When these two miscellanies appeared the great Elizabethan lyrical outburst was in full swing, and the two miscellanies together reflect the mood and taste of the first half of the last decade of the 16th century. Petrarchan Vogue which was at its peak at the time is mirrored in the comparatively greater number of sonnets. The 'Bowre' contains 6 fourteen line sonnets in addition to several others named as sonnets. The 'Phoenix' presents us with 15 real sonnets. These two books are, also, the most courtly after Tottel's—largely owing to the lesser number of poems with didactic themes. Ovid's subject-matter, represented mostly by the dream poems, with their bold eroticism, must have had great appeal to the gallants in the courtly circles. Moreover, there are five acrostic poems in the 'Bowre'.

1. Hallett Smith: Elizabethan Poetry Chapter II
   Ovidian Poetry P. 92.
   cf. Dickey, r. op. cit. P. 45.
which name fair ladies of the court of Elizabeth.

In the 'Phoenix Nest' perhaps the most remarkable acrostic is "Thinking Upon the Name- (Park while editing the 'Nest' deciphered the girl's name as Margret Marvell), 92.24. The subject of these acrostics are the fair ladies, of course; the psychology of women, and love. The pastoral vogue of Sidney and his sister, countess of Pembroke's circle is represented in a number of pastoral pieces here. That dishonest Welshman, Richard Jones who first brought out the 'Handful' and then inspired by the success of the 'Paradise' published 'The Gallery' now, with a view to, gaining readers from Sidney's great name begins the 'Bowre' by publishing the first poem in the collection Breton's 'Amoris Lachrimae': A most singular and sweet Discourse of the life and death of S.P.S. Kairnt'. The unidentified 'R.S.' of The Phoenix Nest began his


delightful anthology with three elegies on Sidney, by Roydon, Sir Walter Raleigh and by Fulke Greville— all in pastoral vein that mirror the popularity of the pastoral poetry under the influence of Spencer's great poems.

The Bowre appeared in 1591—a long time after the last known poetical miscellany, The Gorboduc Gallery of Gallant Inventions (1578). The intervening period might have witnessed the publication of the collections which did not leave a trace behind,\textsuperscript{4} or, it might have been fed by the circulation of the erst­while published miscellanies. The suspicion is strengthened by the presence of the old themes and styles of the early miscellanies in the Bowre and the Rest which be­token the currency of older tastes in the period erstwhile to the publication of the first of these in 1591.

\textsuperscript{4} cf. Franklin Dickey Chapter II, Collection of Songs and Sonnets, P. 43 (\textit{Elizabethan Poetry} Ruesell & Harris)
Guess may also be hazarded that Richard Jones who specialized in the 'miscellanies' and whose 'Gorgeous Gallery' (1587) did not see any second edition felt discouraged to venture on to any new poetical collection. Other publishers who might have been inclined to publish such type of collections probably took a cue from his last venture. Jones, like others of his tribe, was a publisher-businessman who had begun his career in 1564 and was doing well by now. 'A Handful' was, as far as is known, his first miscellany which at least underwent two editions. The cold reception of the 'Gallery' disappointed him, and he turned his attention into other directions. 5

Other factors, too, might be responsible for this long hiatus. In 1579 Shepherd's Calender heralded the new age in poetry. 1582 witnessed the plague in London. With the appointment of Whitgift the religious controversy had intensified. 6 The nation, it seems, was

5. cf. Rollins ed. PP. XII to XV
too busy to pay attention to literary 'trifles'. It was only when the war with the Netherlands and the Armada was over that literary publications, round about 1590, began flooding the market. It is understandable that with such renewed upsurge of literary activity Jones decided to revert to his old love and published, 'The Britton's Bowre of Delites' in 1591. Luckily for his the popularity of the poet Breton was there. He found it profitable to exploit Breton's name and entitled his new miscellany after his ('then spelled 'Britton') name.

On account of the courtly themes and the amorous vein of most of the poems, it is obvious that they are written in the 'eloquent' mode. Implicity, concern with the refinement of language as in the earlier miscellanies, is kept up. However, due to the experimentation with language for over a long period much of the fruipery and ostentatiousness of aureation had been pruned. 8 from dictional problems interest

7. Rollins ed. Introduction pp. XVII to XIX.
8. Peterson, op. cit. P. 164 (The Late Elizabethans 1580-1600, Chapter V).
has shifted by now towards the use of figurative terms, rhythmical variety and new *etres*. Sidney's example of sonneteering with its logical method of handling the themes within a short space helped remove the looseness of syntax so much characteristic of poulter's measure, fourteener's and epistlary form. Contemporary continental and heightened classical influences and the interaction of the plain and eloquent modes leading to the fusion of both the styles expanded and improved the structural possibilities which resulted in the great output of fine lyrical verse. But poems in the old mode of mechanical fusion continue to be written as is normal in any great age where old and new continue at the same time. So ingrained seem to be the old habits that aphoristic, didactic and gnomic verses of the old type as in Tottel and *Paradise* do occur in both the *Bowre* & the *Nest*. Their number, nevertheless, is relatively small.
The vocabulary of the 'Bowre' affords some interesting words and usages that deserve mention. Taking that great work A New English Dictionary as the standard word, Rollins points out that the expression 'wonder-stone' (Page 25 line 24) comes in it first from the 'Bowre'. Similarly earlier than any examples listed in the 'Dictionary' are 'at book and bay' (P. 59 line 17) 'bleeding' (full of anguish) P. 25 line 9, 'level' (to aim at) P. 10 line 6, 'mouldy chaps' (P. 40 line 9), 'over-gazed' P. 49 line 16, the participial adjective 'sorrowd' (sorrowful) Page 39 line 6. To these might be further added 'admire' (to wonder at) P. 24 line 4, 'all amort' (dejectedly) P. 13 line 9, & P. 26 line 32 'blows' & 'blowzes (coarse country wenches) P. 33 line 9. The N.E.D. gives no instances between 1530 and 1667 of the adverbial phrase 'to bedward' (P. 50 line 5), the present - participle 'blaying'-bleating (P. 13 line 30), between 1581 and 1617; of 'bunting' (P. 41 line 27);

9. This paragraph and the paragraph following it are adapted from Rollins ed. (Bowre) Introduction XXI & XXII
between 1440 and 1601: of 'cavaliroes' - cavaliers or horse-soldiers (P. 43 line 31) between 1470 and 1598, of 'cavillers' (P. 3 line 20) between 1574 and 1667, of 'find-faults' (P. 3 line 20) between 1577 and 1656, of 'harp-upon' (P. 11 line 32) between 1582 and 1602, of 'Oh one' - a ballad tune (P. 32 line 2) between 1480 and 1604, of 'recording' - singing (P. 18 line 14) between 1530 and 1611.

Attention may be called to the following frequent proverbs and proverbial phrases in the Swyre with became integral part of the language: "a little was a feast" (P. 8 line 8), "words are winds" (P. 11 line 25), "fools have long coats and monkeys have no breeches" (P. 34 line 32), "find the fox before you begin the chase" (P. 35 line 8), "shut not a rat within a sugar hutch" (P. 35 line 9), "seek not a wood-cock in a swallow's nest" (P. 35 line 12), "to think one blind when one did not wink" (P. 37 line 24), "who is so blind as they that will not see" (P. 41 line 7), "abunting"
seldom serves a lover" (P. 46 line 32), "labour in vain" (P. 49 line 4), "who deals with fire may burn his fingers" (P. 50 line 10), "a friend is best proved in need" (P. 56 line 17).

The metres in the 'Bowre' though not so various as in the 'Gorgeous Gallery', are worthy of some notice. The Shakespearean form and sonnets in Poulter's measure made their appearance here just when the great mad rush of sonneteering was catching up.

The 'Bowre' actually has six regular or Shakespearean sonnets (Nos. 10, 11, 16, 21, 22, 34); but, significantly enough, to none of these the term 'sonnet' is applied. The editor, however, uses the term 'sonnet' ten times: five times to describe poems in six line stanzas (Nos. 14, 41, 42, 45, 54); four times to describe poems in 4 line - stanzas (Nos. 33, 44, 48, 52); once for a 14 line poem in Poulter's measure (No. 6). This last has no significance, for Nos. 7 and 40 which are of identical length and metre are not designated as 'sonnets'.

10. op. cit. P. XXII
In addition to the poems named as Sonnets in the 'Handful' all these examples are the further proof of the looseness with which the word sonnet was employed in Elizabethan times. To Jones and to nearly all the Elizabethans up to 1591 sonnet, lyric and song were convenient synonyms.\(^1\) (The two pretty ballads Nos. 35, 49 may have found their way into the book from broadsides published earlier by Jones, and No. 15 was frequently issued as a broad-side ballad in the 17th century).\(^2\)

The looseness evident in the term sonnet is apparent in the case of the word 'pastoral' as well. The term 'pastoral' is meaningless as applied to the titles of Nos. 5, 9, 15 and 46. "But we must not be too finicky", ironically comments Rollins,\(^3\) for various modern printers and scholars indulge in phraseology equally vague". Citing the example of the

\begin{itemize}
  \item \(^1\) Ibid. XX-XXI.
  \item \(^2\) Rollins, P. XXI
  \item \(^3\) Ibid.
\end{itemize}
Spiral Press, New York, he states, that in 1927 it "issued a pretty little book called Phillida and Coridon and other pastorals by Nicholas Breton which includes twelve 'pastorals', four of them being from the 'Bowre' Nos. 5, 15, 47, 58". "Perhaps Jones," says Rollins "no less than his modern followers, considered the mere mention of Phyllis or Corydon sufficient to transform a simple lyric into a pastoral".

Use of the figures of speech in preference to verbal 'embellishment, as was the fashion in the last quarter of the century, is very clear. As the poems are largely in the courtly fashion - 'by the courtiers and for the courtiers and court-ladies' - stress on figures of the didactic nature like 'grome' & 'paroenia is certainly less. Other rhetorical figures are every where in the 'Bowre'. There are several poems which seem to exist only for the sake of the display of rhetorical ingenuity. A random choice of the poems will sufficiently indicate the interest and the concern of the writers as to the employment of figures of speech:
No. 14: A Sonnet, is typical example of "collectour"

Those eyes that hold the hand of every heart,

That hand that holds the heart of every eye,

That wit that goes beyond all nature's

The sense too deep for wisdom to

do, ery

That eye, that hand that wit that heavenly sense,

Both show my only mistress's excellence.

In addition to the principle figure of 'collectour' instances of 'anaphora' 'paromion' and 'ploce' too can be noticed.

There are the following:

Ecphonesis Oh eyes that pierce into the purest heart,

Antistrophe Oh hands that hold the highest thought in thrall,

Oh wit that weighs the depth of all desert,

Oh sense that shew the secret sweet of all (trutolos

Traductio The heaven of heavens with heavenly powers th preserce thee,

Epiphonema Love but thyself, and give me leave to serve thee.
In addition to the figures pointed out on the side margins in line 2, "the figure of paroemion, the figure of like letters or alliteration" also occurs. Anaphora: To serve, to live, to look upon those eyes, (as-yocation.

To look, to live, to kiss that heavenly maid, to found that wit that both amaze the mind place; To know that sense, no sense can understand.

Anadiplosis: To understand that all the world may know, collectour; Such wit, such sense, eyes, hands, there are no more (rabbet

Hardly a line is without the use of some figure. Added to the figures pointed out there are the 'antis-trophe' when 'that' word occurs successively in the middle of the lines, and in the last line there are the figures of brachylogia "cutted comma" and asyndeton.

No. 10, one of the most popular poems of the time, supposed to be written by Sir Walter Raleigh employs several rhetorical figures of speech though Raleigh's poetry is for the most part written in the 'plain' mode.
cacosyntheton Like to a Hermit poor in place obscure (internal rhyme)
I mean to spend my days in endless doubt.

phrase To wail such woes as time cannot recure (surplus)
Where none but love shall ever find me out.

Hysteron proleron My food shall be of case and sorrow made,
rabbit My drink not else but tears fain from my eyes,
antitheton And for my light in such obscured shade
The flames shall serve that from my heart arise.

phrase A gown of grief my body shall attire
antitheton And broken hope the staff of all my stay,
Of late repentance linked with love desire,
The couch is made where on my bones to lay,
And at my gate Despair shall linger still,
To let in death when love and fortune will. (antitheton
Phrases referred to here with effects of assonance were favourites of the Elizabethan poets; one other famous example is 'blustering blasts' in Surrey.

Poem 41, 'A pleasant Sonet' begins all its verses except three with the figure of anapnora (I will forget). It looks that the whole poem was composed by the writer with a view to illustrating the use of this figure.

No. 11 'Of his Mistress's Love', the entire poem is an illustration of the figure of "epanados": 'expansion of a statement by repeating each part by amplifying it. The statement is summed up in the first couplet:

To trie whose (Mistress's) art and strength did most excell

My Mistress's Love and fair Nana met,

Most surprising to the modern reader may look No. 48. This worthless poem was one of the most popular.

Its only poetic quality seems to be the use of the figure of 'asyndeton' (or 'loose language': a series of phrases, short clauses, short sentences
in parallel construction without the use of conjunction') throughout.

The poem begins:

Her face, her tongue, her wit,
So fair, so sweet, so sharp.
First bent, thin drew, then hit,
Mine eye, mine ear, mine heart.

And so it goes on, for a dozen stanzas, up to the end.14

A subordinate figure of 'Climax' - or the marching figure', may be noticed in line 3, which must have added to the pleasure which the readers then derived from rhetorical schemes.

Olé fashioned taste is evidenced by Nos. 5, 18, 20, 46 as well as 6, 7, 40 which are written in Poulter's measure. But no less than twenty three, out of the total fifty-six poems are in six-line iambic pentametre stanza, riming ababcc, familiar for its use by Shakespeare in Venus and Adonis. Iambic pentametre quatrains appear four times (Nos. 9, 12, 13, 25);

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14. Rollins assumes it to be by Lodge: The Phoenix Nest, Introduction P. XXXIX.
octametre couplets twice (Nos. 27, 32); trochaic tetrametre once (No. 15).

The 'Dowre', in short, is 'miscellaneous" in its metres no less than in its contributors.\(^{14}\)

The distinguishing characteristic of *The Phoenix Nest* (1593) is that: 'It stands at the parting of ways'\(^{15}\) by virtue of its metrical and stanzaic forms no less than its subject when compared with other Miscellanies heitherto examined. It uses forms old and new. Two poems (18.20, 20.7), 'An other of the same' and "The preamble to N.B. his Garden Plot, are in Poultier's measure; four, (i) These Lines I send ... (75.18), (ii) 'The Time I first fell in love' (84.6), (iii) 'Ah, poor conceit delite is dead (100.2), (iv) 'Then day is gone and darkness come (84.22), are in septenary couplets that Tottel's collection had popularized. But the collection's favourite form is the

\(^{14}\) Rollin's edition Introduction

\(^{15}\) Rollins, ed. Introduction XXXVII
six-line iambic pentametre stanza rhyming ababcc that Spenser sometimes and the 'Gallery' often (6 times) used, and that as, said above, Shakespeare adopted for his Venus and Adonis. In that stanza 23, out of the total of 80 are written (31.10, 52.2, 57.2, 65.2, 69.7, 71.18, 76.4, 79.10, 80.14, 81.18, 82.18, 83.6, 86.5, 88.14, 89.18, 90.20, 92.24, 93.14, 95.17, 96.10, 99.14, 100.30, 106.17 and its appearance once more in 'Sir Painter, are thy colours ready yet, 107.5? Other poems in the six-line varied rhyme-schemes are:

aabccb (87.4 - , The gentle season of the year),

aaaaaa (8 (98.14- A description of love), above,

(9.2 - An Elegie or Friends passion, 36.2 - The Chess-
play), 66.13 - fullfraught with unrecomptless sweete.

Rime royal stanza is employed in 'A most rare and excellent dreame' (39.2). Hexametre quatrains are used in 'O Night, O jealous night .. (162.3), and iambic tetrametre couplets, in 'For Pittie pretie eies surcease, (67.23). Iambic pentametre couplets give us

'An Epitaph upon the right honoured Sir Ph. Sidne.
of Knight (16.18), The Praise/Chastity (20.2), reede
still thyself (74.17), 'As rare to heare ...' (83.24),
Narcissus never by desire distressed (91.10) and
'Aurora now, began to rise again ... (103.32).
Introchoic quatrains are presented 'Muses help me
sorrow swarmeth (54.19) and 'Now I find thy looks are
fained' (62.25).

As pointed out earlier, the 'Nest' is the
miscellany after Tottel to feature most prominently
the sonnet form. Both old and new forms are represented
here. Since the collection was published just when
sonnet sequences in the Elizabethan age were at the
height of popularity, it obviously reflects that event
faithfully. But the same cause might have snatched away
much of its attraction for the contemporary reader and
that may be the reason that it did not see repeated
publications. 16

Lodge is credited with the authorship of one
sonnet with peculiar rhyme-scheme abab beed edee ff

16. Rollins, ed. Introduction XXXVIII
('My fraile and earthly barke by reasons guide', 60.2),
but the other fourteen are largely of the conventional
English (Shakespearean) type : 60.17, 76.22, 77.24,
78.10 are in the rhyme scheme ab ab cb cd db db ee;
78.24, 8.2 are in ab ab cd cd bc bc ee rhyme scheme;
82.4 with an echo of these two; 90.6 & 91.26 nave an
imperfect rhyme scheme in the first quatrains; 92.10, 94.
26, 95.10, 95.24, 106.2 follow the rhyme scheme abca
cd cd ee. The poem No. 85.6 looks like a sonnet
with one quatrains omitted. Evidently, the contributors
were interested in metrical experiment, many of which
they handled with grace and delicacy. One of them
indulged his fancy in a freewheel poem (No. 48 of the
'Bowre' referred to above) capable of being read either
laterally or vertically; 79.28. Nevertheless, it is
interesting, that for such metrical abortion Sidney
himself had set the style.17

The metrical fluency18 and the subjects of

17. Ibid.
18. This paragraph is adapted from Introduction
XXXVIII to XXXIX, Rollins ed.
most of the poems, of course, betray imitation of the French and Italian forms; but that is a characteristic almost as praiseworthy for the year of 1593 as the even more lavish imitation in his Miscellany by Fottel. The lyrics of Lodge, the most important contributor with sixteen to his credit, here as elsewhere, are often charmingly dainty. The boldness with which Lodge despoiled his French contemporaries was not sufficiently stressed even by Sir Sidney Lee, in his 'Elizabethan Sonnets'. Lodge believed that few men were able to second the sweate conceits of "Philip du Portes" whose poems were 'ordinarilie in euermans hands' (M. of America P. 79 complete works vol. III). From Jesportes and Ronsard, as Prof. Kastner has shown he borrowed lavishly (Thomas Lodge as an Imitator of the French Poets", The Athenaeum Oct. 22, 1904 pp. 552-3, and Oct. 29, p. 591). Some of his plumes, came from Italian writers: No. 60.17 & 67.23. And yet Lodge's lack of originality detracts very little from his beauty and importance as
a lyricist. It can be said that in a small scale he does in his verses what Shakespeare grandly does in his plays. When he borrows from a wretched verse-monger like Desportes, he almost magically glorifies second-rate material. The forms in which he clothes his borrowings are usually charming. In the *Phoenix West*, he has a striking echo-song "My bonie Lasse thin eie" (68.7) as well as others like "when Pirrha made his miracle of stones" (58.17) and 57.9, of the madrigal type. Especially interesting is the poem "Like desert woods, with darksome shades obscured" (67.7) in which the identical feminine rhymes run throughout the first four stanzas. Another 'The fatal star that at my birthday shined' (63.31) has long been admired for its evident adaptation of Latin sapphic verse. If metrical ingenuity some times led him into writing a dully mechanical poem like the 79.23, to be read two or three ways, still, Lodge could excuse himself by reference to identical barbarisms from the pens of Breton, Sidney,
and Spenser (see below for further comments PP. 296-297).

But it is not necessary to lay much stress on Lodge's indebtedness to French and Italian poets - it is generally known. That indebtedness is shared by most of the other 'Sundry Gentlemen' who wrote the excellent ditties of divers kinds'. A student of Tottel's Miscellany is glad to see that Petrarch's "Pomni ove'l sole occide frori et l'erba" (translated by Surrey and many others) here appears as 'set me where Phoebus heate, the flowers slaieth' (90.6); while his punning sonnet of Laura's name is cleverly imitated by puns on a certain Mistress Margret (92.24). Other borrowing from Petrarch as No. 93.32, "To make a truce, Sweete Mistress with your eyes / How oft have I proffered you my hart" show that as per practice in those days, the 'Nest' authors belonged to that class of Elizabethan writers who filched "whole pages at a clip for need / From honest Petrarch, clad in English weeds". 20 Ariosto

19. The Poem appears in the Bowre as No. 48,
20. Rollins ed. Introduction, P. XI
furnishes the subject-matter of one poem 'The Praise of Virginity...' (101.19). Desportes is frequently translated more or less literally as the "Those eves which fet' (76.22) and "Like to a Hermit poore in place obscure (77.24) - this generally attributed to Sir Walter Raleigh. Ronsard is plundered by the author of 'Would I were changed' (81.16), and the translation is duplicated by Lodge in Phillis. It seems a safe generalization that majority of the poems in the "nest" are either translations or adaptations from French or Italian. There is hardly much need for special hunt for sources : merely a casual glance through Petrarch, Desportes, and Ronsard can bring to light enough evidence. "Like Tottel's Miscellany, The Phoenix Nest was inspired by continental writers" - a fact not heretofore much noticed. 21

As in the near contemporary "Cowre" much interest is evidenced in the "nest" in the employment

21. Rollins ed. Introduction, PP. XI to XII
of tropes. A rough look is sufficient to catch at the frequency of the use of rhetorical figures. The stress from dictional matters was now shifted to figures of speech. In the circumstances it is logical because with the progress in verbal improvement and refinement of a language, embellishment or alliteration etc. must give way to figurative use of expression. When the 'bowre' and 'the Nest' came out literary activity was on the high tide of Renaissance. The use of figurative language had become natural. The vernacular had shed its mechanical trappings and had acquired the qualities of fully developed language capable of the highest flights of imagination.

Sister quoth one, how shall we spend this day? (eroteme
Parison
Devis (quoth she) some pretie merie jest:
Content quoth one, beshrew them that say nay (prosonomasia
Some purposes or riddles I think best:
Place
Riddles cried all, and so the sport begun:
Paroemion
Forfet a fillap, she that first hath done
P. 25. Whose riddling sports in order as I can, anadiplosis) I will recite, and thus the sport began.

P.27 (Ecphonesis traductio, Syllepsis) Oh flowre of flowres, that yields so sweet a scent:

antimetabole) Oh sent so sweete, as when the head shall misse:

Oh heavens what hart but that will fore lament:

God let thee spring, and flourish to each hour,

anti-the-ton) As that our sweetes may never turne to soure.

epiphonema

P.44 (Excellent ditties of diverse kinds)
tautologia) I faine to smile, when as I faint for fear (Prosonomiasia

I dreame on joy when as I doubt for woe;

Anaphora (antistrophe

I burne in fire, yet still approach it near:

I like of mirth, yet will no solace know:

(antistrophe

I see content, yet never cease to sigh:

I live secure, yet danger passeth nigh.

The entire stanza is built on the figure, anti- the
-ton. Other subordinate figures of speech have been named on the side-margins. Besides these Anaphora and antistrophe combine to make the intricate figure, symplece.

P. 45, gives us the same figures and combination of figures as the above. The point to note is that such intricate figures as the symplece are very rare in the earlier miscellanies, and the use of such figures of rhetoric is the mark of advancement that the vernacular had registered in expressive qualities. Other point of note is that the use of the figurative expressions is the indication of the continued consciousness for moulding the vernacular into an adequate means of expression even at this stage when the vernacular had already become capable of giving vent to all kinds of emotional and imaginative needs as the great out put in the various contemporary literary fields proves. So much, heaving care for the importement of the vernacular weighed with the poets and writers all through the sixteenth century?
To come the passage on P. 45:

I catch at hope, yet over-take it never:
I feed on thought, yet thought doth force me:
I crave repose, yet find disquiet ever:
I scorn advice, yet counsel is my friend:
I will be free, yet feed on servitude still:
I honour wit, yet feed on foolish will.

P. 93.  Virginitie resembleth right the rose,
(Paroemion)
That gallantly within the garden grows,
(Paroemion)
Whilst in the mothers bodie it doth stand,
hystemon proteron) Of nibbling sheep untoucht, or shep­
herds hand.
The air thereon, and rudie morne doth smile,
polyndeton) The earth and waters, favours it that white,
Brave lustie youth, and in-a-ord Dame,
Even so doth age, and temples crave the same.
But when from naturell stalk, it is removed, (rebus)
And place where it, so highly was belou'd.

It is easy to see that the whole poem is in the
form of extended comparison between virginity and rose.
The figures noted in the margin add to the rhetorical
richness. Limes 20-25 on page 72 beginning 'Loe thus I
live....' is typical of the marching figures that occur
in The Phoenix Nest. 'By dey I freeze, I frie, I wish, I wait' contain antitheton and the figure of asyndeton.

The mannerism of the emphatic repetition of the personal pronoun "I" occurs on page 72 line 12: I am ordained I. This mannerism, in all probability started with Wyatt and became a favourite linguistic scheme with the poets in the 16th century. Other poets who employ this rhetorical term as illustrated by Rollins are: Tottel's Miscellany P. 90 "I cannot, I no, no, it will not be"; Nicholas Breton in A Flourish upon Pancie (1582, ed. Park, P. 104) "That what to doo, I know not"; Two Gentlemen of Verona (viv, 132) "I care not for her I" and 'The Gorgeous Gallery' P. 86, line 27.

The age which delighted in ingenuity naturally found trick poems to its liking; hence the common currency of such poems in the Elizabethan period. For instance, in 'Church-yard's Challenge' 1593, (pp. 215-19) there is a poetical composition, without other title than the heading. "This is to be read five waies". A poem

dating about 1596 may profitably be cited:

The luck, the life, the loue
That some, that most, that all
Do wish, do seek, do prove
Doth hit, doth holde, doth fall
By force, by fear, by fate
To soone, to long, to late.

The "Nest" poem (No. 79.28), No. 48 of the Bowre, whose first stanza, to quoted again, is sufficient to indicate the technique:

Her face, her tongue, her wit,
So fair, so sweete, so sharpe:
First bent, then drew, then hit,
Mine yeaye, mine eare, mine hart

is the most noteworthy of such poems, perhaps. "This worthless poem of mechanical fustain" tells Rolls, "in the Phoenix Nest" was one of the most popular. Nor its popularity should surprise us. Virtuosity, ingenuity, skill were the marks of the power of the intellect of man. And the power of intellect or the

23. Vide Note 14 above.
24. cf. Muxton J. The Elizabethan Taste Introductory P. 27
power of reason constituted man's higher position in the scale of existence. The more man could distance himself from the lower creatures, obviously, by the display of genius, the nearer he was to the gods.

Curious dresses, intricate hair-styles, pictures of animals etc. made of cakes & sweets at dinners, fantastic tapestries, complicated building designs etc. etc. pleased the Elizabehitans because they manifested man's intellectual stature. The same impulse was manifested in the puns, verbal embellishments and rhetorical patterns and in the ingenuity of such poems as this widely known piece of poetry. Another delightful example is No. 36.2. "This pleasant little poem is based upon a chess-game, an idea that had been more or less commonplace since use in Chaucer's Book of the Duchess, lines 617-686". Surrey's poem beginning 'Although I had a check, to give the mate is hard" is another earlier example of such a poem.

Although according to the recorded evidence 'The Plowre' and The Phoenix Nest perhaps were not
frequently published. There are signs that both the miscellanies were popular. For one thing the 'Bowre' reached at least a second edition in six years' time; for another, four of its poems (Nos. 5, 15, 47, 50) were taken over by England's Helicon where the pastoral note made them appropriate, and where on the strength of Jones' title-page, they were signed with Breton's name. Again Thomas Heywood admired No. 46 so much that he re-wrote it as a song for his play, The Fair Maid of Exchange (1607). Years later, in 1639, Samuel Pick borrowed Nos. 15, 31, and 54 for inclusion in his own verses in Festum Voluptatis; or, The Banquet of Pleasure. In company with the "Arbor" The Britton's Bowre of Delites helped Breton attain his place of high distinction in Elizabethan critical works. On the score of this fact Francis Meres, in Palladis Tamia (1598), classed him as one of the best English lyric poets along with Daniel, Drayton, Spenser, and Shakespeare. However,

25. Rollins Introductions to both the editions of the two miscellanies "Nest" PP. XII to XIII "Bowr" P. XXIV
the first definite reference to the 'Bowre' is distinctly and unwarrantably hostile. Thomas Nash, in his introduction to Sidney's Astrophel and Stella 1591, remarks "Gentlemen... that have seen Pan sitting in his Bower of delights, and number of Midasses to admire his miserable horne-pipes, let not your surfeited sight, now come fro such puppet play, think scorne to turn aside in this Theatre of Pleasure".26

But the "Bowre" deserves better attention.

"It is sorare, so interesting, and so pleasing a book!"

'Regarding' The Phoenix Nest Rollins believes that it was popular though it was published apparently only once (1593). Other editions might easily have been published after the first without leaving any trace. That it was widely read is proved by plain evidence. There are, for instance, numerous manuscript copies of single poems taken from the book. J.C. seems to have read it carefully, for he introduces many reminiscences

27. Rollins ed. "Nest" Introduction P. XII.
of it in his *Alicilia* (1595). The printer of Spenser's *Colin Clout* used it as a copy from which to set up his texts of the last three *Astrophel* poems at the end of *Colin Clout*. From it the compiler of *England's Helicon* borrowed nine poems (one of them twice), and debased his text by introducing verbal corruptions as well as an artificial pastoral tone. These are the poems referred to: 54.19, 61.2, 87.7 (two copies), 69.7, 70.6, 77.6, 98.14, 103.2, 105.32. From it, too, the editor of *A Poetical Rhapsody* (1602, 1608) borrowed two poems (79.28, 98.14); while *Le Prince d' Amor* (1660, 1669) borrowed three, 78.10, 29.28, 99.14. The *Arbor of Amorous Devices* (1594) allegedly under the authorship of Breton owes its birth to the "Nest". In all possibility it was brought out by Jones on account of his envy roused by *The Phoenix Nest*. 