This was the last collection of the miscellaneous poems in lyric before the death of Elizabeth, and the final of our series of the 'Miscellanies'. This anthology is the largest of the collections, save Tottel's. The first edition (1602) contained 176 poems which subsequent editions (1608, 1611, 1621) added to, dropped and rearranged so that readers would be tempted to buy what looked a wholly new production. At its largest the miscellany consisted of 248 poems in edition three (1611). Francis Davison, its original editor had hardly anything to do with the collection after its first or possibly second edition. The editor's own poems, in the miscellany number 82, to which he has added 19 of his brother Walter's. Of the 'various authors' 'uniden-

* References to page Nos. are from A.H. Jullen's edition 1890. (George Bell and Sons, York Street, Coment Garden, London).

1. "Collections of Songs and Sonnets" Chapter II P. 49 F. Dickey op. cit.
2. Ibid.
3. Ibid P. 50
-tifiable' as well as known, the known ones are Spenser, the Countess of Pembroke, Sidney, Thomas Watson, and Robert Greene.

That this was really a courtly collection is proved by the fact that Davison the editor himself belonged to the courtly class - he was the eldest son of William Davison, Secretary of State to Queen Elizabeth and was born in 1575. In the edition of 1611 appear two poems in Latin with translations by Charles Best from John of Garland's De Contemptu mundi. In the first edition there is a set of 'phaleuciaoks' (P.38-9) on the vanity of worldly wisdom; from the second edition verses of such type called "The Christian stoic" (P. 184) can be picked up. But one has to hunt for meditative verse on solemn themes in the plain - didactic mode.

The 'Rhapsody' is an 'eloquent' anthology.

Most of the verse is light. 'Skill and urbanity of many of the selections is unmistakeable. ' But the

4. A.H. Bullen Introduction l vi & l vii
5. Ibid
tone of much of the love poetry has become less aureate and more flippant'. 'The eloquent tradition has reached its final stage', tells Peterson; 'Given its controlling intention and the methods which from 1557 on had been in process of development, it can proceed no further'.

Maurice Evans states, "One has only to compare the simple songs and sonnets of which Tottel's Miscellany is composed with the variety of madrigals, eclogues, pindaries, anacreontics, epigrams and elegies which make up Davison's Poetical Rhapsody in 1602 to see how far poetry had moved'. It demonstrates how the imported models the ode, the elegy, the satire, the sonnet, the eclogue and the heroic poem were all absorbed into the English tradition in a surprisingly short time.' It was an epitome of, and a fitting conclusion

6. F. Dickey op. cit. 50.
7. Peterson : The English Lyric From Wyatt to Donne, The Late Elizabethans Chapter V P. 211.
to, the poetical activity of the sixteenth century".  

The verses are of very high quality metrically, and there are experiments in classical metres, including phaleuciacs, hexametres sapphics, and elegiacs. "Accord­ing to the title-page it has 'Diverse Sonnets, Odes, Elegies, Madrigalls and other poesies, both in Rime, and Measured verse'.

The 'Rhapsody' was originally entered as 'Pastoralles and Eclogues Odes and Madrigalles'. This title probably was given due to the great vogue of the pastoral at the time, and the practice among the miscellany editors to link their collections with the memory of Sidney, the shepherd whose prestige as patron and path finder was unrivalled and the editors felt that they would be failing their readers if they did not set in the front of their collections some new poem of Sidney's as yet unpublished, or at least an elegy in his honour. Davison himself refers in the title-page to

10. Dickey, F. P. 49.

11. Quoted by F. Dickey op. cit. P. 49

12. Cambridge History of English Literature Vol. IV.
'Two Pastoralls, made by Sir Philip Sidney, never yet published'. There might be the additional consideration on the part of the editor that 'by this device we could whet the appetite of the prospective buyers'.

An outline of the contents of the collection attests to the variousness of the lyric forms that were composed in that wonderful age. And this variety of forms is one of its interesting features. The collection is dedicated with a sonnet to William Herbert, Earl of Pembroke. John Davies' poem is the first one in the volume. The "Lie" allegedly by Sir Walter Raleigh is the next to follow. Then there are pastorals by Sidney, referred to in the title-page, and the following dialogue between Thenot and Piers, attributed to Mary, the famous Countess of Pembroke, supposed to have been written by the Countess to welcome Queen Elizabeth at Wilton in 1599. Pages 42 to 88 are devoted largely to poems in the pastoral vein and pages 84 to 101 are

conered chiefly by translations and adaptations. The poems after page 101 to the end of the first volume "appear to be by Francis Davison." To Walter Davison probably belong all the poems on PP. 1-20 in volume I. W. Davison's poems are succeeded by ten sonnets (PP. 21-29) by Thomas Watson. In Vol. II from page 31 to page 97 are poems that are ascribed to the mysterious A.W. and to this group by A.W. are added "Divers Poems of Sundry Authors" from P. 98 onwards. Mr. J.M. Thomson has shown that several pieces in Vol. II (PP. 179-181 & PP. 183-187) are borrowed from Luigi Groto. One Sonnet (Vol. II P. 183) is from Petrarch and another from Marot (II. P. 184).

At other scattered places, too, poems by the Davisons occur. But the most interesting and baffling and one of the largest contributor to the "Rhapsody" is A.W. Mr. W.J. Linton remarks, 'A.W. has baulked all inquiries. Not meaning disrespect to any, one can hardly refrain from observing that A.W. might hide

15. Ibid.
Anonymous Writer". The suggestion deserves consideration. But we are confronted with the fact that the second edition changed the words "some written by my dear friends Anonymoi". This alteration prompts one to inquire whether all the poems attributed to A.W. in Davison's MS list are by the same hand or whether they are by a company of Anonymous Writers. The poems ascribed to A.W. are of varying degrees of merit. There seems to be no reason for supposing that they are not all by the same hand. Davison may have altered "Anomos" to "Anonymoi" from the fact that, though most of the unsigned pieces in the "Rhapsody" are by A.W., some belong to other writers. 17

When all is said, if all the poems ascribed in the Miscellany belong to him, he is a writer of astonishing variety. "A.W." it seems, began to write when Spenser Dyer, and others were engaged in their crusade against rhyme. His use of unrhymed metres shows that he was for a time under the spell of the reformers. 16

16. Ibid. IXXIV
17. Bullen, Introduction P. IXXV
But he found as they found, that these metrical innovations were unprofitable, and he returned to the use of rhyme \(^{18}\) wherefore we have poems of much interest and fine quality.

The contents of the 'Rhapsody' prove that it is no less concerned with the refinement of the mother tongue than the other miscellanies. The stress as regards the expressive powers of the language is largely on the figurative, metrical, and imitative means. It is interesting that the experimentation to make English a fit instrument for literary activity to rival the great literatures of the continent seems to have not stopped even when the language had developed mighty expressive potential - and really great works, to set by the great classics, were being produced in England.

The Eclogue on Sidney's death and the eclogue "Concerning Old Age (I. P. 76) both appear to have been written under the influence of "Shepherd's Calender" and are evidently early pieces.\(^{19}\) They treat of traditional

18. Ibid.
19. Ibid.
pastoral manner and are however, uncouth works.

'Eclogue concerning Old Age' is a dialogue in iambic pentametre twelve line stanzas between two shepherds Perin and Wrenock who alternately speak of Old Age: Perin blaming old age for all his present problems and ills and Wrenock, for not reconciling, putting the blame on men themselves. It is an 'estrif' of the medieval mode but done here in terms of the eloquent tradition of style. The first two stanzas sufficiently illustrate the use of rhetorical means - especially rabbat, traductio, gnome, hysteron proteron, prolepsis etc., as well as the use of 'archeisms' traditionally thought fit for the pastoral. It is worth noting that although allegedly an early piece of work the writers by now had acquired knack enough to tick out vermes which have overcome the early hesitancy.

Perin

Prolepsis

For when thou art not as thou wont of yore,
(Place
No cause why life should please thee any more.
archai-
Whilom I was in course of former years,
archaism) Ere freezing Eld had cooled my youthly rage: (antitheton
archaism) Of mickle worth among my shepherds' peers,
compound word Now for I am some-deal yepte in age,
(rabbit) For pleasance, strength, and beauty 'cius
compound word) Each little herd groom laughs my wrinkled face
anaphora) Each bonny lass for cuddy shuns the place;
for all this woe none can we justly twight,
(archaism antitheton) But hateful Eld, the foe to pleasant rest,
epiphonema) Which like a thief doth rob us of all delight.

Wrenock

Perin, enough; few words been always best;
Needs must be borne that cannot be redrest.

(hysteron-
proteron) Self am I as thou seest in thilke estate;
(archaism
archaism) The grief is eath to bear that haz a mate:
archaism) But sicker for to speak the truth, indeed,
(rabbit) Thou seem'st to blame that blameless seems to me, (traductio
And hurtless Eld to snub; ill mought he speed, (archaism

470
That slays the dog, for wolves so wicked;

The faults of men thou lay'st on age, I see;

For which if Eld were in itself to blame,
Then I and all my peers should taste the same.

'The uncouth copies' of English hexametres in Vol. II

pp. 90-93 which are examples of phaleuciacks (that the
author calls so strange a metre), and the set of maphphi-
cs (e.g. On the Passion of Christ) are the outcome of
the influence of Spenser - Harvey episode concerning
classical metres that led astray for a while Sidney and
if one may be permitted, Campion too. However, apart
from Campion's few but successful examples in classical
metres, Phaleu-ciack on pp. 38-39 Vol. I. also can be
cited as a proof that experiments with 'so strange a
metre' were not after all a thankless task, particu-
lary when handled by a poet, with the skill of accom-
lished verse technique, like A.W.

20. Cambridge History of English Literature, Vol. IV
cf. Hallen, P. XXXV.

21. Vide No. 20. above
Time nor place did I want, what held me
tongue-tied? (erotema
What charms, what magical abused altars?
(erotema

antistrophe) Wherefore wished I so oft that hour unhappy,
When with freedom I might recount my torments,
And plead for remedy by true lamenting?
synonymia) Dumb, nay dead, in a trance I stood amazed,
When those looks I beheld that late I longed for:

asyndeton) No speech, no memory, no life remained;
Place ) Now speech parteth space, my grief bewraying;
anaphora ) Now bootless memory my plaints remo'reth;
(rabbit traductio
Now life moveth again, but all avails not.

antistrophe Speech, life, and memory, love only dies not.

The thing to note here is that for lack of rhyme and
accent dependence on the figurative devices, in classical
metres, becomes imperative. The greater the use of rhe-
torical figures the more was considered the expressive
powers of the language. Therefore, experimentation, with
the classical metres actually lead to the improvement
and development of the English language and, falls in line with the general movement of improving and refining the vernacular.

The astonishing variety to which reference was made at the beginning of this chapter - which in fact characterises the Elizabethan age, is mirrored in the poems of A.W. He gives us sonnets, madrigals, odes shaped verses and a variety of other little poems. The titles to these sonnets and madrigals etc, and the lover - mistress theme of the other several pieces point to his connection with courtly circles (like the editor himself), and like all the courtiers, he too, may be supposed to be one of those who cared for the refinement of the mother tongue. Most of the poems are graceful, witty and dainty. Madrigal I. on page 38 sticks to memory and irresistibly demands a tune:

Thine eyes so bright
Bereft my sight,
When first I viewed thy face;
So now my light
Is turned to night,
I stray from place to place.
Then guide me of thy kindness,
So shall I bless my blindness.

This remarkable poet of astonishing versatility seems to achieve a commendable level of poetic merit in such pieces as 'The golden Sun that brings the Day (Vol. II P. 67), 'when Venus Saw Desire must die' (II. P. 79), "Bright Shines the Sun, Play Beggar-Play (II, P.88). These poems really are of "finished excellence". In the poem (II P.79) Venus is seen lamenting over the death of Desire, her delight. The three stanzas correspond to the traditional three part division: beginning, middle and end. The eloquent verse is pruned and pared of superfluous aureation. The transition between long and short, short and long lines of the stanza of ten each is evenly managed as the meaning warrants. The first stanza may profitably be quoted:

When Venus saw Desire must die,
Whom high Disdain
Had justly slain,

22. Ibid.
For killing Truth with scornful eye:
The earth she leaves, and gets her to the sky;
Her golden hair she tears;
Black weeds of woe she wears;
For help unto her father doth she cry;
Who bids her stay a space,
And hope for better grace.

To the versatality of A.W. are also attributed the "grave and solemn verses in the older vein To Time" as well as, in anticipation as it were of the first decades of the seventeenth century, the 'shaped verses' of "An Altar and Sacrifice to Disdain, For freeing Him from Love" (P.91).

Out of the total of 176 poems in the first edition, 82 are by the editor Francis Davison alone.

They are mostly courtly verse conventional in themes.

23. Vide Note 20 above. C.H.O.E.L. Vol. IV.

24. F.Dickey, op. cit. P. 50
According to Puttenham - the most representative commentator on poetic theory of the time - "all things stand by proportion in God's created universe".
For further comments on "shaped poems" See Note 91 to INTRODUCTION above.
(mistress lover relationship) and style. Although they are by an large in the form of complaints, in some small little pieces the poet puts up a manly protest wherein the lover is ready either to go away independently or take to another love if the lady is not ready to reciprocate. On the whole Francis is a courtly versifier for whom manner is more important than matter. The long piece entitled "complaint" demonstrates skill and verbal dexterity: Not only the eight rime-endings, but the actual words that compose them, are the same in each of the eight stanzas. 25

The titles of some of the sonnets are enough to illustrate the conventionality of the subject matter as in courtly circles. "That He cannot hide or Dissemble His Affection (P. 102), Upon His Absence From Her (P. 102 - 103), Upon Her Acknowledging His Desert, Yet Rejecting His Affection (P. 122), Her Answer In the Same Rhymes (P. 123). The sonnet (P. 102) is fully representative of the stock courtly theme, and style wherein manner

25. Cambridge History... Vol. IV.
seems more important than matter:

paroemion  ) I bend my wits, and beat my weary braim,

antitheton  ) To keep my inward grief from outward show.

ecphonesis  ) Alas, I cannot; now 'tis vain, I know, (rabbat

antitheton  ) To hide a fire whose flame appeareth plain.

ploce, anti-  ) I force my will, my senses I constrain,

theton  )

rabbit  ) T' imprison in my heart my secret woe :

epitheton  ) But musing thoughts, deep sighs, or tears that flow,

anitheton  ) Discover what my heart hides in vain

Yet blame not, dear, this undissembled passion;

for well my love, within small limits bounded,

rabbat  ) Be wisely mark'd in a disguised fashion:

But he whose heart, like mine, is thoroughly wounded,

Can never feign, no, though he were assured

traductio. That feigning might have greater grace procured.
There are half a dozen dainty little pieces of excellence (as delightful as the one quoted by A.W.) which obviously were written with music in mind. Commendation of Her Beauty, Stature, Behaviour, and Wit (p. 126) is irresistible.

Some there are as fair to see to;
But by art and not by nature;
Some as tall and goodly be too;
But want beauty to their stature.

Some have gracious kind behaviour;
But are foul or simple creatures;
Some have wit, but want sweet favour,
Or are proud of their good features.

Only you, and you want pity,
(Only you in court or City) = Ed. I
Are most fair, tall, kind and witty.

There is no sign of the mechanicality of language, rhythm, and metre of the experimental stage. Its spontaneity is disarming. The result is pure excellence. Other pieces

---

26. All these small poems have been bunched together (by A.H. Bullen (edition) under the rubric "Madrivals"
that remain in the memory are: To Her Hand, Upon Her Giving Him Her Glove, Cupid Proved a Fencer, Upon her Commending His Verses to His First Love, Upon His Timorous Silence In Her Presence, Upon Her Long Absence, Upon Seeing His Face In Her Eye, Upon Her Hiding Her Face From Him.

There are Odes with courtly themes, by Francis Davison, - Upon Her Protestation of kind Affection, Having Tried His Sincere Fidelity (P. 110 I Vol) His Restless State (P. 111. I), Upon Her Giving Him Back The Paper (P. 125), all written in quatrains of varied rhyme schemes and in different metres that give evidence of the refined skill F. Davison was capable of achieving in four-line stanza. The Elegy or 'Better in Verse' by him is in the manner of Drayton's 'Heroical Epistles' and another ode that follows is modelled on Italian original. 27 And lastly the poem addressed to Samuel Daniel,

27. Most of these poems under this group, on close study appear to have been translated from Italian. Translation was one of the means to improve the language by importing words models from continental tongues. cf. Peterson, op. cit. P. 39 cf. C.S. Lew op. cit. PP. 248-271
Prince of English poets, comments the poet in terms of 'extravagant' eulogy.

Francis Davison relates about his younger brother Walter Davison, whose poems in Vol. II. number nineteen, that he was 'not 18 years old when he wrote these toys'. Bullen^28 comments, "If that be so, I should hold that he revised or rewrote them later." Bullen adds further 'A Dialogue bet. Him and His Heart'. (P. 8 Vol. II) certainly bears no traces of immaturity. It is no puling love-ditty, but a fervid expression of genuine emotion; and the metrical skill displayed is of no vulgar order'. That Walter was no novice at versifying is evident from the sonnets which are the products of a 'practised' hand'. Sonnet V (P. 5 Vol. II) entitled 'Contention of Love and Reason for His Heart' is composed of the rhetorical device of 'epanadis' and reminds the reader of Sidney's Similar Sonnet L II (Astrophel & Stella). Sonnet XII (P. 12 Vol. II) with the title 'Comparison of His Heart to A Tempest Beaten Ship'

28. Bullen, A.H. Introduction P. IXXX
is based on the working out of a simile. But the simile is not only employed for the sake of comparison between tempest beaten ship and the lover's tormented heart but also attempts to investigate the plight of the lover's love-lorn heart in terms of the simile. Wyatt, Sidney, Spenser and Shakespeare are the most prominent figures to make use of the metaphor in this manner. 29

The ten-line stanza of involved rhyme scheme and of varied line-length and controlled movement of Ode I (P. 4) is certainly not the work of the common-run-of-men type author. First sixteen lines (P. 13) of the "Elegy" (To His Lady, who had vowed Virginity) demonstrate typically here the stylistic concern which never ceased to preoccupy the attention of the poets throughout the 16th century:

I

rabbat  ) Ev'n as my hand my pen on paper lays,

internal anti- ) My trembling hand my pen from paper strophe stays,

29. Peterson, op. cit. Chapter III. P. 97-102
Lest that thine eyes, which shining made me love you,
Should frowning on my suit did cease to move you;
So that I fare like one at his wit's end,
Hoping to gain and fearing to offend.
What pleaseth hope, the same despair mislikes,
What hope sets down, those lines despair out strokes;
So that my nursing murdering pen affords
A grave and cradle to my new born words
But whilst, like clouds tost up and down the air,
I racked hung "twixt hope and sad despair,
Despair is beaten vanquished from the field,
And unto conq'ring hope my heart doth yield.
For when mine eyes impartially are fixed

(homoeoteleuton

antitheton)

Only thy rose cheeks, with lilies intermixed.

It may be noted that the rhetorical figure

of 'antitheton' is not frequently employed here only but it is commonly used in other poems of the miscellany and was a favourite characteristic device of the poetic practice in the period. The reason was that this figure apart from being a figure of speech reflected the 'wit', the lover's inner state, the centrarieties which were supposed to be fundamental to the physical existence, the relation between the lover's mental state and the physical world with all the contrasting absurdities in nature. Poems with antithesis, obviously, were of deeper significance than being merely the display of ingenuity. The greater the skill displayed in the use of contraries the greater was thought to be the intellectual content which could compensate for the poem's lightness and stop it from
appearing as a mere plaything. Of course, there were writers who could not help leaving the employment of the contrarieties at the mechanical level and those of greater powers who could establish wider relationships between the contrarieties and the world phenomenon and thus could impart greater coherence and deeper significance to their works. As a matter of fact the importance and popularity of Watson in the eighteens were due to this reason. His *Hekatompethia* truely mirrors a phase in the thought of the English renaissance.

Ten sonnets (PP. 21-29 Vol. II) by Watson are 'selected from the *Hekatompethia* (1582) which are not found in the first edition of the *Rhapsody*. For those concerned with the refinement of the language the *Hekatompethia* poems were the right type of poems, because they 'were taken to mean an emphasis primarily upon love poetry which was supposed to arouse the wit and ingenuity of English writers; and it was believed to contribute to a polishing and developing of style.  

30. Smith, H. op. cit. PP. 135-140
31. Sullen op. cit. IXXX.
Watson's sonnets are all translations and in his work he deliberately points out the similarities between his translation and the work translated, in order, partly, to learn the art, and partly to prove that the English poet with his vernacular could be as successful as his prototype. Petrarch's sonnet 'Pace non trovo, et non ho da far guerra' translated here (P. 25), seems to have been a favourite with the English poets for "the opposites and paradoxes" found in it. Wyatt too had translated it - a fact, probably not known to Watson. Its paradoxes and opposites demanded the employment of wit and ingenuity. The figure 'antitheton' is the chief rhetorical term used. Other figures of speech are pointed out on the side margins.

internal antithesis

I joy not peace, where yet no war is found;

I fear and hope, I burn, yet freeze withal;

I mount to heaven, yet lie still on the ground;

I nothing hold, (and) yet I compass all:

I live her bond, which neither is my foe,

33. Smith, P. 136
polysyndeton) Nor friend, nor holds me fast, nor lets me go.
Love will not I live, nor let me die;

polysyndeton) Nor locks me fast, nor suffers me to 'scape;

anaphora; I want both eyes, and tongue, yet see and cry;

internal antir I wish for death, yet after help I 'scape;
strophe I hate myself, yet love another wight,
And feed on grief in lieu of sweet delight
At self-same time I both lament and joy;
I still am pleased, and yet displeased still;
Love sometimes seems a god, sometimes a boy;

Sometimes I sink, some times I swim at will
rabbat 'Twist death and life small difference I make;

epiphonema) All this, dear Dame, endure I for thy sake.

All the sonnets from the Hekatompathia show the writer at his best - in the sense of their 'characteristic' qualities.
From P. 98 (II Vol.) onwards appear 'diverse poems of Sundry Authors', The first poem is signed "I D" in all the early editions. And the ten sonnets to philomel PP. 100-7 subscribed "Melophilus" in edition I, are assigned to "I.D." in II, III, & IV. editions. Bullen comments, "we need have little hesitation in identifying "I. D." with Sir John Davies", because "many poems have been unwarrantably fathered on John Donne; but Donne's title to the 'Hymn and the ten sonnets will be rejected by all who have any acquaintance with his authentic poetry". 34

'A Hymn' is made up round the figure of 'epanados' which imparts to it coherence and completeness. Any reader familiar with the Elizabethan era understands the importance of music in the society of the day. Poems on music, or references to music were quite commonly current. The distinction of the poem lies in the continued control, reflecting the continuity in the harmony of music, over the subject-matter which was of common

34. Bullen, op. cit. IXXX III.
knowledge and interest. Both the sonnets that follow (PP. 106-7) are witty, pleasing and in the true courtly tradition. Thomas Campion's Hymn in Praise of Neptune and three songs (PP. 107-110) like most of the poems of the poet have his usual surety of touch and inimitable quality which always raise him above the average versifier. "Conceit begotten by the eyes" (PP. 112-113) signed W.R. is found only in the "Rhapsody". This poem written in six-line stanzas and The Lie (Vol. I PP. 28-31) in quatrains are "Sir Walter Raleigh's most characteristic poems, expressing the deepest thought in the simplest language." In these two poems are evident the great results which can be achieved in the 'plain' style when it has cured itself of syntactical problems of its early stage. The anonymous "Faustina hath the fairer face" (P. 113) is dainty little madrigal; and the The Madrigal, "My Love in her attire doth shew her wit (P. 121), is a "faultless gem".  

35. Bull Ibid.  
36. Bullen, op. cit. Ixxxv
My Love in her attire doth shew her wit,
   It doth so well become her;
For every season she hath dressings fit,
   For Winter, Spring, and Summer.
No beauty she doth miss,
When all her robes are on:
But Beauty's self she is,
When all her robes are gone.
Time's young hours attend her still,
And her eyes and cheeks do fill
With fresh youth and beauty
All her lovers old do grow,
But their hearts they do not so,
In their love and duty.

With this charming song the first edition of the 'Rhapsody' (1602) ended. It was also symbolical of the perfection that had been achieved in the field of lyric by the end of the sixteenth century.

In this courtly anthology very rarely sombre and serious note is struck - as in the poems
by Raleigh in "The Lie", or in another poem "To Love"
(P. 94 Vol. II) by A.W. In the edition of 1611 however,
appear two poems in Latin with translations. These
are so medieval in spirit as to make them worth quoting.
"Like the tombs of the Cecils at Hatfield, they show
the toughness of the medieval tradition that survives
into a baroque age: 37

The poor man belov'd, for virtue appro'd, right
blessed is he

Where covetous cuff who never hath enough, accused
shall be.

Who goodness rejecteth, & evil affecteth, shall fall
in the pit,

No plenty of pence shall free him from thence, no
power nor wit.

Both unrepassable and unsatiated, that gulph will
appear,

Imbogd he shall be, where nought he shall see, but
honour and fease.

The culture and social set up of the Elizabethan age
had the medievalistic base. The grand and glorious
superstructure of its immortal achievements was raised
on medieval foundations. The toughness of the medieval

37. Dickey, op. cit. P. 50
tradition evident in the two pieces of Charles Best's,
consequently, is not something irrelevant.