variety in the New Arcadia leads to a better appreciation of this relationship throughout Renaissance literature. This fragment, this revision, offers proof of the dynamic changes in the concept of literature in the High Renaissance. Although the Old Arcadia and the New are separated by only a few short years, the line of demarcation between them is between two styles, two periods, two approaches to literature.

APPENDIX I

PARALLEL INCIDENTS AND MOTIFS	New Arcadia	Clitophon & Leucippe	Aethiopica	Daphnis Chloe
*Scoffer falls in love (Cupid's revenge)	Bk.I,II,ii	Bk.I	Bk.II	
*Shipwreck	Bk.I,i	Bk.III	Bk.I	Bk.I
Cousins separated by wreck	Bk.I,i	Bk.III		
*Captured by pirates	Bk.I,i	Bk.III	Bk.I	Bk.I
Identify by secret names	Bk.I,vi		Bk.V	
*Lover watches beloved at feast	Bk.I,xiv	Bk.I		
Fall in love unknowingly	Bk.II,iv			Bk.I
Rival discovered in bushes by dog	Bk.II,xi			Bk.I
Lover watches beloved bathe	Bk.II,xi			Bk.I
Rebellion of people	Bk.I,II,xxv		Bk.VI	
Married woman tempts young man with adultery	Bk.II	Bk.V	Bk.I,VII	Bk.III
--Temptation successful (Joseph & Potipher's wife)		Bk.V		Bk.III
--Refused	Bk.II		Bk.I,VII	
*Brother usurps birthright (Lear Plot)	Bk.II,x		Bk.I,VII	
*Woman in love with two men	Bk.II,xv		Bk.VII	
*Woman in love with stepson (Phaedre)	Bk.II,xv		Bk.I	

APPENDIX I (cont'd)

PARALLEL INCIDENTS AND MOTIFS	New Arcadia	Clitophon & Leucippe	Aethiopica	Daphnis Chloe
Thwarted woman kills herself	Bk.III,xxiv		Bk.I,VII	
*Married woman and hero exchange garments	Bk.III	Bk.VI		
*Feigned executions	Bk.III,xxi, xxii	Bk.V Bk.III		
*Lovers imprisoned	Bk.III		Bk.VIII	
*Vow of chastity before elopement	Bk.III		Bk.IV	
*Lovers elope	Bk.III	Bk.II	Bk.II	
Love philtre has wrong effect	Bk.III	Bk.IV		
Lovers discovered in bed	Bk.IV	Bk.II		
*Trial scene	Bk.V	Bk.VIII	Bk.X	
*Father condemns own child to death	Bk.V		Bk.X	
Accused admits to crime not committed	Bk.V	Bk.VIII		
Wedding concludes story	Bk.V	Bk.VIII	Bk.X	Bk.IV

*Mentioned in Samuel Wolff's The Greek Romances in Elizabethan Prose Fiction.

APPENDIX II

The Folger Shakespeare Library has preserved a copy of the Challenge of Callophisus. This Challenge offers an interesting comparison to the challenges in the New Arcadia:

"Callophisus, being brought by the greatest perfection in another to the smallest liberty in himselfe, hauing the foundation of his choice so firme as it cannot decaye, and finding the place of his imprisonment so stronge as he cannot escape: wilbe at the Tilts ende upon the two and twentie day of Januarie next ensewing, at one of the Clocke in the afternoone, there to defend and mainetayne against all men whosoever, for sixe courses a peece, the whole sixe, or any of the sixe Articles which follow, whereunto he challengeth all, that either Honnor any Lady, whom they may bragge of for any woorth: or serve a Mistresse, which hath reason to boast of her selfe for any beautie, by these first three Articles.

1 The fyrst, that his Mistresse is for Beautie of her face, and the Grace of her person, the moste perfect creature, that euer either the eye of man hath beheld, the Arte of Nature hath framed, or the compasse of the earth hath enjoyed.

2 The second, that it is as impossible for any other whosoeuer, to abide the beames of his Mistresse looke, for the Clowdes to endure the shining and appearing of the Sunne, and that the one dooth not sooner vanish at the shewing of the Sunne, then the other will sodenly fade at the presence of his Mistresse,

3 The thirde, that the perfections of his Mistresse, are in number so infynite, in quality so excellent, and in operation so effectuall, as she by the helpe of them, and they by the direction of her, doo make more men without liberty, and more bodyes without harts, then any, or all the women in the world besides.

And because Callophisus douteth that the taking uppon him a quarell which is so just on his syde, will make that he shall haue none to defend the contrary against him, and that the woorthynesse of his mistresse will steale away the Seruaunts of other Ladyes, he will with one onely assistaunt, challenge all that either haue opinion in the constancy of theyr looue, or assuraunce in the greatnes of their affection, by these other three Articles.

4 The fyrst, that Callophisus for his faith will yeeld to none, and for his loyalty dooth thinke himselfe abooue all, and in these two respects pronounceth himselfe moste woorthy to be accepted into fauor with his Mistresse, or to receiue grace at the hands of the fayrest.

5 The second, that the good will and affection of Callophisus to his Mistresse, is for impression so deepe, for continuaunce so lasting, and for passion so extreame, as it is impossible for any other to carry so perfect looue, or to conceaue the like affection.

6 The thyrde, that those aduentures and hazards which cannot be moste sower, to any other for the pleasing of any Lady (whom they Honour) are moste sweete unto him, for the contentment of the Mistresse whom he serueth.

And if they neither will contend with him for the superioritie of his Mistresse in woorthynesse, nor for the prerogative of himselfe in affection, hauing not theyr judgement vayled with so perciall an humor as may leade them to resist of manifest and open trueth, and doubting a bad success in a wrong opinion, because Veritas Vincet omni, then will he, & his sayd assistant, with all such, runne sixe courses, to ioyne with them in honouring of his Mistresse, which hath no equall, and expressing of his affection which cannot be matched.

Whereas this challenge of Justes, was signifyed by way of deuise before her Maiestie, on Twelfe night last past, to haue been performed the fifteenth daye of Ianuarie, her Maiesties pleasure is for divers considerations, that it be deferred untill the two and twenty of the same moneth, and then to be held at Westminster, the accustomed place.

Proclaimed by the sound of Trumpet, and a Herauld.

Imprinted at London by John Charlewood.

APPENDIX III

The Folger Shakespeare Library also has a copy of Paulus Iouius' Worthy Tract which Samuel Daniel translated in 1585. Daniel's epilogue "To the Reader" provides a thorough contemporary explanation of the imprese. Because this information, to my knowledge, is not readily available, I am including it in this appendix.

"Impresa is used of the Italians for an enterprise, taken in hand with a firme & constant intent to bring the same to effect. As if a Prince or Captaine taking in hand some enterprise of war, or any other perticulare affaire, desirous by some figure & mot to manifest to the world his intent, this figure & mot together is called an Impresa, made to signifie an enterprise, wherat a noble mind leueling with the aime of a deepe desire, striues with a stedy intent to gaine the prise of his purpose. For the valiant & hautie gentlemen, disdayning to conioine with the vile and base Plebeians in any rustique inuention, have procured to themselues this most singulare, which time hath now at length persited and rought into a more regulare order. And the chiefe places whereon they use to weare these their Impreses are their Standards, Shields, Helmets, Brooches, Tablets or such like. The time when, is either in Warres, Justs, or amorous seruices. And you are to note, Impreses are not Hereditarie, as are Armes, for the sonne may not use the Impresa of father, not the successors of their ancestors, and it behoueth that they be of no other colours, saue only blacke and white, unlesse it be rather to adorne them, then for any necessitie, and chiefly in the composing of them, are to be noted these fiue properties. First, that they haue not many kinds of different formes, for at the most there can be but three, in a perfect Impresa, unlesse they be parts of the whole: as the Sunne, Moone and Starres represent onely the heauens, which may be the intent of the Impresa: or as many trees flowers and herbs, represent onely a Garden. As for example, a certayne gentleman figured a garden with Palmes, Bayes, Marigolds, and Roses, with this mot. Tu haec omnia, to signifie that his mistresse deserued the Palme for her beautie, & that she was free from the assalt of Loue as is the Lawrell from the wrath of the heauens, that she drewe the eyes of his mind after her, as doth the Sunne the Marigolde, and that by the vertue of her comfortable lookes she reuiued his heart, as doe the ioyful beames the blowing Rose. But now in any other case diuers formes are not to be used.

Secondly, the mot or poesie of an Impresa may not exceede three words, unlesse it be composed of some of these. Dum. Nec. Et. Non. In. Per. Aut. si. Cum. Ut. and then it may it have foure, as Nec ipe(sic) nec metu.

APPENDIX III (cont'd)

Thirdly, that the mot be taken out of some famous author. This precept is good, but not alwayes necessaire.

Fourthly, that it be not altogether manifest nor too too obscure, neither yet triuiall or common.

Fifthly, that the figure without the mot, or the mot without the Figure signifie nothing, inrespect of the intent of the author, and this precept is of great importance, for many ignorant hereof, haue composed Imprese altogether vayne and voyde of all inuention.

As when the figure of it selfe or the mot of it selfe, suffice to declare the meaning, wherfore either the one or the other is superfluous. ...Iouius also addeth for a precept in the rules of Imprese, that in them there ought to be no humayne forme, which precept is most true, if it be in the ordinarie and simple form of a man, for that rarenes is rather delightsom: but yet when the humaine forme shalbe in a strauge and unaccustomed maner, it beareth a great grace."

APPENDIX IV

Examples from the New Arcadia indicate how closely Sidney followed these precepts:

LIST OF IMPRESAS

FIGURE	MOT
Ermine (I, 108)	"Rather Dead than Spotted"
Fire Made of Juniper (I, 105)	"More easie, and more sweete"
Sepia (Octopus) (I, 107)	"Not so"
Mill-horse in circle (I, 286)	"Data fata sequutus"
Greyhound coursing a hare (I, 415-16)	"The glorie, not the pray"
*Two palm trees neare one another (I, 423)	"In that sort flourishing"
Two-headed child (I, 445)	"No way to be rid from death, but by death"
Catoblepta (I, 455)	"The Moone wanted not the light, but the poore beast wanted the Moones light"
Night and Sun with shadow (I, 454)	"From whose I am bannished."
The (North) Pole (I, 462)	"The best place yet reserved"
Sheep in field (I, 462)	"Without feare, or envie"
Diamond set in black horn (I, 90)	"Yet still my selfe"
Heaven with stars (I, 101)	"The beauty which gave it the praise"
Sheep with pitch (I, 285)	"Spotted to be knowne"
Crab-fishe (I, 164-5)	"By force, not choice"

APPENDIX IV (cont'd)

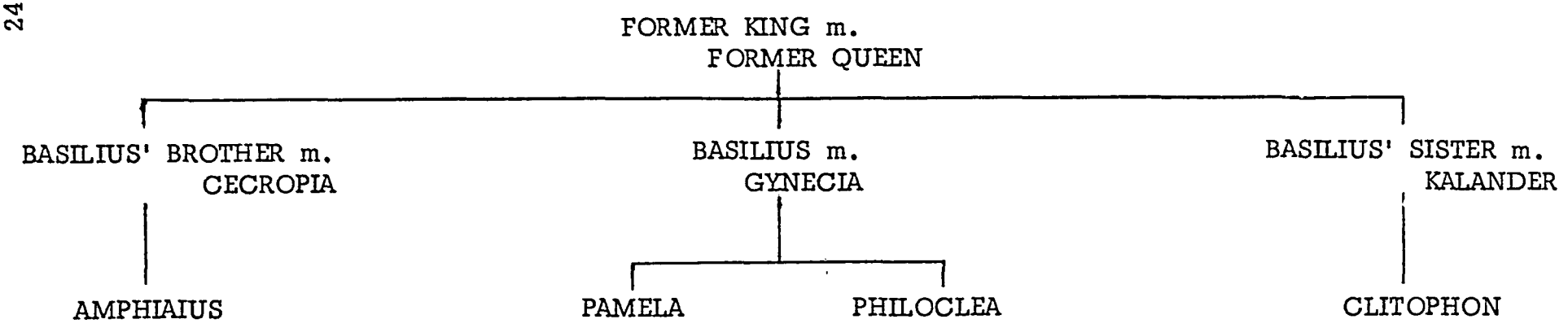
Hercules with distaff (I, 76) "Never more valiant"

*Daniel gives a similar impresa in his addition to Iouius: "two palme trees, the male and female, unless they are planted by the other, adioyning thereunto this mot: Mutua foecunditas."

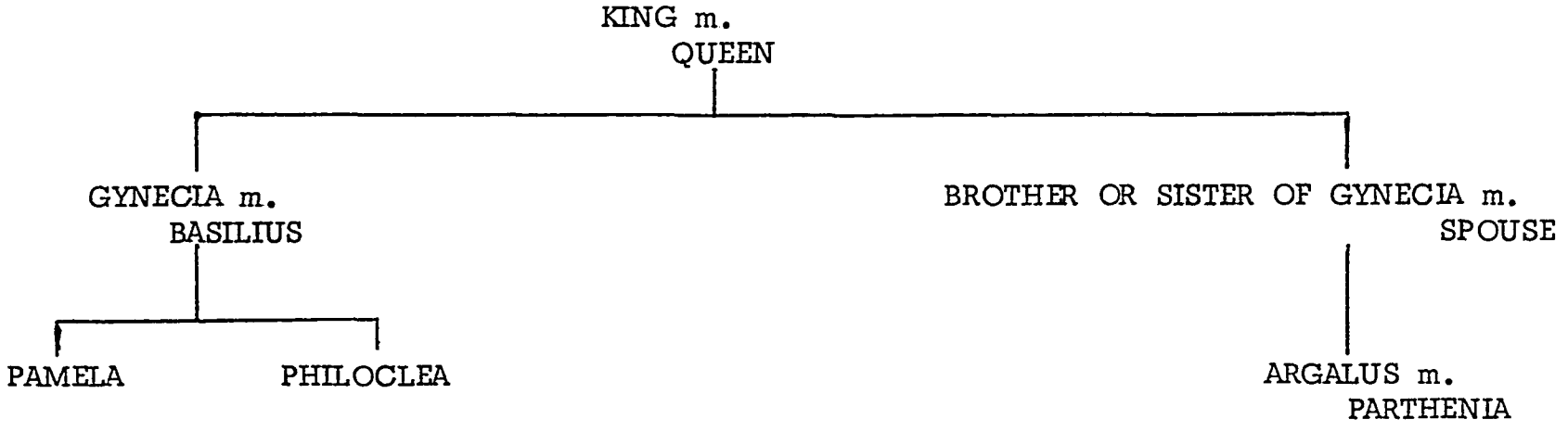
Lacunae: (II, 284)

APPENDIX V

A. ROYAL FAMILY OF ARCADIA (1590)

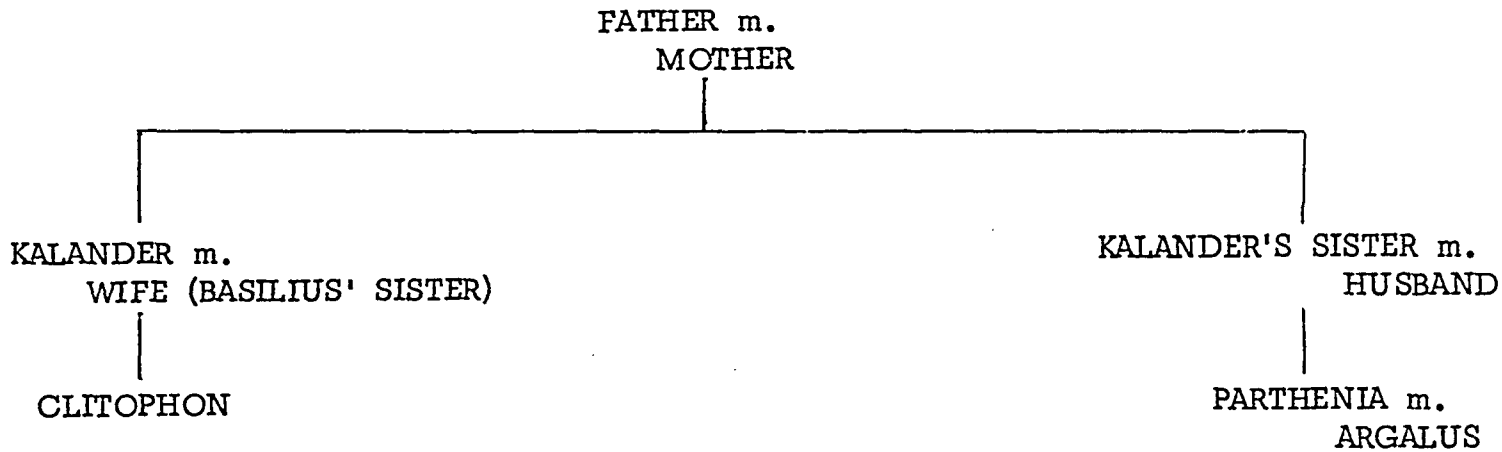


B. ROYAL FAMILY OF CYPRUS

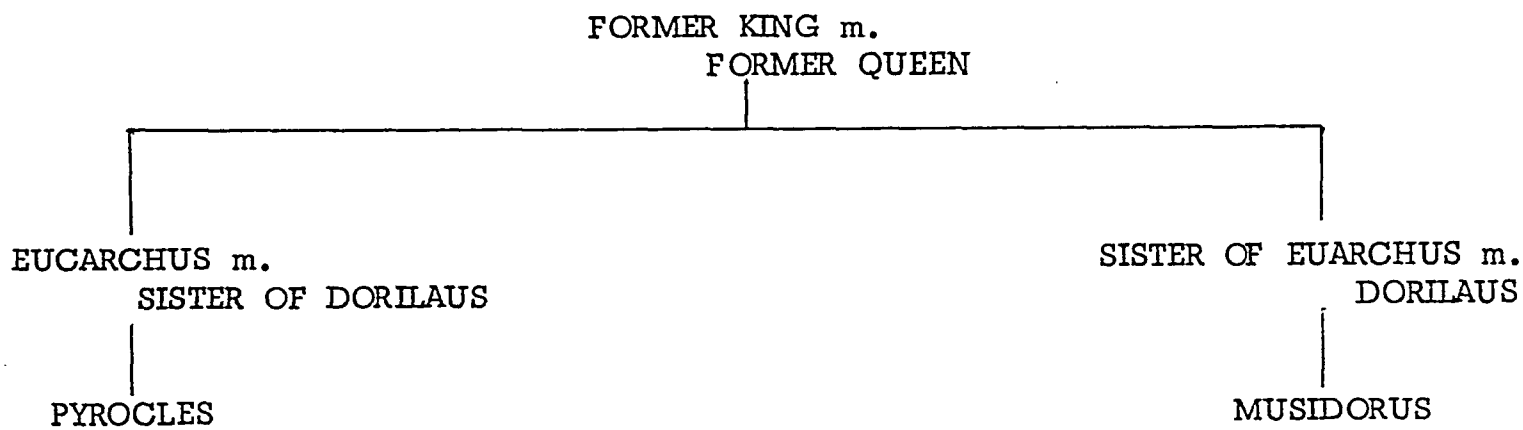


APPENDIX V (cont'd)

C. KALANDER'S FAMILY

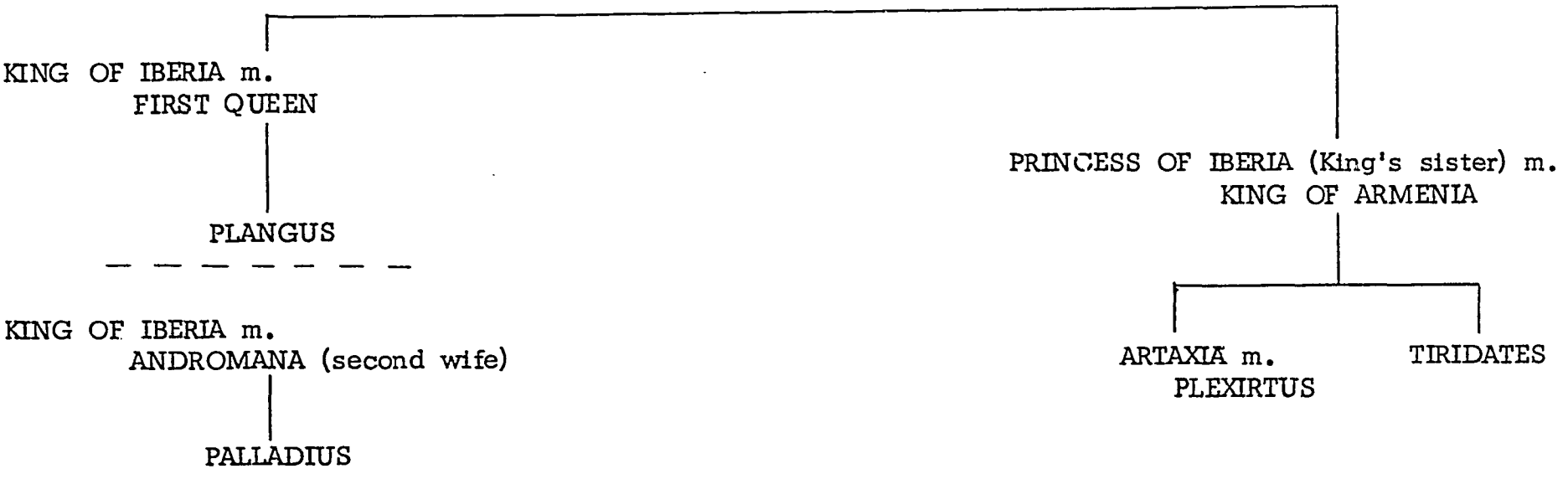


D. ROYAL FAMILY OF MACEDONIA

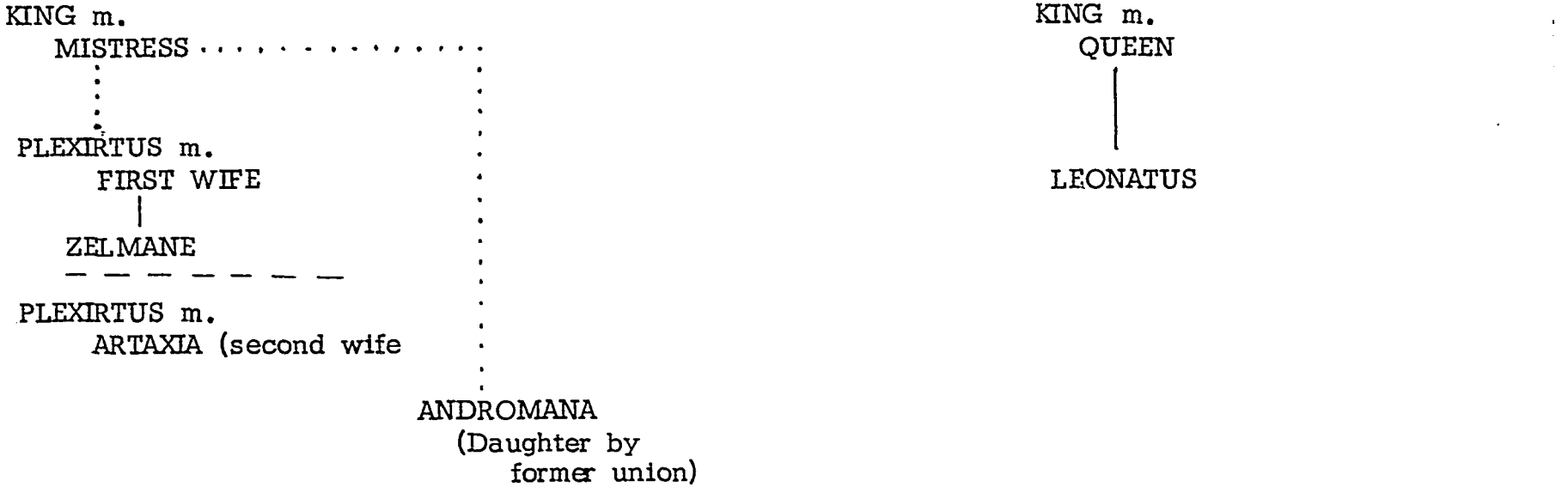


APPENDIX V (cont'd)

E. ROYAL FAMILY OF IBERIA



F. ROYAL FAMILY OF PAPHLAGONIA



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AUTOBIOGRAPHICAL STATEMENT

I was born (Nena Louise Thames) on April 17, 1939 in New Orleans, Louisiana. Because my father served in the Armed Forces, my family traveled. We lived in Florida, California, Texas, New Jersey, Kansas, Japan, Pennsylvania, Arizona and Virginia. During our travels, I attended public schools and graduated from high school in Tombstone, Arizona. I matriculated at Carleton College in Northfield, Minnesota and graduated in 1961 with a Bachelor of Arts degree in English.

After receiving a teaching fellowship, I came to New York to attend Hunter College and teach. In January of 1963, I received a Master of Arts degree in English and Comparative Literature and have continued to teach at Hunter while pursuing my doctorate degree. The City University granted me a fellowship in 1966-67 to do research for my dissertation. At the present time, I am a full-time Lecturer in English at Hunter College.

In 1963, I married A. Douglas Whittemore, and we reside in New York City.