2. THE HANDFUL OF PLEASANT DELITES (1566),
THE PARADISE OF DAINTY DEVICES (1576),
THE GORSEOUS GALLERY OF GALLANT INVENTIONS (1578)

C.S. Lewis writing of the 'Handful', the "Paradise" and the "Gallery" says that "All of them were intended to provide singing matter; the purchaser paid his money for an aid to social success not for a pleasure to be enjoyed in his study"\(^1\). While the question of social success by means of singing in accompaniment with musical instruments cannot be denied, it is doubtful if the Miscellanies were only 'to provide singing matter'.

It has been maintained in this study that an important object of writing such verses by the courtier gentlemen was to serve the mother tongue with a view to making it an adequate vehicle of literary expression. In the circumstance the question of the 'collections' as singing matter is a complex one, and needs going into some detail; more so, when we find that the title page of the 'Handful'

\(^1\) C.S. Lewis op. cit. P. 266
itself declares that the 'sonets' (a term used then for any lyric) were newly devised to the newest tunes that are now in use, to be sung; every sonet orderly pointed to his proper Tune; while 'some of the poems' in the 'paradise' had been printed as broadsheets to be sung to well-known tunes.

Proficiency to sing and, play some musical instrument in a company was an important qualification for a cultivated gentleman in the Elizabethan age. Perhaps at no other time music was so much valued in sophisticated circles as in Tudor England. Of course, it was everywhere. It was in the parlour; it was in the tavern; it was in the market-place; above all it was in the court. One of the most distinctive features of this phenomenon was that it was equally shared by the vulgar as well as the courtier. Of course a dozen of popular

2. Rollins (ed) P. XXI
3. Franklin Dickey op. cit. PP. 40-41.
4. One of the qualities for being acceptable in-to sophisticated circles was the ability to sing ones part in a song after dinner or on such other occasions. Cf. Buxton, The Elizabethan Taste, P. 4
songs were known within the court circles and formed a staple of both literary and musical composition. The connection between words and tune was ever present in peoples' minds: "metrical words were still naturally connected with melody. There was a wide currency of popular songs in courtly circles, which meant that a natural, unsophisticated relationship between words and melody was never lost sight of.  

However, Stevens in his excellent book concerning the question, *(Music and Early Tudor Lyric)* indicates that "to have the tune in mind while writing is one thing and to write with musician's art in view is another thing", and concludes that as far as "poets and musicians are concerned, they acted independently". Now, on the basis of this premise and in view of the history of the development and purpose of the lyric it can be held that the music might not have influenced


7. Ibid.
all the verse in these collections.

Tracing the background of the relation between music and poetry Stevens on the score of the late song-books and the musical-settings contained therein remarks: 'it can be confidently pointed out that these musical settings, interesting though they are, as musical history, tell us nothing about the relationship of music with poetical intentions.' Continuing, he adds that we have to remind ourselves of the fact that only a very small portion of late medieval lyric is found in music books. In the period from Chaucer to Wyatt, musical manuscripts and books are extremely rare. It is clear that, from these evidences, a tangible relationship between music and poetic composition is hardly possible to establish.

Stevens argues that in the common-place books so lovingly kept by prominent citizens, to come across musical notion wherein one may see a poem set to music,

8. Stevens op. cit. P. 116
9. Stevens op. cit. P. 116
is a rarity. 'Nor should it surprise us to find ourselves reminded at every turn that the lyric, to us traditionally the most intimate form of poetic expression, was often, at the end of the middle ages of an eminently "practical nature"; verses were copied, as they were composed, to preserve in memorable form useful information or wise sayings'.

Moreover, although it is interesting to note that various 'anthologies of popular poems and carols of the late medieval period look more like minstrels songbooks, but whether they were actually song-books in the form of minstrel's pocket books is not easy to decide. In this regard one may point to the acollection (Cambridge - Trinity College Ms. 0.2.53) measuring 6" by 4" enclosed in a vellum. The format and binding are suggestive. They do not point it out to have been meant for singing purpose, but it was rather for study in the private.

There are at least two other MSS of the same type (B.N. Sloan MS 2593 and Oxford, Bodl. MS England

10. Stevens, P. 117
11. Stevens, P. 118.
The above referred to and these two do indeed form 'an index of popular (bourgeois) taste'. They surely seem to preserve minstrels' songs as the mode of address ('lovely lordynges, ladys lyke') and appeals for money and drink suggest. But the cardinal point is that "minstrels' songs were not necessarily written down by the minstrels themselves: Richard Hill, for instance, copied out several songs of this kind. These manuscripts were perhaps personal 'anthologies' in which many favourite items found a place, However this may be, they belong indisputably to the world of popular wisdom, popular story, and popular music. To say that music was part of the 'poetic intention' is to use too lofty a phrase. We have simply songs. Resemblance in the case of the poetical collections may be conjectured. The circumstances external and internal in regard to the 'miscellanies' prove the unlikelihood of music being part of the poetic intention.

The courtly anthologies which obviously stand at the other end of social scale are made up of

12. Ibid.
13. Ibid.
poems current among, if not always written by members of the court circle. The Devonshire MS\textsuperscript{14} perhaps which Tottel laid under contribution, is the anthology that shows most clearly a group of courtly persons writing to, for, and about each other. Besides 68 poems presumably by Wyatt, there are 46 others, some bearing the names and initials of Antony Lee (Wyatt's brother-in-law), Lord Thomas Howard, Lady Margaret Howard, Mary Howard, and so on. The 'book' is in several hands and probably belonged to some member of the Howard family.

The 'anthology' seems to be a living document of social life at the court of Henry VIII; the poems are written not merely in courtly styles, they seem to refer to actual relationships. Not all the poems are original by any means; but this does not affect the argument about a social clique. In poetry as in music the skilful adaptation or translation was not merely admired; it was regarded as the very essence of composition*. * A poet and lover chose the conventional

\textsuperscript{14. Stevens, PP. 118-119}
'mask' best suited to what he had to say". In the Devonshire MS Lord Howard and his lady vow each other straight out of Chaucer. Other signs of the adaptation of courtly poetry to social needs are 'answ­ering poems, verse letters, and the additions of lines to other people's verses': The courtly lyric was, to put it crudely, a social phenomenon and this circumstance makes the whole affair of versifying seem, if not quite, "commercial", at least far removed from any world where poets grace­fully chisel their little statuettes of sound simply for the pleasure of having them apparelled in music. A poem might be written, without much thought of liter­ary quality, for information or for instruction as an act of devotion or a part of entertainment. These prac­tical attitudes strongly confirm that the prospect of musical performance in even the simplest 'art-setting' was far from the author's mind.  

15. Ibid  
17. Ibid
When we come to sorting out a lot/bewilderir-
terms such as 'read', 'sing', 'song', 'balade', 'ditty',
'set' and so on, we see that we cannot depend on the
literary meaning of these terms because they are not used
consistently. Baldwin, for instance, spoke of singing
'balades'; Bantyne, on the other hand tells, 'To the
reider', with the comment, 'Heir haif ye luvaris ballet-
is at your will' (The Bannatyne MS No. 19, 1568). The
implication seems to be that these courtly poems in his
book are to be read, not sung, though the ambiguity of
the word 'read' must always be borne in mind. Similarly
what gloss are we to put on Skelton's title, Divers
Balettys and Dyties solacyous?. The fact is that to
such a query - there is no easy answer. These and similar
terms were used in the early 16th century with patient
inconsistency.

The difficulty of words and their meanings is
even more acute when the 'internal' evidence of the poems
themselves is in question. To the problem of deciding

18. Ibid. P. 120.
the meaning of disputed terms is added a new problem -
the separation of convention and fact. This is primarily
a matter of poetic interpretation. References to music
(i.e., My lute awake ... ') do not always imply what
at first sight they seem to be.19 It is worth noting
that in ornate lyric references to music are not
uncommon in themselves, especially in Skelton's poetry.
Many such references are technical, detailed and infor-
mative. Barclay quotes musicians of the court by name;
Hawes had a courtly comment on the basse danse, Mamours;
Skelton names popular songs, talks about the teaching
of music, methods of improvisation, dances and so on.

In other ornate lyrics cast in dramatic form
when the poet refers to music it is quite clear that
it is not his own singing and playing but that of his
characters: King David, for example, in the Psalms;
Jopas in Wyatt's Jopas' song. Every love lyric is to
some extent a dramatisation of the courtly lover; it is
a literary expression of a courtly ideal. Even at the
height of Elizabethan age, when the art-song for voice

19. Ibid. P. 121
and lute was in great vogue, it is natural to take
the sonnet opening, 'when as my lute is turned to her
voyce' and 'strike up, my lute, and ease my heavie
cares', as purely conventional and literary. (J.
Erskine, The Eliz. Lyric, (U.S.A.) 147, 150). The tra­
ditional place of practical music in the etiquette
of courtly love could easily account in poetry for
dramatization of the lover as musician.

The courtly balet, the light quasi-popular
courtly lyric, pictures the singing poet even more
prominently (Me list no more to sing). Both extremes of
courtly lyric, however, also refer to the act of poetical
composition and to letter-writing:

Yet for thy sake this lettër I do rehearse ...

Of course letter-writing may be a dramatic pose just
as easily as singing or playing the lute. The musical
and literary references do not merely contradict each
other; they prove conclusively that the case for holding
that the courtly balet, or anyother poem, was meant to

20. Quoted by Stevens, P. 122
be sung cannot rest at all on internal evidence.\(^{21}\)

The case of Sir Thomas Wyatt is illustrative because one of the problems which faces any reader of Wyatt's poetry is to reconcile the conventional picture of him as a 'maker of songs' with the unanimous comment of his contemporaries that he was 'weighty' and 'depe witted'.

These two things do not prove incompatible, however. Of Wyatt's learning, in the ordinary sense, there is no doubt: he translated Plutarch's *Quyete of Mynde* (1528), and French epigrams, besides the Italian sonnets and satires for which he is chiefly remembered in literary histories. Learning is one thing, musicianship, another. Whether Wyatt was a musician or not we know well that courtly education would certainly have laid some stress on practical music. But it is striking to find that outside the text of his lyrics, there is no evidence whatsoever that he had musical ability, as singer, lutenist or composer. It is likely that Wyatt

\(^{21}\) Stevens, op. cit. P. 123
was put through the mill and learnt to sing a little and strum upon the lute.

It is practically significant that Leland, who considers every aspect of Wyatt's career in his *Naeniae in Mortem Thomae Viati Equit's* (1542), does not even hint at musical skill, when he is searching for talents to praise. Tottel's preface to the reader makes, with less reason (since he aims at a wider public), the same noteworthy omission.

Wyatt's lack of interest in music is, on the whole confirmed by his poetry. All his references to music are vague and conventional, even the most famous of them. He blames his lute or not as the fancy takes him, but never talks about it in the way of a man who really understands and cares about it. In this he stands in marked contrast to Skelton who shows himself remarkably well-acquainted with musical terms and musical practice.

Evidence of the manuscripts and of the poems

22. Stevens, op. cit. P. 134
23. Ibid
themselves regarding the state of music in the early Tudor court allows no doubt that courtly music and poetry were emphatically the 'province of experts in each art', who did not care what others were doing.

The lyric is no exception to this. Unless they were working together for a common social purpose, (the 'garnishing' of a noble occasion of a courtly act), the only strong link between poets and composers was their mutual interest in popular song. "Whatever the main spring of the early Tudor courtly lyric, it was not, as I see it, music", confirms Stevenson. 24

Another factor in this regard is worth mentioning. Every close student of the lyrics of Elizabethan age understands that they have an interest rare in the history of literature. Needless to say that they, at their best, are extremely beautiful. But they were written at a time when literary criticism was as eagerly pursued as literary creation. Far from being the spontaneous and untutored cries of 'a nest of sinning

24. Ibid. P. 139
birds' they were the products of highly conscious artists, often working to rule, always well aware of the effects they wished to produce, and deliberately choosing certain means towards their chosen ends.

"Many of them to be sure, were written by poets who were also critics; some of them (not always the worst) were in fact composed under the influence of theories about literature, even as illustrations of specific lessons in the theories". (C. Ing)  

The three miscellanies may be considered under one rubric. They catered to the same tastes as were satisfied by Tottel and each identifies itself with either of the two styles — 'The Handful' contains polite courtly songs: obviously, in refined eloquent mode. The 'Paradise' is largely didactic, and 'The Gallery' represents 'one strain of eloquent style that has come to a dead end'.  

The same themes as we find in Tottel are repeated here; several poems are adapted from

25. C. Ing.: Elizabethan Lyrics (Chatto and Windus 1951) Chapter I, The Elizabethan Temper in Poetry and Criticism, P. 9

26. Peterson, P. 127
Tottel and some poems are pilfered verbatim from the Tottel's Miscellany to be included in these miscellanies. The structural schemes are in no way different from those of Tottel and exist for the same end, that is to say, for supporting the devices of embellishment, ornamentation and amplification. Further the collections have the distinction of making the classical influence in narrative poems in greater degree than Tottel, simply because by this time because of the increase in classical studies the classical influence had become a factor to be recognised.

As with Tottel's the experimentation with language for its development and refinement are continued in these collections.

The 'Handful', it is believed, was first published in 1566, when a license was issued to

27. Peterson, P. 127-130
28. Rollins (ed) Introduction P. X.
Clement Robinson for 'a book of very pleasant sonnettes and storyes in myter'. Franklin Dickey points to the "evidence of an edition of 1576, now lost". But the only copy that has come down to us is that of 1584.

The 'Handful' is a small book. While its predecessor, Tottel's Miscellany, consists of 310 poems, the 'Handful' has only 32. Although we have the proof of three editions only, the popularity of the various songs in it in the period indicate that it might have been a profitable venture for its publishers. Prof. Rollins is inclined to believe in the possibility of more than three editions.

The 'Handful' is usually and incorrectly described as a collection of broadside ballads of sort hawked on the London streets. Its renowned editor writes

29. Frank Dickey: Collections of Songs and Sonnets
Chapter II P. 36 (Elizabethan Poetry (eds) John Russell Brown & Bernard Harris) Rollins(ed) Introduction P XIV.

30. Ibid.

31. Rollins (ed.) PP. 80-124
that "the poems in the 'Handful' are broadside ballads, pure and simple. As such they were collected by a ballad-writer and published by a ballad-printer for the delectation, not of the literary reader, but of the vulgar, who loved 'a ballad in print a life'\textsuperscript{34} but it is impossible to agree with Rollins because "Neither the style nor the themes of its poems warrant such a conclusion. They give every reason to believe infact, that they were published for the courtier".\textsuperscript{35}

The prefatory poem advertises the Handful contents as consisting of "pleasant songs" and 'fine Histories" both of which are wholly within the courtly tradition:

\begin{quote}
Here may you wish and have, 
Such pleasant songs to each new tune,  
as lightly you can crave.
Or if fine Histories you would read, 
You need not far to seek:
Within this book such may you have, 
as Ladies may well like
Here may have such prettie thinge as women much desire. ("The Printer to the Reader", 11. 6-14)
\end{quote}

\textsuperscript{34} A Handful of Pleasant Delights ed. Rollins Introduction PP. VIII-IX.

\textsuperscript{35} Peterson, op. cit. Chapter IV P. 127
The "pleasant songs" are for those who desire "pretie things"; the "fine Histories", for those who prefer something more substantial. This implies that the themes and style of the songs are courtly, and the language, (though tending towards plainness) is hirny formalized. The "histories" cultivate 'learned' allusion and, formal diction as an embellishment of style. If its contents do consist of broadside ballads, the 'Handful' supports Douglas Bush's warning that "it would be a mistake to regard the early Elizabethan ballads as a distinct stratum of vers quite different from and inferior to the 'sonets' written by the courtly poets" and to think that there was "an impassable gulf between the courtly ballads and their poor relations of the street".

The preoccupation with style—refinement and augmentation—of the vernacular, as in the case of Tottel's Miscellany, continues in all the three miscellanies. But the 'Handful' while belonging as it

does to the field of the 'plain' tradition only occasionally follows a word or figure from polite poetry to slip down. Noteworthy are "hugie" (line 223), 'vnneth' (line 15 37), ywise (line 1196). 37 The language, though it avoids excessive aureation, retains the formalization of courtly diction, and their familiar themes are treated 'artificially'. 38 There are 'plaints' and 'pleas' in poulter's measure: A proper somet, wherein the Louer dolefully sheweth his grief to his L & requireth pity (pp. 22-25); The Louer being wounded with the his Ladis beautie, requireth mercy (pp. 56-7); The painful plight of a Louer oppressed with the beautiful


38. 'Artificial' implied as opposed to 'natural'. But 'natural' never meant as antithetical to 'superficial' or 'pretentions' as in the modern sense: 'natural' meant unsophisticated, animal like, vulgur, uncultured. Since 'artificial' was the product of human intelligence and ingenuity, as opposed to the animal like 'natural' it was superior to 'natural' indeed a 'rival' to natural - a mark of civilized and cultured state. cf. Lewis, C.S. : The English Literature of the Sixteenth Century (Excluding Drama) P. 320-321 & M.C. Bradbrook: Shakespeare and English Poetry PP. 35-36
looks of his Lady (pp. 61-63). Typical catalogues of the paradoxical emotions of unrequited love are to be found in 'A sorrowfull sonet, made by W. George Mannington, at Cambridge Castle. The first six lines are sufficient to show how completely the author is subject to the courtly cliche:

I waile in wo, I plunve in pain,
With sorowing sobes, I do complain,
With wallowing waues I wish to die,
I languish sore whereas I lie,
I feare I faint in hope I holde,
With ruthe I runne, I was too bold.:

(11. 1-6)

Whimsical elaborations of the theme of love as a form of madness are obvious in 'Dame Beauties replie to the Louer late at libertie ...' (pp. 15-19) and in "An excellent song of an outcast Louer (pp. 46-50). Structure in these songs, though somewhat affected by the requirements of musical accompaniment, serves ultimately the purpose of copiousness. No. new structural devices are apparent. The principles of organisation are the familiar ones: variations of the refrain,
The "histories" show the first signs of any extensive movement toward classical imitation, as Douglas Bush has observed. (Mythology and Tradition P. 57). They strive, through imitation and paraphrase, to approach the excellences of classical Latin narrative, excellences still defined according to medieval precept. Ornament is still the primary concern. A new sonet of Pyramus and This (PP. 35-38), The historie of Diana and Acteon (pp. 25-31), and L. Gibson's Tantara, wherein Jenea welcometh home her Lord Diophon from the war (pp. 7-8) are exercises in paraphrase. Others, such as 'The Louer being wounded with his Ladies beautie, requireth mercy' (pp. 74-75), 'The lamentation of a woman being wrongfully defamed' (pp. 56-57), and 'A warning for wooers, that they be not ouer hastie, nor deceiued with womens beautie' (pp. 43-46) make extensive allusions to the classics for purpose of drawing analogies between the plights of mythological lovers and

those of the authors'. These poems show classical and, indirectly, Italian influence, but it is only of a peripheral sort. Their chief interest is in neologisms, and, as sources of allusion, the classical myths. 40

Opposed to the Tottel's Miscellany and The Handful of Pleasant Delights, the contents of The Paradise of Dainty Devices (1576) are largely didactic. Obviously in style it follows the 'plain' tradition. The 'didactic and serious' tone of the collection is set by a piece which is a translation from St. Bernard. "The motives of love and honour that had inspired Wyatt and Surrey have dropped out of use, and in their place we find few signs of any joy in life". 41 The pleasant woes of the lower have given place to apprehensions of the shortness and vanity of love and the need of preparing for death and judgment, themes familiar to the poets two centuries earlier. 30

40. Ibid.

prepondering is its 'morally didactic' tone that 'even its infrequent love poems are usually tinged by moral considerations'— as enumerated in Rollins's edition they are Nos. 79 - 83, 86, 87. Its one 14-line amorous sonnet was omitted from all editions after the first and the tone of latter editions is progressively more sober.\(^{42b}\)

Although didactic in tone the 'plain' mode is affected by rhetorical terms which was very much the fashion of the 3rd & 4th quarters of the century.\(^{43}\)

The collection interests for the mannered ingenuity of its more ambitious verse, a deliberate 'artificiality' to compensate for the pedantic and well-worn themes. The following lines by Lodowick Lloyd (Epitaph on Saunders No. 103) may be regarded fairly representative of the linguistic qualities of the poems cast in rhetorical mould.

\(^{42}\) Peterson, P. 129.

\(^{42b}\) Dickey, op. cit. P. 38

\(^{43}\) Rubel, op. cit. PP. 274-275
O happy he, unhappy we, his hap doth aye encrease.
Happy he, and haplesse we, his hap shall never cease.
We live to dye, he dyed to live, we want, and he
possest,
We bide in bands, he bathes in blisse, the Gods above
him blest.
Being borne to live, he lived to dye, and dyed to God
so plaine,
That birth, that life, that death, doo shew, that he
shall live againe:
His youth to age, his age to death, his death to fame
applied,
His fame to time, his time to God, thus Saunders
lived and dyed.
O happy life, O happier death, O tenne times happy he,
Whose hap it was, such hap to have, a Judge this age
to be.
Who welnigh thirty yeares was Judge, before a Judge dyd
fall,
A judged by that mighty Judge, which Judge shall
judge us all.
O joyfull time, oh blessed soyle, where Pallas rules
with witte,
O noble state, O sacred seate, where Saba sage dooth
sitte.
Like Susan sound, like Sara sad, with Hestes mace in hand,
With Judiths sword Bellona like, to rule his noble
land.
It is apparent that in spite of the plain diction,
rhetorical schemes and figures of place, prosonomasia,
polyptoton; exclamatio, climax, anaphora, alliteration
and devices of sound appear in these brave lines.

The fact is that the 'paradise' is an anthology for those who like verse rather than poetry.44 Old well-worn themes of mutability, the fickleness of fortune, the vanity of earthly things, the pleasure of virtue, the miseries of the court, the mean and sure estate are recurrent. It is necessary to note that such hackneyed themes of generalized nature in order to be of interest to the rhetoric loving age laid emphasis on stylistic qualities which implies attention to linguistic merits. The point is that with all its didactic characteristic the 'Paradise' does not deviate from furthering the refinement and development of English. Poems that provide some pleasure like the much anthologised 'Amantium irae amoris redintegratio est' by Edwards himself beginning,

'In goyng to my naked bedde, as one that would have slept,' and one that gives a 'shock of recognition' - (song Peter quibbles over in Romeo & Juliet V.v. 123-145)

44. Dickey, E. P. P. 39.
'Where gripying grief the hart would wound',

are rare. In the tradition of augmenting the linguistic qualities by several ingenious means there are few trick poems which can be read both vertically and horizontally, like the verses of D.S. whose first four lines are as the following:

Behold the blast which blowes, the blossomes from the tree,
The end where of consumes and comes, to nought we see.
Ere thou therefore be blowen, from life that may not last,
Begin for grace, to all for time mispent and past ...

George Whetstone furnishes a set of 'verses written of 20 good precepts, at the request of his Especial good freend & kinseman, M. Robart Cudden of Grayes Inne', but the interest is not literary. They open with the injunctions to 'Sarve God' and to 'Obey thy Prince, or Tyborne coole thy pride' and continue in Polonius' vein, 'Like wellthy frende, but trye him are (ere)
thou love', warn against drink and 'wanton Dames', but with more charity than usual, enjoin the reader to 'cherish the poore', to 'sucker soldiers' and 'strangers favour'.

Of the characteristics of diction three features in the *Paradise* are quite evident. First, the language though apparently archaic, actually cannot be described such. It is poetic; that is, those archaisms are to be found which had become common coin for poetry by virtue of continued use for long time, but even these are not abundant. There is, for example, only one y - prefix to a past participle: i(y)bent, P. 57 l.11. More significance may be attached to such archaisms as do appear for the reason that the writers evidently regarded them not as old language but as valid poetic diction. Most of them had been in Pettel's Miscellany and most had been used by other outstanding poets of the early Elizabethan period.

45. Vide Note 42 above.
Outstanding among such poetic – archaic words in the 'Paradise' are 'besprent', P. 58, line 28; 'carke', P. 74 line 11; 'eithe (easily) P. 112 line 15; for why, P. 43, line 34; 'heast' p 66 line 25; 'lenger' P. 54 line 31; 'thryld' (pierced) P. 53, line 6; 'treene' (made of trees) P. 99 line 24; and, 'wade' (go) P. 31, line 21.

Only occasionally are there verbs with be - prefixes, all to - and, for to - phrases, or adverb - plus-verb compounds. An early phrase that does appear several times is 'wo worth', once in the rather vague and redundant 'wo worth in woe', P. 95 line 6.

Secondly, the poems reveal how conventional certain phrases had become in the nearly twenty years that had intervened between the 'Paradise' and Jottel's Miscellany. These are mainly alliterative, such as, 'blustryng blasts' P. 66 line 13; 'haples happe', P. 5 line 3; pinchyng paine P 53 line 12; sugred speacne, P. 57 line 29; and there are two examples of Wyatt's repeated pronoun construction: 'I know not I' P. 76 line 30 and 'he lireth he' P. 122 line 26. Many of the old
conceits are here • at times the same, at times varied
or amplified. The 'stricken deer' appears only once
P. 84 line 2; but there are not a few instances of the
familiar subjects of honey and gall, freezing and
frying or burning, sighs and tears.

In the third place, even rarer than the
archaisms are the loan words, and most of these like
'haute' P. 43, 'hautie' P. 120, and 'egall' P. 58,
had been so long a part of the language of poetry that
they were regarded rather as elegant than outlandish.
'Fine end' P. 7 line 14 and 'repugnant' (contrary) P. 55
line 10, each appears once, but there are few others
that are noticeable.

It has been stated in the Introduction that
when from various sources and means vocabulary had
been sufficiently expanded it was logical for the writers
that for further refining and enhancing the expressive
qualities of the language they start employing 'figures
of speech'. Classical influence gave impetus to the use
of tropes. By the time "the Paradise" appeared the
classicism had become a potent force. One of the causes of the immense popularity of the 'Paradise' is probably the bold use, relatively, of the figurative language. This might in part have been necessitated to compensate for the simplicity of diction.

Commonest among the figures are 'gnome' and 'paroemia': this is natural because mostly the contents are of didactic nature. No. 110, for instance, out of many is nothing but a string of rimed apothegms. There is besides, much alliteration, although, it is noteworthy, this is not so persistently present in the 'Paradise' as in The Gorgeous Gallery of Gallant Inventions. Almost all of the other popular patterns - not the 'witty' so often as the structural - are to be found here, many with surprising frequency. Anaphora, reductio, pleon, parison, and asyndeton predominate. More than twentyfive extended passages of anaphora alone can be cited. One - No. 45, "My lucke is losse" by the 'anonymous' has thirty consecutive lines beginning with "what". In No. 30 - by the Earl of Oxford - one line of asyndeton is followed
immediately by a line of 'brachy logia' with a markedly disjunctive effect. Here is little play of pattern against pattern - as Gascoigne, Turbervile, or even Howell contemporaneously were indulging in. The nearest approach to their type of pattern combination may be cited, 'M. Edwards MAY' No. 6, a spring-song in which the author fully avails himself of the obvious possibilities for traductio, ploce, and antanaclasis inherent in the title word. And this little poem was so popular that a sequel to it appeared in the 1585 edition (No. 125) entitled "Maister Edwardes his I may not".

This second lyric contains one of the many echoes in this period from Surrey's popular sonnet beginning "The Soote Season" (Tottel No. 2). Turbervile borrowed lines from this poem. The poet of No. 125 in the 'Paradise' improves on Surrey's poem by placing the conceits in a passage of anaphora and concluding with two lines of 'collectour' which combine 'antanaclasis' and 'antitheton'. (See below P. the extract.)
As for structure of the poems, the writers generally employ the medievalistic plain style means of 'catalogue', 'repentance doctrine' method, narration, and summary refrain to dilate moral common places. They introduce nothing new and simply use medieval ways sometimes discursively in poulter's measure, hexameter, and septameter, and elsewhere a-phoristically in short verse forms to satisfy the pedagogical requirement of copiousness. Examples of the characteristic medieval didactic structural technique in the collection are (i) varieties of the 'catalogue': Nos. 20, 25, 61, 62, 63, 95, 110; (ii) the development of common places by proverbs and examples Nos. 19, 26, 33, 96; (iii) refrain: Nos. 48, 56; (iv) doctrines of repentance Nos. 6; (v) narrative framework No. 76 (chanson d'aventure) No. 46 (dream allegory fused with the chanson d'aventure), No. 7 (personal narrative in which are cast a series of familiar proverbs).

46. Adapted from Peterson's *The English Lyric from Wyatt to Donne*. PP. 129-130.
Occasionally a poem appears which suggests a Tottelian influence, although, such occasions are infrequent: 'Wantyng his desyre, he compluneth' (No. 24) wherein the lover's plight compared to a storm-tossed ship may have been suggested by Wyatt's 'My galy charged with forgetfulnes' although the figure was familiar in the 15th century. Lord Vaux's "In his extreme sycknesse (No. 8) with its elaborate play upon words "tosse" "turne", "change", and "stretch", may have been intended as a variation of Wyatt's "What menyth thys"?; and "Justice". Zaleuch and his sonne" No. 53 was probably inspired by Grimald's epigram on law (Tottel No. 153). But the only certain indication of Tottelian influence is in "Richard Edwar-des" his I may not' No. 125 which is an unmistakable imitation of Surrey's 'The Soote Season. Here is the 2nd stanza of Edwards poem:

The stately Harte in Maye doth mue, his old and palmed oeames, His state renewes in Maye, he leapes to view Appolios streams:
In Male, the Bucke his horned toppes dote hang upon the pale,
In Male, he seekes the pastures greene, in ranging every J - le.
In Maie, the better that he may increase his scaley skinne;
All things in May I see, they may rejoynce like Turtle doue,
I sorrow in Maie since I may not, in May obtayne my loue.

In some poems the 'Paradise' discloses new elements of historical significance where the 'plain' and 'eloquent' traditions are sought to fuse. This is to be found in poems that show the emerging interest in Latin borrowings or in the use of argumentation and grammatical schemes.

The classical influence is similar to that already discussed in connection with the 'Handful', though revealing different purposes. In the 'histories' it is governed by the rhetorical precept that instruction should be made palatable. This is obviously done by employing the techniques from the 'eloquent' mode. Richard Hill in "Sundrie men, sundrie affects" (No.34) puts the 'learned style' to work in the interests of

47. Peterson, P. 131.
didacticism by illustrating a common-place with allusions to Diana, Minerva, and Apollo. The same technique is used in "Time giues Experience" No. 36. Also noteworthy are Nos. 39 and 40. And what Richard Rainolde had classified as "poetical narracion" is used to illustrate a moral in several poems, probably by the same author.48 "Prudens The Historie of Damacles, & Dionise" No. 51, fortitude. A yong man of Aegipt, and Valerian " No. 52, 'Justice. Zaleuch and his sonne" No. 53 and "Temperance. Spurina and the Romaine Ladies" No. 54; are noteworthy. Of greater interest than the "histories" are the two elegies, "An Epitaph vpon the death of Syr William Drury" No. 120 and "An Epitaph vpon the death of Syr Edward Saunders No. 103 which show the earliest of the classical effects which by the end of the century were to transform the native elegy almost completely. 49

The effects are of two sorts. There is, first an attempt to establish through extensive classical

48. Peterson, P. 132
49. Ibid.
allusion that gravity of tone which the 16th century considered proper to lamentation. In the epitaph above for Saunders the method is established at the outset by a ponderous invocation to the muses:

You Muses weare your mourning weeds, strike on thy fatal drome
Sound Triton out the trumpe of fame, in spite of Parcas dome
Distill Parnassus pleasant drops, possesse Pierides please.
Appolo helpe with dolefull tune, to wayle this woeful case.

Second, though many of the old biographical topics and commonplaces listed by Wilson as befitting lament are still very much in evidence, the topic of "deedes doen" assumes the main position. The new emphasis is probably due to the growing interest in classical narrative. The heroic manner of the narrative in the elegy for Drury supports this conjecture. But it should be noticed that, though recited in heroic style, the

50. Ibid
51. Ibid.
"doleful tale" of Drury's military feats fulfills the old rhetorical prescription. It shows a just cause why his death should be lamented and a good reason why it should not be forever a source of sorrow (Wilson's Art PP. 65-66). It is worth pointing out that although these influences of classical heroic narrative upon the elegy are more pervasive in the "Gorgeous Gallery" (the miscellany next to be considered) and in and Tertullian, the 'Paradise' which had gone through at least ten editions by 1602, probably helped to establish the vogue of heroic narrative within the elegy.

A number of poems in the 'Paradise' carry on the practice of argumentative verse which had appeared occasionally in Tottel (Nos. 131, 132). Such poems helped to refine verse syntax in much the same way as the Euphuistic movement helped to further principles of order in prose. The experimentation with grammatical

52. Ibid.
53. Ibid P. 133
schemes along with verse argumentation in the poems of 'Paradise' prepared for the mature deliberative lyrics of the late Elizabethan period by Sidney, Raleigh, Greville and others. The worth of friendship, a favourite topic in verse debate during the next several decades, is argued in Nos. 14, 18, 72, 104, and 109. The poetic value of these poems is negligible, but the recurrence of the argumentative method is important: it is indicative of the direction that the most vigorous representatives of the lyric tradition will take, further, verse argumentation employing quite consciously the devices of classical logic prepared the way for Sidney's re-introduction of Petrarchism, and a similar purpose is performed by the increasing experimentation with grammatical schemes, particularly of those involving word and phrase repetition.

The metric and stanzic forms in the Paradise summarize poetical fashions of the 1570s and 1580s. 54

54. "... there is at this time a really astonishing number of unique lyric forms. In Tottel's Miscellany there are 17 metrical forms not used before Tottel's publication. In the anthologies and song-books which followed, I have counted several hundred forms for lyric poetry which have not to my knowledge been used before or after their use for one poem of this age" C.Ins: The Elizabethan Lyric P. 14
There are twenty one of these. The commonest stanza comprises six lines of iambic pentametre rhymed ababcc, often called the 'Venus and Adonis' stanza after Shakespeare's use of it. Rime royal, from which the stanza was adopted, serves in the Paradise, as it had for some two hundred years before, as the vehicle for serious narrative, because of the precedent of the Knight's Tale and Troilus and Cressida, this seven line form came to be used principally for heroic poetry or for the verse of epic pretensions or of elevated subject. The six-line "Venus and Adonis" stanza, on the other hand, was used less formally, often for amorous poetry, and for shorter poems, though it came to be used in extended erotic narrative ('Lucrece'). It was sometimes used for "solemn" themes like the 'Epitaph upon the death of Syr William Drury d. 1579 (No. 120), the longest poem in the 'Paradise' (1580 ed.) employing the stanza.

Summarizing about stanzaic and metric forms in the 'Paradise' Franklin Dickey states "Most of the 'Venus and Adonis' poems in the 'Paradise' are short,
and most concern love. No less than seven are in three stanzas each, making poems of 18 lines. Of these 18 line poems, one is a godly meditation; the others are amorous. One may surmise that the sonnet had passed out of favour until its revival by Spenser, Sidney, and sonneteers of the 1590s. Other forms include thirteen tetrametre poems using the same rhyme scheme, one using six-foot iambic lines, and one like the 'Jenius and Adonis' stanza in all respects save that the concluding couplets are tetrametres. The fourteener couplet holds its own, as do poulter's measures, slogged stanzas, and alexandrines. Some of the poems had been printed as broadsheets to be sung to well-known tunes. Others may be considered,'learned' or courtly verse".

The last of the "Early Elizabethan Miscellanies", The Gorgeous Gallery of Gallant Inventions (1578), unlike the previous three collections, never attained popularity. As far as is known, its first edition was

55. Dickey, E. op. cit. PP. 40-41
the last. Nor is it favourably referred to in the contemporary literature.  

It is an assortment from the 'Handful', the 'Paradise' and, Tottel's, published by Jones who had also been the printer of the 'Handful'. Proctor, whose initials appear on the title-page, along with Jones, also borrowed from a manuscript of the work of Thomas Howell and Churchyard. Other noteworthy names include Owen Roydon and Jasper Heywood. But the largest contributor is Proctor who 'builded up the book with several poems.

Subjects in the main are conventional. There are, of course, as in most other Elizabethan miscellanies abundant examples of love poems, an insistence on the immanence of death, the futility of life, the falsity of friends, the misery of love and the changeableness of women; but hardly any originality of expression is to be found. There is a complete lack of freshness and conviction; we are treated to the dregs

56. Rollins ed. Introduction XXII
of a school. In no other miscellany are so many examples of epistles, sent to and from the love-lorn, of lamentations by the faithful, and tirades against faithless lovers; there are repeated allusions to Troilus and Cressida, to Helen and Paris, to Penelope and Ulysses, to Polyxena and Paris, to Pyramis and Thisbe. "How inferior is it, even to the 'Handful' ballad of the same story can be easily seen. In comparison to the fast moving narrative poems of 81 lines, we are saddled instead with the laboured one spun out to tedious length of 361 lines in the Poulter's measure. Other epistolary poems, too, which like their medieval predecessors, frequently follow the five-part formulae, are usually five or six times the length of the medieval epistles. Classical myths are used as they were in the 'Handful'; that is, they are either simply paraphrased or they are used to garnish the elegy.

57. 'A Handful', Rollins, PP. 35-38
58. For example the poem PP. 74-76.
of personal lament as represented in "An Epytaph upon the death of Arthur Fletcher of Bangor Gent.
PP. 52-53.

But for the modern reader the interest of the Miscellany does not entirely lie in the merits or demerits of its themes and poetic qualities, even though 'as poetry the contents of the Gorgeous Gallery deserve some consideration'. More, 'it does reflect faithfully the sentiment and ideas of ottel's Miscellany, the 'Handful', and the 'Paradise'. It holds up a mirror to the age that directly preceded Shakes - peare'. Its linguistic qualities uphold the fashions and standard then current among the court and its circles. It is obvious that its verse would be in the ornate style. In spite of the various authors represented the style of the book is more or less uniform. The diction is more archaic than that of either the

59. Rollins ed. Introduction P. XXIV
60. Ibid.
61. Ibid. P. XXIII
'Handful' or the 'Paradise', as lexicographers have observed. Unusual words and phrases abound, and there are about a dozen words among them that furnish the only, or the earliest examples given in the New English Dictionary. These words are 'eefe' (eath : easy) Page 49 line 12; 'shaling' (falling) P. 52 line 12; 'serbillitie' (a misprint for stability which fits the sense' : Rolins) P. 23 line 26; 'staming' (excellent) P. 63 line 12; lickering (lustful) P. 73 line 9; shuns, P. 87 line 22 - (The context requires 'shuts' i.e. shuts up = encloses). The N.E.D. gives 'shun' in the sense of hide or screen, but its earliest example is dated 1627 ;'Preter' (Past) P. 90 line 20; 'mestive' (mournful) P. 92 line 15; sithe (sigh) - here a misprint for sight P. 104 line 33; 'out abrade' (snouted at) P. 112, line 35; 'define' (come to an end) P. 115 line 30. Greater reliance than any erstwhile miscellany is placed on alliteration, and so artfully is the right letter hunted for that some time the lines are completely

62. Ibid.
devoid of meaning:

Leaue vading plumes, no more vhaunt, silent youth,
They masking weeds forsake, take colours same:
Shun vicious steps, consider what ensueth,
Time lewdly spent, when on corne crooked age.
When beauty brave shall vade, as doth the flower,
When manly might, shall yield to auncient time;
When yonge delightes shall dye, and aces bower,
Shall lodge thy crops, bemoning idle prime.
Learne of the Ant, for stormy blastes to set
Prouision, least untimely want do cum,
And movues thee mone such time, so lewd nerlect
From vertues lore, where worthy nonors wun.
Thinke how uncerayne here, thou ldst a quest,
Amid such vice, thats irksome to beholde:
Thinke whence thou camst, and where thy corps shall rest,
When breathing breath, shall leaue thy carkasse colde.
When dreadfull death, shall daunt thy nauty minde,
When fearfull flesh, shall shrowd in clammy clay.
When pamperd plumes shall vade, and dreads shall finde,

Deservings due, for erring lewd astray.
Run not to rash, least triall make the mone,
In auncient yeres thy greene vn bridled time;
Old Age is lothd, with folly ouer grown,
Yonge yeres dispisde, cut of in sprouting prime.
Experience learne, let elder lyues thee lead,
In lyuely yeres, thy fickle steps to guide:
Least vnawares, such vncoth paths thou tread,
Which filthy be thought, pleasant to be eye.
In calmest seas, the deepest whore poecles bee,
In greenest Grasse, the lurking Adder lyes:
With eger sting, the sugerest sap wee see,
Smooth wordes deceiue, learne therefore to bee wise.

We have most commonplace of the ideas here. Crude as
the verse is at worst — 'In greenest Grasse, the
lurking Adder lyes' — it attempts and sometimes achieves,
interesting sound and rhythmical patterns. Alliteration
is apparent. The pauses within the line are carefully
marked by commas which indicate some one's concern,
author's or editor's, with how the lines were to be
spoken. The rhetoricians' favourite devices of sound are
exploited not for all, but rather for more than, their
worth. Consonance and assonance and (as in the Paradise),
the full range of the learned devices contribute to a
grotesque elaboration of verbal music. Any reader not
acquainted with the meanings of the words might find
the verse highly satisfactory. "The alliteration which
exfoliates over the title page ('Garnished and decked
with dayntie devises, right dedicate and delightful to
recreate eche modest minde with all' ) characterises
the contents which might have been chosen solely as
a hand book of alliterative patterns. ' 63

To what lower level Proctor's verses fell in
cross moralisation is illustrated in 'The reward of
Whoredome by the fall of Helen' (P. 84).

From Limbo Lake, where dismall feendes do lye,
Where Pluto raingnes perpend Helengs cry ...
I am Helena shee, for whose wilde filthie act,
The stately Towers of Troy, the hauty Grecians
sacred ...

If I had usde my gifts in vertues lore,
And modest livd, my prayes nad bin the more.

It is a plaint in the style of the Mirror for Magistrates.

F. Dicky aptly comments, "though Shakespeare's Lucr-oe
thinks no better of the most beautiful woman in the
world, but Shakespeare spares Helen the unforgivable
'perpend' - to say nothing of making her preach a
sermon against herself as an example of the wretchedness
of sin'. 64

The diction, definitely more stylized than

63. F. Dickey op. cit. P. 41
64. F. Dickey op. cit. P. 42
that of the 'Paradise', includes some words of interest; but since the Miscellany seems to have made a very slight impression on its time, they are to be regarded more as reflecting the artistic taste of a certain group of writers than as exerting a possible influence on later poetry. Such words - native and foreign - are 'dankish dust, P. 89 line 17; 'fact' (evil dead) P. 10. 11 10-14, P. 18 line 25; 'grisled grefe and grisly ghosts, P. 31, line 12. P. 35 line 22; 'hugie heape, P. 22 line 11; out abrade P. 112 line 35; pome (apple) P. 81 line 14; 'wamenting' P. 52 line 22. In addition to these words, there are a few constructions that by the time of the publication of the miscellany had become poetic commonplaces - constructions which Wyatt had used in Tottel's Miscellany; 'thy most mischefe' P. 18 line 30; and 'I have not I, P. 86 line 27. 66

Although in the choice of words the Gorgeous Gallery is more consciously mannered than is the

66. Rubel, op. cit. P. 198
'Paradise', in the use of tropes it is less so, if one excepts those of alliteration. There are only six extended passages of anaphora PP. 20, 33, 45, 51, 65, 73; and, fewer of any other figures. This factor led to its neglect perhaps, because an account of the controversy over the introduction of classical metres and satiety with 'aureation' figurative language was becoming the fashion. 'Traductio' and 'Ploce' rarely goes beyond three repetitions. As for the figures which involve play upon words, they occur seldom and at widely scattered intervals. There are two conspicuous instances of traductio, the first a play on the word 'hap' (which appears to be inevitable in the poetry of the day):

Sutich hap doth hap to them,
    that happeth so to loue,
And hap most harde: so fast, to bind,
    that nothing can remoue (P. 86 11. 39-40, and the second on the word 'harte'—in lines that combine traductio, ploce, anaphora, and interval antis trophe:

67. Ibid.
Now farewell harte, most smooth most smart,
Now farewell hart with hart hartiest,
And farewell harte, till hart in harte;
By harty harte may come to rest. (P.34 11
12 - 14)

But such intricate figures are rare in the Gorgeous
Gallery.

The metres and verse forms used in this
collection are what we expect from the decade — various
ballad-stanzas, including fourteeners, adaptations of
bob-and-wheel rhyme, eight-line stanzas poulter's couplets.
The influence of Tottel's Miscellany, of Gascoigne
and Whetstone, and of Furbervile had popularized the
poulter's measure. In that jog-trot metre some fifteen
of the poems are written: PP. 9, 13, 16, 21 (twice)
29, 35, (twice), 37, 47, 48, 59, 63, 69, 101. Septenary
couplets — the ballad-stanza — are used for twelve poems:
PP. 7, 34, 42, 49, 52, 56, 59, 74, 77, 78, 103 (in part),
113 (in part). Poulter's measure and septenary couplets
are combined (somewhat awkwardly) in one poem: P. 36;
another is written in octosyllabic anapaestic couplets:
P. 65; while three poems are in hexametre couplets:
PP. 46, 51, 52; and two in irregular heroic verse

PP. 81, 98.

Similarly, the stanza forms are of various types, some of them important. Quatrains of various metres and rhyme-schemes occur: iambic trimeter in three poems, PP. 28, 44, 45; iambic tetrameter, of varying rhyme-schemes in eleven PP. 78, 80, 89, 91, 95, 99, 100, 102, 105 (in part), 108 (in part), 109 (in part).

The six-line iambic pentametre stanza that Shakespeare adopted for his Venus and Adonis is used in six poems (one of them irregular): PP. 68, 72, 73, 82, 94, 116.

Rhyme royal is found twice: PP. 22, 113. Eight-line stanzas are common the metre is trimetre rhyming abababcc, with the fourth line catalectic and the second quatrains irregular: P. 30. Ottava rima imperfectly managed, occurs twice PP. 53, 61. Interesting, too, is the use of a ten-line stanza made up of five octo-syllabic couplets: P. 96; of an elaborate broadside ballad-stanza of eight lines (P. 83) and another of twelve
PP. 38, 39; and of one stanza that resembles the "wheel and bob" of the middle-English alliterative poems, P. 70. Four of the poems are sonnets - one of curious type, P. 58; and three following strictly the English, or Shakespearean, form that Surrey had introduced PP. 56, 69, 108.

"Such metrical versatility - and not all the poems perhaps have been mentioned - demands attention!" Rollins. 69

69. Ibid.