The poetical miscellanies beginning with Totter's (1557) followed by 'A handful of Pleasant Delights' (1566, 84); The Paradise of Dainty Devices, (1576); The Gorgeous Gallery of Gallant Inventions (1578), and Britton's Bower of Delights (1591); The Phoenix Newt, (1593); England's Helicon (1600) and ending with Davison's Poetical Rhapsody (1602), have not received adequate appreciation from the critics and literary historians. ¹ The reasons are not far to seek.

¹ C.S. Lewis (English Literature in the Sixteenth Century Excluding Drama: Oxford Clarendon Press 1959) says about Totter's Miscellany, I take it to be essentially a Drab Age anthology: P. 236. And the 'Miscellanies' that immediately follow Totter's are obviously assumed to be included, because for Lewis Drab Age poetry means poetry written between the death of Surrey and the rise of Sydney (op. cit. P. 64). Legouis, about three decades before Lewis, had observed 'In almost all these collections exquisite poems are elbowed by others which are mediocre or even deplorable: the worst rhymers are associated with true poets' (A history of English Literature, J.M. Dent and Sons Ltd. London 1954 edition) P. 300. But by 'exquisite' poems Legouis explicitly means poems written in the Petrarchan mode only, because he equates good lyricism with Petrarchism. (op. cit. P. 222).
It has generally been maintained that the great lyrical poetry of the last two decades of the Sixteenth Century was an unpremeditated, sudden outburst - the period before, from the death of Surrey, a poetic wasteland. Secondly, the qualities that have mostly been appreciated and emphasized in Elizabethan lyric have been those that belong to the Petrarchan tradition as inaugurated by Sydney and Spenser - Anything non-Petrarchan, in consequence, has been either ignored or dismissed as uninteresting and unimportant. Most of the poems in the miscellanies are not Petrarchan. It is not surprising, therefore, if these collections have received scant and marginal attention.

2. C.S. Lewis op. cit. P. 480.

3. Léguois holds, regarding these mid-century and a quarter years, 'Nothing could be emptier than this period' (op. cit. P. 228). And Lewis replying to the suggestion that Henry VIII brought about the Drab Age 'by cutting the heads of scholars and poets' comments, 'It is not clear that our poetry would be much the poorer if he had beheaded nearly every writer ---' (op. cit. P. 269).

But most of these miscellanies were highly popular in their time. And, by all accounts, Elizabethan age was a period when poetry was certainly more intelligently and widely appreciated than in the modern age. It is a well known fact that in accordance

5. According to Franklin Dicky (Elizabethan Poetry eds. Russel Brown and Bernard Hawish Edward Arnold London 1960) PP. 31-51, Tottel's Miscellany ran through nine editions between 1557 and 1587. 'Paradise of Dainty Devices was published ten times between 1576 and 1606. Tenth edition now lost. A 'Handful of Pleasant Delites' had three editions; 1566, 1576 and 1584. 'Britton's Bower of Delights' by no means less than two 1591, 1597. 'The Phoenix Nest' as far as is known, was published only once 1593. But it may be pointed out that the pastoral poems of these two last anthologies reappeared in the England's Helicon (1600) which according to Hallett Smith (Elizabethan Poetry, Hervard University Press P. 19) has remained popular from 1600 to the present time: Davison's Poetical Rhapsody enjoyed four editions from 1602 to 1621.

6. John Buxton (Elizabethan Taste, Macmillan 1966, P.3) remarks, '... in the Sixteenth Century to acquire this (aesthetic) discremination, by practice as well as by observation, was a part of the education of the complete man. Harold Child (The Cambridge History of English Literature Vol. IV P. 109) says... 'it was, to a degree never since equalled, a period when every man was a poet not only in spirit but in practice'.
with the established practice of the time every educated man and aristocrat could read, as well as compose poems. 7

Neglect of these anthologies in our time is probably a proof of some bias in our poetic sensibility.

Preoccupation with Petrarchism has led to undue emphasis on the sonnet and its exaggerated literary importance in the lyrical poetry of the period. 3

This sort of preoccupation postulates that the modern age in poetry in England was ushered in by the efforts of Wyatt and Surrey when, particularly, Wyatt imported new Italian forms and models, especially the Sonnet. These Italian forms and examples, after the uninspired interval of the middle and third quarter years of the 16th century, were taken up again by the gifted Sidney and others under the renewed and stronger continental and

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7. John Buxton (Sir Philip Sidney and the English Renaissance, Macmillan London P. 29) speaking of poetry in the company at Penshurst or Wilton which was typical of the England of those days, has to state 'Poetry .... was regarded one of the things that a gentle man should be able to discuss with intelligence, and to compose without affection'.

Yvor Winters pointed out, forty-five years ago, that another school, antithetical to Petrarch, but more fundamental and native, flourished between Surrey and Sidney. The greatest figures of this school were Gascoigne and Raleigh and their lyrical poems its most remarkable achievements. The Petrarchan movement which was of an alien origin in itself produced nothing of worth between Surrey and Sidney. It was rather the poetic qualities of the school to which Gascoigne and Raleigh belonged, and the artistic blending of these qualities with the attributes of the Petrarchan school that rendered possible the celebrated lyrical poetry for which the age is renowned. The distinguishing characteristics of Petrarchism are polish; ornateness and 'pleasures' of rhetoric. 'Plainness of statement'; broadness, simplicity and obviousness of theme.
mark the 'plain' mode, that is, the mode of the native school. The stress with Petrarchism is on 'manner', style - external qualities. The theme is usually trivial. The 'plain' form is concerned with 'matter', – substance content. Thus the foundation of the characteristically great English lyric was really laid on the groundwork of the school which was not substantially Petrarchan.

The aim of this study is to illustrate the implications and significance of the existence of two modes; 'Plain' – that of the school of Raleigh and Gascoigne –, and ornate, – which characterises the Petrarchan movement –, in the sixteenth century, and, to indicate that the Poetical Miscellanies as substantially reflect the course and development of these two modes of lyric poetry.

In the first four chapters of Part I of the study intellectual, socio-economic and literary contexts of the Miscellanies have been reconstructed. The remaining chapters in Part II discuss and analyse the
vii.

contents of the several Miscellanies. Tottel's Miscellany (1557), for it, being the first major collection, as well as for its great historical and literary value, has been treated in a single chapter. The 'Handful' (1566), the 'Paradise' (1576) and the 'Gorgeous Gallery' (1578) are grouped together because of their similarity of specialisation in one kind of poems. 'Briton's Bower' (1591) and the 'Phoenix Nest' (1593) have been considered together because in the process of poetic development both reflect a special phase of lyrical activity in the last decade of the 16th century. To an extent, both of these, by their pastoral overtones, lead to 'England's Helicon' (1600). 'England's Helicon' unlike any miscellany in the series is entirely made up of the pastoral poems. Its great poetic quality has necessitated a somewhat detailed treatment, for which it has been given over to one complete chapter. 'Davison's Poetical Rhapsody' (1602), the last miscellany of this study and the important miscellany before the death of the great Elizabeth is
the epitome of the lyrical activity of the Sixteenth Century and 'a fitting conclusion' to it. Its particular characteristic is the astonishing variety of verse and metrical forms, which is a true reflection of the varied lyrical activity of the Golden Age of English Literature. It has been considered in the last chapter but one.