

## TABLE OF CONTENTS

Acknowledgements . . . . .	5
Introduction . . . . .	9
I. The Style, the Mode, and their Relationships . . . . .	17
A. What Periphrase Meant . . . . .	20
B. What Decorum Meant . . . . .	33
C. What Pastoral Meant . . . . .	43
II. Periphrasis with a Purpose . . . . .	51
A. Periphrase in Practice . . . . .	54
1. Sir Philip Sidney: Periphrase in <i>Arcadia</i> . . . . .	54
2. Edmund Spenser: Periphrase at the Service of Decorum in the <i>Eclogues</i> . . . . .	61
3. Pastoral Language in Spenser's Imitators . . . . .	84
B. The Mechanics of Periphrase . . . . .	87
1. Introductory and Transitional Periphrase . . . . .	87
2. The Meaningful Use of Incidental Periphrase . . . . .	96
3. Periphrases less Directly Connected with the Pastoral Mode . . . . .	109
C. Creation of the Artificial Scene through Conven- tions of Allegory and Periphrase . . . . .	115
D. The Relation of Periphrase to Pastoral Realism . . . . .	123
1. The Relation of Periphrase and Pastoral Real- ism to Mixed Allegory . . . . .	126
2. Sheep, and the Changing Effects of Conven- tional Allusion . . . . .	138
E. The Power of the Tradition and its Relation to Periphrase . . . . .	151

III. Periphrase without Purpose . . . . .	161
A. Pastoral Reality in a Metaphorical Field . . . . .	161
B. The Golden Pastoral . . . . .	175
C. Periphrastic Expression of Natural Sympathy. . . . .	200
D. Nymphs and Shepherds . . . . .	218
IV. Conclusion . . . . .	249
A. The Tradition . . . . .	249
B. Natural Sympathy, Divorced from Observation of Nature . . . . .	259
C. Realism through Comic Particularity . . . . .	267
D. Periphrase without System . . . . .	273
E. Convention . . . . .	278
Bibliography . . . . .	285