No other miscellany is so exclusively dominated by a single theme as the *England's Helicon* (1600).

It has been suggested that printer-publishers under competitive pressure, after Tottel, started specializing with the 'miscellanies' by choosing poems with a single dominant subject-matter in one collection.¹ The circumstances of the publication of *England's Helicon*, however, point that rather it was the practice of John Bodenham to patronise publications with a single-ruling idea that determined the theme of *England's Helicon*.²

Nicholas Ling edited the *Helicon* under the supervision of John Bodenham. Like each of the curious commonplace books done for Bodenham each dominated by one subject-matter, this collection contains poems

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¹ Maurice Evans: *The English Poetry in the 16th century*, Chapter II, P. 2a
² cf. Dickey, op. cit. P. 47
which are all 'Pastorals' in the looser sense of the
term. Lin': 7 sometimes altered amorous poems to make
them accord with the pastoral scheme. Poems which were
never written with shepherds in mind, receive new titles
and sometimes new speakers or even new lines which make
them suitable for a pastoral anthology. 3

The collection is "the greatest store-house
of Elizabethan pastoral lyric". 4 It was possible for
the compiler to make it the best collection wherein the
concrete results of the pastoral fashion of the 16th
century might be examined, because he had under survey
the whole body of Elizabethan literature, from Tottel's
Miscellany on down to the end of the century. The compi­
ler selected poems from translated pastoral romances
(Montemayor's Diana translated by Brotholomew Yong),
from original romances in English (Sidney's Arcadia,
Green's Menaphon, Lodge's Rosalynde), from the song–

3. Ibid.
4. Hallett Smith: Elizabethan Poetry, Chapter I
   P. 19
books of Byrd and Morley and Dowland, from plays, from other anthologies (The passionate Pilgrim 1599), and from manuscripts.

The volume has remained popular from 1600 to the present time. It contains poems from among the authors like Anthony Munday, a friend of Bodenham; Thomas Lodge, Nicholas Breton, Robert Greene (works of whom Ling had published), Michael Drayton (a personal friend), Sidney, Spenser, Marlowe, Barnfield, Oxford, George Pede, William Browne, Thomas Watson and Shakespeare. So of Ling's authors, identified only by initials remain uncertain, "but scholars generally credit Edmund Bolton with five superior lyrics, though his name appears below only one" (A Sanzon Pastoral in Honour of Her Majesty' P. 35). The largest contributor is Bartholomew Young with twentyfive translations from Montemayor's Pastoral romance, Diana. He is followed by Sidney with fifteen, Lodge with fourteen and Breton with

5. Rollins II PP. 3-4.
6. Dickey, op. cit. P. 47
eight. If not chosen in the proportions a modern collector might choose, the list reflects the editor's good taste and wit within the limits imposed by the pastoral theme; and, Rollins aptly comments that it would be hard for anyone to compile a better anthology of the period without lavish use of Shakespeare and Jonson.

In view of the pastoral being a literature of escape; it may be surprising to find Ling taking pains to collect a large volume of pastoral verse in "an age of sea dogs and explorers, of courtiers and usurers, of magnificent Leicester, dashing Essex, and staid Burleigh". In this connection it is of significance to note that the proportion of pastoral verse to other kinds of poems in Elizabethan poet conventionally began, as Virgil had done, by writing pastoral poetry and since all poets begin but few continue to write.

7. Ibid.
8. Vide Note No. 5 above
9. H. Smith, P. 1
But the real cause was that the convention of pastoral satisfied certain sure tastes and met some definite needs of the age and that Elizabethan England saw a meaning in the pastoral. 10

Hallett Smith 11 in his solid study affirms that the age certainly saw a meaning in pastoral and the meaning constituted a positive ideal of the time.

It was an ideal of the good life, of the state of content and mental self-sufficiency which had been known in classical antiquity as 'otium'. The revival of this ideal is a characteristic Renaissance achievement; it would have been impossible in the Middle Ages, when time spent in neither work nor communion with God was felt to be sinful. By projecting this ideal, poets of the age of Shakespeare were able to criticise life as it is and portray it as might be.

Of the many reasons why the conception of the Shepherd's life captured the imagination of the Renaissance, the most general and the most obvious is to be

11. Here the narrative regarding the historical background of the Pastoral Ideal is an adaptation from H. Smith, op. cit. Pp. 2-10.
found in the Bible. In Genesis, the first great event after the fall of man is one which involves a shepherd; it is the story of Cain and Abel. Moreover, David perhaps the most romantic figure in the Old Testament, was a shepherd as well as the principle poet and singer of songs among the ancient Hebrews. In the New Testament there is the central pastoral imagery of Christ the Good shepherd; and of course the episode of the shepherds hearing from heaven the good tidings of Christ's birth.

Characteristically, the Renaissance mixed examples of the shepherd from Greek and Roman tradition and history with those from the Bible. In Mantuan's seventh eclogue, Moses and Apollo are mentioned in pastoral roles. From the classical times came the story of Paris, the son of Priam, king of Troy the most famous of all classical shepherds because from his actions sprang the whole epic narrative of the siege of Troy.

14. H. Smith, P. 4
The story of Paris is admittedly one of the great stories. It reflects, as a matter of fact, much of the Elizabethan attitude about the meaning and significance of Pastoral in the poetry of the age. \(^{14}\)

A king's son, living as a shepherd, is in love with the nymph Oenone; how he is chosen to be the umpire among the three goddesses, Juno, Venus, and Pallas Athena, to decide which of them deserves the golden apple inscribed "For the fairest"; how he decides in favour of Venus and is given as a reward the love of the most beautiful woman, Helen; how he deserts Oenone, brings Helen to Troy, and precipitates the Trojan War with all its consequences. This plot for its various treatments, ancient and modern, was one of the foremost stories present in the imagination of the Elizabethans. \(^{15}\)

To the Renaissance Paris' mistake was intended as a powerful warning. In the treatises on the

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14. H. Smith, P. 4
15. cf. Ibid.
instruction of nobility, the judgment of Paris story is represented as the choice which must actually be made by the young man deciding upon a course of life.\textsuperscript{16}

The shepherds and shepherdesses in Elizabethan pastoral poetry often allude to the Paris story or compare themselves with figures in it. In \textit{England's Helicon} "Philsiades Loue-call to her Coridon, and his replying" by "Ignoto (PP. 90–2 Bullen, No. 70 I Rollins) is an example. Paris for the Elizabethans was the archetype of the shepherd and all the aspects of the story were common currency of the time.

As the shepherd is not motivated by ambition or, greed, being free from these two common human passions, he enjoys "content" or the good life. Elizabethan pastoral poetry is essentially a celebration of this ideal of content or otium. The state of content enjoyed a freedom, not only from ambition or greed, but from the vicissitudes of fortune. The popular

\textsuperscript{16} G.B. Nenna: \textit{A Treatise of Nobility}, trans. William Jones, 1595, Sig. H. 3.
tradition of the fall of princes, represented in Elizabethan literature by the Mirror for Magistrates and the poems added to it, had stressed ominously the dangers in the turn of fortunes Wheel. The poetic tragedies of the Mirror supported, negatively, the same ideal as celebrated by the Pastoral. In order to respond adequately to the appeal of the Elizabethan ideal of the mean estate, content, or otium, it is necessary to feel the force of its opposite, a form of ambition which the 16th century called most commonly, the aspiring mind; And the central meaning of pastoral is the rejection of the aspiring mind. The shepherd demonstrates that true content is to be found in this renunciation. Sidney expresses the preference in terms of contrast between pastoral and court life:

Greater was the shepherd's treasure,
Then this false, fine, courtly pleasure.

The question of moral validity of pastoral life when:

17. Smith, op. cit. P. 9
18. Smith, op. cit. P. 10
compared with life at court is not difficult to answer. The long tradition of dispraise of the court is always, by implication or by direct statement, an endorsement of the pastoral life. But there is a more difficult question when the alternatives are the quiet, retired life of the shepherd on the one hand or a mission of chivalric and honourable achievement, on the other. The pastoral romance, both in Sidney and in his sources like Montemayor's Diana, mingles pastoral and heroic elements. The question of the relative value of the two kinds of life is naturally raised. It is also obvious that pastoral and heroic put a different light upon the feelings of love; these might or might not be a detriment to the heroic life, but they are sanctioned in the world of pastoral. Nevertheless, as the climax and goal of a life of heroic effort there is a state of heavenly contemplation not too different from the state of mind of the pastoral ideal, the pastoral life is reconcilable some how with the code of chivalry and
honour, even though its emphasis is different. 20

Not at much distance from pastoral is the Horatian praise of the country gentleman's life, of which there are many examples in Elizabethan poetry. Wyatt's first satire, a translation of Alamani, and later, in continuance, Thomas Lodge's "In praise of the Countr耶 Life", a translation of Desportes, are typical. Related to this type of thought is the theme of the Golden Age.

"The theme of the Golden Age is one of the great commonplaces of Elizabethan literature". 21 It was especially popular among the stoics and it was congenial to stoic thought because it explained the Law of Nature as a survival form the Golden Age.

The creation of an Arcadia which is primitive and pastoral, which may identified with the early period before the birth of Jupiter, and which finally is a

21. "It was especially popular among the stoics, and it was congenial to stoic thought because it explained the Law of Nature as a survival of the Golden Age." H. Smith P. 13
country located not so much in central Greece as in some Utopian space, is a result of the work of Polybius, Ovid, and Virgil. Spenser in the Proem to Book V of The Faerie Queene follows the convention of idealizing the Golden Age. The first information given the audience about the pastoral atmosphere in Shakespeare's As You Like It compares pastoral life to the Golden Age, (I. i, 109-14).

The identification of the pastoral life with the conditions of the Golden Age was natural enough. One was a criticism of life by means of adopting the point of view of its simplest and purest elements; the other was a criticism of the present way of life by describing an ideal past.

George Puttenham feels (The Art—PP. 37-39) not incorrectly that the pastoral lyric comes down from "the first idle wooings", "the first amorous musicks". Pastoral accordingly was considered the earliest

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form of poetry and would be the natural expression of the earliest blissful age. The Golden Age associated with pastoral was supposed to have been an age of free love. It is so celebrated in a song from Tasso's *Aminta* which Samuel Daniel translated under the title "A Pastorall".

H. Smith illustrates that love in a pastoral environment is first exploited in the second century Greek Romance, *Daphnis and Chloe*. It is the only one of the Greek romances which is pastoral in character, and it is the great forerunner of the Renaissance pastoral romances of Sannazarro, Montemayor, and their many imitators. And there was an Elizabethan translation of *Daphnis and Chloe* by Angel Day from the French of Jacques Amyot in 1587. Day's version, noticeably does not include the more salacious part of the Greek romance, substituting instead pastoral lyrics and inserting a pastoral praise of Queen Elizabeth under the title

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24. Ibid.
25. H. Smith. P. 16
"The Shepheardes Holidaye". Day's language is often colloquial and vivid, especially in descriptive scenes, but his tone is softened and sobered; the conscious absurdity and the conscious aphrodisiac quality of the original are quite lacking.

The innocent and naive, but pagan, lover immediately calls to mind such figures as Shakespeare's Adonis and Marlowe's Hero and Leander. Marlowe especially may have been influenced by Daphnis and Chloe; but the significant point here is that pastoral is touching the boundary of still another literary genre, that of Ovidian mythological poetry—surely another important vein of poetic thought in the Elizabethan age.

However, the general tendency of English pastoral literature was to subdue the sexual element and make the love scenes romantic and innocent. England's Helicon fully bears out this characteristic. It is worth remembering that the innocence of rustic lovers is not exploited for the superior feeling of more worldly readers.

26. Ibid.
27. Ibid.
what humour there is develops from gentle satire of rude and boorish characters. The love is generally idyllic; setting, timeless and remote.

It is the quality of the element of love in pastoral romance that it works in two directions toward lyric simplicity and toward plot-complication. The events of pastoral plot—usually come from outside and are not the result of the lovers' characters. There is nothing complex about the course of love itself in the pastoral plot. Fortune and villains provide the difficulties. Love expressed as emotion in a pastoral is simple and lyrical.

Pastoral emphasises the uncertainly of love—i.e., it agrees with the general Elizabethan view of love. Lovers are subject to the whims of fortune, but there is no blame imputed to any one for falling in love. It is irrational but unavoidable. The lyric accepts the fate of love but complains at its sorrows just as it rejoices at its pleasures. "Since that in love there is no sound /

28. Ibid. P. 17
of any reason to be found" is a basic assumption.  
Lotse is simple in essence, but the variety and complexity of its consequences make for a total paradox. Though there is no iota of reason in love, the lover invariably reasons about it. Another aspect of pastoral love is the contrast between the direct, personal, subjective expression of the feeling, seen in some other way, reflected as in a mirror. There is an absence of consciousness in such *detices* which makes the paradoxical effect possible.  

As is natural, the ancestry of much pastoral poetry has something to do with its quality. The primitive song-and-dance games of the countryside, which often kept the colour of their native surroundings, were in large part wooing ceremonies or complaints of the rejected lover who wore willow at the wedding and was expected to display his sorrows to heighten the merriment of the occasion. There were also celebrations of the beauty of the shepherdess who was crowned queen

29. Monte mayor's *Diana* trans. Young, Sig. D5r
Quoted Smith, H. P. 17.
30. Ibid.
of the May. These popular customs were beginning to die out in Elizabethan times, or rather to be relegated to the use of the children. But the courtly vogue, picking them up, made of them something both sophisticated and naive. There is an awareness on the part of the Elizabethan poet of pastoral that he is exploiting a quality which works in two ways, at once distant and familiar. 31

This combination of "distance" and familiarity, of formalism and freedom, gives the Elizabethan love-lyric and the song of good life their characteristic tone. 32 Their "Elizabethanness" - that quality which makes them popular in anthologies, which permits enjoyment of them without any concern for the authorship - derives from this suspension.

The famous commentary of the mysterious E.K. on

31. C.R. Baskervill, The Elizabethan Jig (Chicago, 1929
   Chapter I. Quoted Smith, H. P. 18.
32. Smith, H. PP. 18-19
the eclogues of the Shepherds made rhetorical expression and the eclogue synonymous. Before Spenser, Turberville, particularly, had used eclogues for stylistic refinements. But pastoral lyric is a somewhat different matter. The eclogue might embrace a larger canvass of various themes, but lyric in pastoral is almost always concerned with love. It distills emotion from an ideal of content and good life and is the purest of the pastoral forms. For its primitive ancestry and its association with the shepherd who are a rude and uncouth race, pastoral lyric as a rule of decorum is written in "low" style. Its diction obviously is unpretentious, colloquial, simple; although inclined to the archaic. Clearly, ornateness is foreign to it. But as it is apparent from the above history of the development of the pastoral, it "usually deals with love at a relatively courtly level, the language, though obsolete, is genteel and literary". 

33. Smith, H. P. 31-63.
34. Smith, H. P. 31.
35. cf. Rubel, P. 144, 152 Chapter X Pastoral Poetry.
diction has been compensated by the use of figures of speech which from about 1570s were being relatively more favoured in literary circles. Apart from the accomplished use of figures of speech scattered examples of archaisms mannered rhetorical terms—particularly of paroemion and prosonomasia—give distinction to the style. What is most happy thing about the Helicon is the integration of the plain and eloquent traditions. The sixteenth century lyric, in some poems here a achieves its noblest effects. The lyric finally has moved away from its mechanicality, rhetoric and, merely technical preoccupations to accomplish effects which are truely poetic.

The profusion of the artful interweaving of rhetorical figures is the proof of the poetic excellence of the contents of the collection. So general is the employment of figure's of speech that examples can be pointed out by choosing pieces of verse from anywhere in the collection. As greater dexterity in the use of

36. Rubel, PP. 275-276
artful rhetorical devices points to the greater poetical powers; major poets show their excellence in the accomplished employment of figures here which are of elaborate and intricate character. Consequently rhetorical terms like the 'anaphora, synoene-mia, place hirmus, merismus, synathroesmus are comparatively more frequent.

Astrophel's Love Is Dead (Pages 23-25) is by Sidney and one of the most celebrated. It well illustrates the abundance of figurative terms.

Ring out your bells, let mourning shows be spread,

For Love is dead (epimone, ecphonesis
All Love is dead, infected (place
With plague of deep disdain, (alliteration
Worth as nought worth rejected, (syllepsis

And faith fair scorn doth gain. (antitheton thoton)
From so ungrateful fancy,

From such a female frenzy ;
From them that use men thus, 'epimone
Good Lord deliver us ;

Weep, neighbours, weep, do not hear it said
That Love is dead? (epimone; erotema

37. Rubel, P. 51
His deathbed peacock's folly,

Anaphora His winding sheet is shame, (prosonmasia
His will false-seeming holy (synociosis
His sole exec'tor blame, (rabbat

From so ungrateful fancy, !
From such a female frenzy, ! epimone
From them that use men thus!

Good Lord deliver us!

Let dirge be sung and trentals richly read,

For Love is dead! (epimone
And wrong his tomb ordaineth,

My mistress' marble heart:
Which epitaph containeth,
Her eyes were once his dart

Anaphora From so ungrateful fancy!
From such a female frenzy, epimone
From them that use men thus!

Good Lord deliver us!

ecpho- / Alas I lie, rage has this error bred,
nessis
Love is not dead. (epimone

anad- / Love is not dead but sleepeth
plosis In her unmatched mind:
Where she his counsel keepeth
Tell due desert she find.
Therefore from so vile fancy,'  
To call such wit a frenzy,  
Who love can temper us,  
Good Lord deliver us  

Another poem "A Pastoral of Phyllis and Corydon" illustrates the same consciousness for finished style by the use of figurative terms. This poem has not the nervous and elevated style as the above but it is a dainty and accomplished work with a touch of the airy.

On a hill there grows a flower,  
cacosynthetion  
Fair befall the dainty sweet place  
By that flower there is a bower, (internal rhyme  
Where the heavenly Muses meet. place

In that bower there is a chair,  
Fringed all about with gold;  
Where doth sit the fairest fair, (traductio alliteration)  
That ever eye did yet behold.  
It is Phyllis fair and bright, (cacosynthetion  
She that is the shepherds' joy;  
anaphora)  
She that Venus did despite,  
And did blind her little boy. (antanomasia
That is she, the wise, the rich, (synonymia
anap-
hora)
That the world desires to see;
This is ipsa quae the which (soraismus
There is none but only she.
Who would not this face admire?
Who would not this saint adore?
Who would not this sight desire,
Though he thought to see no more?

Oh, fair eyes yet let me see
One good look, and I am gone;
Look on me, for I am he,
Thy poor silly Corydon.
Look upon thy silly swain;
By thy comfort have been seen
Dead men brought to life again.

Thou that are the shepherds' queen,
Ration)

Poem on page 242, An Excellent Sonnet of a Nymph, by
Sir Philip Sidney is centirely made up of brachylogia.
The poet seems to derive pleasure from the prolonged use
of this rhetorical figure and, the show of his terrific

(P. 49-50)

N. Breton.
vocabulary. The sonnet is nothing short of a piece of mechanical verbal firework. Yet it is... "Excellent". Excellent yes. So much joy did the Elizabethans get from the use of rhetorical devices and verbal rigmarole: it demonstrated to them the expressive powers of their mother tongue. 38

Among Ling's happy discoveries are the elaborate stanzas by Edmund Bolton entitled "A Paleinode" (P.25). It is another rhetorical arabasque. The intellectual content does not amount to much. Verse is leisurely and artificial. Series of ideas and images are held in suspension until the end, so that the reader may fit images with verbs of action in various combinations:

phora

As withereth the Primrose by the river, paro-

As fadeth sommers-sunne from gliding fountains; emion

As vanisheth the light blocone suggle ever, emion

As melteth snow upon the mossie Mountaines, paro-

asynedeton) So melts, so vanisheth, so fades, so wins, 

synonymia) The Rose, the shine, the bubble and the snow, 

brachylogia) Of praise, pomp, glorie, joy(whicb short life gatheres) 

epitheton) fair praise, vain pomp, sweet glory, brittle joy.

The withered primrose by the mourning, river, 

The faded sommers-sunne from weeping mountains: 

The light-blown bubble, vanished forever, 

The molten snow upon the naked mountaines, 

Are emblems that the treasures, we up-lay, 

Soon wither, vanish, fade, and melt away. 

The repetition of the words and phrases (of the octave in the sestet here), instead, of being felt as monotonous and a sign of the poverty of language, was thought to be a structural scheme conducive to coherence.
of different parts of the poem, by ecloan-\nuo and rhythmical parallelism as well as, a method to elicit different shades of meaning from the same words. 39

As stated above; owing to its ancient ancestry, unsophisticated nature of the shepherds and the rural atmosphere the pastoral took over archaic colouring. Hence the appropriateness of the use of archaisms.

It is certainly not difficult to point to the archaic words in the 'Helicon'. A very cursory glance may light upon the following instances: ekesyfere (P. 56), besprent (P. 57), impierce (P. 64), berent (P. 68), sheen (P. 70), kine (P. 84), sauncing (P. 106), Passen (P. 253), Titan (P. 52), Tempe (P. 82), Nisus (P. 33), fautrix (P. 93), Ver (P. 253) are examples of cacozelia.

Though the miscellany contains a large amount of fine Elizabethan verse at its happiest, old habits

of versification and thought (as in all other Miscellaneies) persist. Apart from being remnant of the past such verse also points to the early ways of developing and improving the language; the ways that were never forgotten simply because the psychology of the refinement and development of the mother tongue was a part and parcel of the literary intention of the poets throughout the 16th century. Particularly the verse of Nicholas Breton and Barnfield is of the old type. Out of the eight poems by Breton, one is an old poulter's measure; and four are in the once popular fourteen syllable line. But Breton and Barnfield both improve upon the old practice of their predecessors. Breton breaks the monotony of the long fourteener by a pause in the middle and by introducing rhyming words at each pause—(internal rhyme). In his longer poems he uses rhyme royal and stanzas of six and eight decasyllables.


40. Cambridge History of English Literature Vol. IV
One 'estrif' by Barnfield btw between "conscience and covetousness" is in the medieval mode. Although his favourite is the decasyllable line there is a dignity and a sort of strength in it. It is skilfully managed in various stanza forms: sometimes in quatrain, (followed by couplet), and, sometime, in rhyme royal.

No other miscellany contains so much good poetry and typical Elizabethan lyric as England's Helicon, that is the reason of its celebrity. The success of this poetry is the result of the combination of the plain and eloquent styles. The refined simplicity of the diction is combined with various metrical and rhythmical forms. Plainness of the language has further been reinforced by figures of speech, and, both further, with complicated stanzaic devices and connotative effects. Discordant note is struck mostly by the mediocrity of Bartholomew Young who happens to be the largest contributor with his share of 25 poems. It is possible that he was a close
associate of Ling, the editor-compiler, whose considerations of friendship made him favour Young. Otherwise, in view of the good taste displayed by Ling in selecting poems for the 'Helicon', no other reason appears plausible for such a large mediocre chunk. As for other poems, for purposes of clarity, it would be easier, to talk of them as complaints, invitations, palinodes, love dialogues, blazons, and dance songs than to treat them heterogeneously.

More than any other kind of the poems in the collection, are complaints. In these poems mostly the shepherd himself is the speaker. The cause of the shepherd's complaint is of course always unrequited love, or a mistress who has proved fickle, and his sorrow is almost always reflected in the change made not only upon himself, but also upon his flocks, his dog and upon nature. The poem (Rollins 56, I) beginning:

My flocks feede not, my Eves breede not,

41. Dickey, P. op. cit. P. 47.

42. The appreciation that of the poems that follows is a summery of H. Smith's excellent analysis from Chapter I. PP. 19-31, Elizabethan Poetry.
This kind of complaint which serves as a description of the values in pastoral life by bewailing their loss.

The emphasis is not so much sentimental, in that sympathy is asked for the love-lorn shepherd, as it is pictorial, in which the merry-jigs, clear wells and happy herds are thrown into strong relief by having their basic attributes reversed.

Quite frequently some object of comparison is found, so that the rhetorical expression of the shepherd's grief can be saved for a climax. This principle of elonology is apparent in a fine lyric by Thomas Lodge:

(No. 58 I. Rollins)

A turtle sat upon a leafless tree,
    Mourning her absent pheare,
    With sad and sorrie chere.

The contrast of bitter and sweet is the complaining shepherd's constant theme; sometimes it is expressed more lavishly as by Lodge in a poem (No. 85 I Rollins) which
he himself described as Italianate in manner.

Sometimes the shepherd's complaint takes the form of a narrative and, is elaborated in such a way as to make the effect of a pageant or 'little-drama. In this case the pastoral element is likely to be mere stage-setting for the central situation, which derives from medieval allegory or Anacreontic Cupid-lore. A good example is Rowland's madrigal (No. 126 I. Rollins) by Michael Drayton.

Sidney was thought of as a writer who had lent seriousness and dignity to the pastoral mode. The best known of Sidney's poems in the collection is the already quoted (Ring out your belles, let mourning shewes be spread) which is an elaborately worked out subtle piece of poetry. (In specific terms there is nothing pastoral about the work). Sidney's characteristic touch and his skill in conveying a mood by indirection are best exemplified in "Astrophell the sheep-herd, his complaint to his flock" (No. 5 I. Rollins). It begins in the usual mood of the forlorn shepherd, telling his merry-flocks
to go elsewhere to feed so they may have some defence from the storms in his breast and the showers, from his eyes. The poet leaves the reader uncertain how to interpret this extravagant feeling until the shepherd states to the sheep the extent of his love in the way the sheep could understand.

Stella, hath refused me,
Stella, who more love hath proved
In this caitiff heart to be,
Then can in good eawes be moved
Towards Lambkins best beloved.

Sidney seems to be pushing homely pathos to the point at which it is felt as humour also, and the comic tone is underlined two stanzas later:

Is that love? Forsooth I trow,
If I saw my good rogue grieved:
And a help for him did know,
my love should not be beleued.
but he were by me releued.

Finally, at the conclusion, the identification of the shepherd's emotions with his pastoral environment, a
stock feature of the mode, is used for comic purposes. The complaints of the shepherd-lover are whimsically identified with the bleatings of his sheep.

The other kind of pastoral complaint besides that of the rejected shepherd is of course that of the betrayed or abandoned shepherdess. She is the Oenone of the Judgment of Paris Story. In England's Helicon, Oenone's complaint from Peele's Arraignment is the next but two of the last poems in the miscellany (No. 149 Rollins). There are half a dozen other nymphs' complaints in the book, of which the most interesting are Selvagia's song from Diana as translated by B. Young (No. 103 Rollins), (with its graceful return at the end to the chorus at the beginning,

It is not to liue so long, as it is too short to weepe.)

and, "Lycoris the Nymph, her sad song (No. 118 Rollins). The varied line-length of the second poem and its feminine rhymes suggest the fragility of the nymph and the insecurity she feels. And the poem progresses very prettily
from idyllic description through the rhetorical exclamation to the final taunt and pout, conveyed by the strikingly simple and direct language of the last two lines.

The above brief analysis of some of the 'complaints' illustrates clearly enough the rich results of the fusion of the elements of the 'plain' mode of writing and the several rhetorical schemes. The effortless, equable movement of the verse and fortification of sentence structure illustrate how far verse had moved from the rough and tumble of the early poulters and fourteeners. And the process continues in invitation poems, palinodes and aubades.

Some half-dozen of the numbers in 'Helicon' are invitations — a few of them the most attractive and famous in the volume. At its best, the invitation poem is simple in language and versification, preferring short lines and a direct rhetoric. The strategy of the shepherd is to call attention to the beauty and innocence of the pastoral setting and to use these qualities as arguments naturally reinforcing his simple desires:
Fair Loue rest thee here,
Neuer yet was morne so cleere,
Sweete be not vnkinde,
Let me thy fauour finde,
Or else for loue I die.

This poem (No. 74 Rollins) is by Drayton who well understood the art of securing a beauty and simplicity, almost impersonal. Passion and thought are carefully strained out. Like most 'invitation' poems it is self-contained and casts no oblique lights. The humours and sentimental attributes of the complaint are entirely lacking. The aubade and the May-morning song are cousins to it, but the clearest and simplest forms for this state of mind is the pastoral lyric of invitation:
(P. 196 Bullen)

Come away, come sweet Loue,
The golden morning breakes:
All the earth, all the ayre;
Of loue and pleasure speaks.

It may be safely claimed, that the most famous 'invitation'
Christopher Marlowe's "The Passionate Shepherd to his loue" (Rollins No. 137, Bullen P. 229) is not alone in
its class, even though it is superior to all of its kind. The greatness of Marlowe's poem is above controversy. Its superiority to all other such pieces of poetry consists in the completeness of its pastoral picture and its total identification with the state of mind which the pastoral lyric of invitation is intended to induce. It includes gowns, shoes, beds of roses, cap kirtle, slippers, and belt, all rural and simple, but rich and fine; more significantly, it includes the entertainments fit for the contented mind: to see the shepherds feed their flocks, to listen to the music of the shallow rivers and best of all to watch the shepherd swaines dancing and singing. There are delights to move the mind, and there is, of course, no ground for refusal to this invitation—(except the one given by Raleigh (P. 231 Bullen), that the pastoral picture assumes a youthful, single hearted, timeless world.

The extreme popularity of Marlowe's poem caused many parodies and imitations of it, one of which is No. 139 (Rollins).
The palinode, a song in rejection of love, is represented in England's Helicon by a few examples. One of them (No. 54 Rollins PP. 106-7 Bullen) is a definition of love put in such terms as to warn the inexperienced away from it. But a better example of the rejection of love is the well-known bellet of William Byrd, "Though Amarillis dance in greene" (Rollins No. 110, Bullen P. 186). It has a pastoral and rustic atmosphere, since the chorus to each stanza is humorously resigned exclamation, "Hey hoe, chill loue no more", and the second stanza begins "My sheepe are lost for want of foode".

It is interesting that there is so little of the rejection of love in the anthology. Perhaps a reason is that in the pastoral romances no shepherd ever cures himself of love by philosophy; it can be done only by magic or drug. Therefore, there is no tradition within this mode of a rejection of love, as there is in others. The Ovidian remedia amoris or the Platonic "Leave me, O love, which reachest but to dust" has no place in pastoral.
Two blazons—catalogues of the lady's beauties—one by J. Wotton (P. 82), and the other by Spenser (No. 6 Rollins) are noteworthy. Like all the blazons in the pastoral tradition J. Wotton's Daemetas, Madrigal in Praise of his Daphnis (Bullen PP. 32–34, Rollins No. 41) derives its effectiveness from its subdued tone and restraint. Spenser's blazon is the finest and most elaborate in all English Pastoral Poetry. It is of course Spenser's praise of Queen Elizabeth in April Eclogue of The Shepherds Calendar. Considered as a blazon, its structure and proportion are very impressive. The style itself is first established, as a "silver song", and the Muses are invoked for aid. Then comes the justification for the heightened praise: that the lady is "of heavenly race" and therefore without blemish. Within this framework, she is first presented as a picture; the following stanza forms a bridge from her physical beauty to her "heavenly haviour, her Princely grace", and this makes possible the association with her of the
sun and the moon in the two succeeding stanzas. The summary of this part is the line "shee is my Goddesse Plaine", and we are brought back to the lowly pastoral atmosphere by the shepherd's promise to offer her a milk-white lamb when the lambing season comes. The musical glorification of Eliza then follows, with the Muses trooping to her and playing their instruments, while the Graces (she herself making the fourth) dance and sing. The Ladies of the Lake then come to crown her with olive branches symbolizing peace, and this leads to the lovely flower stanza in which the Queene is again associated with the beauties of earth. As such she is to be attended by the "shepherds daughters that dwell on the greene", and we have the pastoral atmosphere reaffirmed. Finally, the attendant maidens are dismissed, with the quaint promise by the shepherd of some plums if they will return when he gathers them.

The most remarkable quality of the poem considered as a pastoral blazon is the firm and sure control the poet exercises over his transitions and harmonious
blending of many motifs. Classic myth, abstract divine qualities, the reality of earth, music, and colour—all are here. The poem has an organic motion, wavelike, easy, and natural. Its stability comes from its pastoral inspiration and method.

The gayest pastoral lyrics are the roundelays, jigs, and dance songs. England's Helicon exhibits half a dozen examples. Most remarkable are Spenser's (No. 111 Rollins, P. 39 Bullens) from the August Eclogue, Lodge's Corydon's Song "A Blithe and bonny Country Lasse (Rollins No. 81, Bullen P. 141) and by H.C. beginning "Fie on the sleights that men devise" (No. 118 Rollins). Spenser's is the best executed. Probably it was written to an already existing tune, "Heigh ho Holiday". The other two poems seem to be imitations because of the popularity and success of Spenser's poem. Their distinctive feature is the carefree spirit.

Two shepherds jigs, "Daemetas Iigge" by John Wotton (No. 28 Rollins, P. 65 Bullen) and "The shepheard Dorons Iigge (No. 32 Rollins, P. 70 Bullens) have the
same carefree spirit. The characteristic feeling is that of Wotton's first stanza:

Jolly sheepheard on a hill
On a hill so merrily,
On a hill so cherily,
Peare not sheepheard there to pipe thy fill,
Fill every Dale, fill every plaine:
both sing and say; Loue feeles no paine.

This atmosphere of merriment and naivete distinguishes some of the Helicon poems which are otherwise hard to classify, such as the pleasant narrative poem of Nicholas Breton's "Phyllida and Coridon" (No. 12 Rollins, P.40 Bullen) which merely relates, in short lines appropriate to the fresh and simple feeling of the poem, a pastoral betrothal. Although this poem reads like a mere pretty narrative, it, too, was originally set to music and as a song in three parts was sung to the Queen Elizabeth by three musicians "disguised in auncient Country attire".

Sometimes the shepherd's complaint was transformed into a song, and, when the naivete was emphasized
and the chorus lines made prominent, something like a comic tone tempered the declaration of love. An example is *Helicon* No. 68 (Rollins (P.170 Bullen) by H.C.

The collection contains several examples of the song of good life to which reference has already been made. Not only that there was well-established convention of the song of good life, the editor probably was well-aware that some of his readers would tire of love songs and, decided to include in the anthology songs of good life. Examples of good-life in the *Helicon* are by Lodge (No. 10 Rollins) and by Byrd (No. 104 Rollins). Lodge's is a piece of poetry preferring the shepherd's life to that of kings and worldlings. Byrd's poem, mainly a blazon of the shepherd's mistress, begins with two stanzas on the good life, in which it is claimed that

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Good Kings haue not disdained it,
but sheepheards haue beene named :
A sheepe-hooke is a sceptre fit,
for people well reclaimed.
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The sheepheards life so honoure'd is and praised:
That kings lesse happy seeme, though higher raised.

Here it may be noticed that by now the poems of good life are differentiated from other poems in the volume only by the subject matter and not by the 'plainness' of style as it would have been in the early period. So much the distinction between the two styles has become indistinguishable by virtue of fusion.

In contrast to the psychologically and rhetorically complex love of the Petrarchan tradition, love in the pastoral world is innocent, chaste, child-like. The final lines of shepherd Tonie's The Shepherd's Son (No. 147 Rollins, P. 247 Bullen) may be quoted as typical:

Take hands then Nymphes & Shepheard's all,
And to this Riuers musiques fall
Sing true loue, and e chast loue
begins our Festiuall.

The Elizabethan view of pastoral is at once serious and gay. It emphasizes the value of otium and the mean
estate, and, possibly because a realization of that value produces a legitimate feeling of freedom, Elizabethan pastoral gaiety is natural, untainted, and harmonious:

Harke iolly shepheards,
harke yond lustie ringing:
How cheerefully the bells daunce,
 the whilst the Lads are springing?

Goe we then, why sit we here delaying:
And all yond mary wanton lasses playing?
How gailie Flora leades it,
and sweetly treads it
The woods and groaues they ring,
 loucly resounding:
With Echoes sweet rebounding.

With this note of Morley in The Shepherd's Consort (P. 252 Bullen) the reader of England's Helicon in 1600 closed the book.