A Study of the Song-books and Poetical Miscellanies of the seventeenth century.

Thesis for the Degree of Ph.D.

Edinburgh, 1931.

A. K. Das Gupta.

Degree conferred, 2 July 1931.
Before I had undertaken this work I happened to come across the following observations of John Drinkwater: "There are the immense fields of the translations and the poetical miscellanies in which to go treasure-hunting. The miscellanies themselves offer wide and profitable opportunity for research. Each of us, as we follow our own reading, may make a lucky attribution here and there, but to sort them any of these volumes out into clear order would need qualifications not mine." (Proceedings of the British Academy 1921-1923. Warton Lecture on English Poetry Xll...with special reference to the seventeenth century poetry.). The last clause certainly fills one with misgiving, and I must confess that it gave me anything but encouragement; but the idea of 'treasure-hunting' tempted me to enter upon the task.

The poetical collections issued during the 17th century are numerous, and the difficulty for a researcher is to get hold of the proper list of them. Another difficulty is presented by the anonymous collections, which offer no clue to hunt them out. I was fortunate to receive guidance in this matter from Professor H. J. J. Grierson. At the outset I thought it proper to limit the range of my work, and for that purpose I have confined myself in the case of the miscellanies to 'Wit-collections' (so named because of the preponderance of witty poems in them, belonging to the Donne-Dowley-Marvell tradition) and 'Drolleries'. The song-books are also madliles, and some of them partake of the x character, both of the Wit-collections and Drolleries. The song-books, taken up in this work, date from 1592 to 1692, and those that appear from their titles to consist wholly of devotional lyrics, (such as N. Playford's Harmonia Sacra), are not included. And the miscellanies, reviewed, do not include, for example, Mrs. Aphra Behn's 'Miscellany', 1685, which is
which is neither a volume of drollery nor a 'wit-collection' (as understood in this book); they do not also include such volumes as 'Collections of poems on affairs of state', or 'Collections of Poems against Popery'. In the song-books our interest, let it be noted, is in the lyric pieces and not in the technicalities of music; one finds an immense difficulty in extracting the songs out of the musical notations among which they are lying hidden (specially those of the second half of the seventeenth century). Thus, there are three main divisions to be found in this book, namely song-books (including catch-books), wit-collections and drolleries (the last two covered by the term 'Miscellanies' - similarity in the tone and temper of the contents being the only guide to this division).

The 'Review' chapters have been planned, so as to present a bibliographical and critical account of the collections and their contents - the collections being rare and obscure. On account of the motley character of the miscellanies, the reviews frequently seem patchy and disconnected in their effect. I started on the work of reviewing in order to group the poems according to their subjects and discuss the representative pieces, and so to bring some order out of chaos. This has been done in the case of some of the important collections, but this work has been attended with a peculiar difficulty because of the reappearance of several poems in the different collections throughout the century. Thus it will be found that in connection with certain volumes bare catalogues of songs and poems common to the volumes reviewed and to other collections have been provided. The 'Review' chapters have occupied a good deal of space of the book, and this is not to be wondered at, because they include heterogeneous collections which number some 150, and the period of the survey covers too, a century and a half. The 'Contents' will show that the starting-point
starting-point goes back to Henry VIII's Miscellany. The review of each series of collections is preceded by a chapter (or sections) designed as preparatory to it, in which interest is shown in the circumstances of publication, the enthusiastic editors and collectors, inquiries into the condition of music (in the case of music-books), the sources from which pieces are drawn, and the like. Comments and criticisms will be found in the 'reviews', but they are kept factual as far as possible; and in writing the notes I have endeavoured to make the best use of the labours of my predecessors - Bullen, Oliphant, Arber, Collier, Fellowes, Hyder Rollins (in connection with the Elizabethan song-books and miscellanies), Ebsworth, Montague Summers (in connection with the drolleries), to most of whom I have made special acknowledgment as occasion arose.

I should like to add that the detailed 'reviews', which occupied so much of my time and energy, have not yielded materials with which something of an evolutionary character, that is always inherent of considerable interest to a researcher, could be built up; but they have allowed an opportunity to make a statement of the familiar facts of literary history with more or less unfamiliar materials, little known imitations (of known originals), of uncertain, disputed authorship, in the chapter called 'General Survey of Changes in Sentiment, Wit and Form'. The special difficulty I had to encounter in the 'General Survey' was to marshal the contents of the collections, as it was hardly possible to ascertain the dates of composition, specially of the anonymities. Furthermore, these 'reviews' may, it is hoped, form a sort of companion-volume to Collier's 'A Bibliographical and Critical Account of the Rarest Books on the English Language', although the latter has not the same design.

It is to be observed that one minor collection, called
called 'A Crown Garland of Golden Roses' (1612), containing ballads which combine a strain of pathos with the narration of contemporary events, has been kept isolated from the other miscellanies. The word 'Garland', it may be noted, adorns the titles of later collections, such as Robin Hood's Garland (1663), Loyal Garland (1673), The Protestant Garland of Joy and Delight (1689), etc.

In the chapter on 'The Character of verse-satire in the miscellanies' it will be found that together with the bringing out of the satirical elements in their contents a general classification of them has been made out. In this connection I should add that I have drawn examples from Mock Songs and Joking Poems, 1675, (in the section on Parodies), and from Rump, 1662, and Thomas Wright's 'Commonwealth Ballads', printed from the folio broadsides among King's Pamphlets, (in the section on Politico-satirical ballads). Several of the political ballads are common to Merry Drollery, Antidote Against Melancholy, Rump, and the collection written known as Loyal Songs, and some of the pieces in Rump are also to be found in Wright's 'Ballads'.

The final chapter deals with the psychic factors, (namely Reaction against Courtly poetry; Revolt against Puritanism; Perception of the Incongruous; Perception of the Ludicrous), which seem to be at work in Miscellany literature.

It is of interest to find two songs in the Music-books, which appear to have escaped the observation of judicious editors of the works of old authors. Beside one beginning "Nay, Lesbia, never ask me this How many kisses will suffice?" (see Review of the Fourth Book of the Banquet of Music, 1690) the name of Oldham is written; and beside the other beginning entitled 'The Fair Lover and his Black Mistress', beginning "O Nigrocella I don't despise A Lover's trembling flame" (see Review of the Fifth Book of
fifth book of the Banquet of Music) occurs the name of Herbert. I could not find the former song among the works of J. Oldham, edited by R. Bell, 1854, nor the latter among J. Herbert's works edited by A. Grosart, it is also not included by G. Gilfillan in his edition of Herbert's works, 1853. But Grosart has printed a poem by Herbert, entitled 'A Negress courts Jestus, a man of a different colour', beginning "What if my face be black?" (vol. ii. 165); and it is likely that the song, discovered in the fifth book of the Banquet of Music, is by George Herbert, not by William Herbert.

A third song may be mentioned, which appears with the name of Strode (signed) in 1653 edition of Ayres and Dialogues; it begins "Once Venus cheeks that sham'd the Moon" (see Review of the volume); it is not included by Bertram Dobell in his edition of Wm. Strode's works.

It may be observed that in a study like this special attention should have been paid to the variations between the readings of the early editions of a miscellany and the readings in other printed manuscripts or texts; but then it must be admitted that the study could not have been extended to so many volumes which are greatly valued for their rarity and antiquity. The reader will perceive that an insistent interest has been shown all through in the character and contents of these volumes. Let me express my great satisfaction for this opportunity of having read books carefully preserved among the ancient archives, and not in accessible form. I may add that I have had the privilege of working in excellent libraries, such as the University Library (Edinburgh), the Public Library (Edinburgh), the National Library (Edinburgh), the Bodleian Library (Oxford), and in British Museum. The volumes, such as 'Folly in Print', 'The Marrow of Complement', 'London Drollery', 'Le Prince d'Amour', 'Sportive Wit' (a unique copy), are not available in the British Museum. I could get them in the Bodleian alone.

I cannot conclude without acknowledging
acknowledging a special debt of gratitude to Professor Grierson for the unfailing courtesy and assistance which I have received during my period of work.

List of Books Reviewed.

16th century Miscellanies.

1. Manuscript Miscellanies
2. Tottel's Miscellany, 1557
3. A Handful of Pleasant Delites, 1566
4. The Paradise of Dainty Devices, 1576
5. Gorgious Gallery of Gallant Inventions, 1578
6. The Phoenix Nest, 1593
7. England's Helicon, 1600
8. A Poetical Rhapsody, 1602

Madrigal-books.

1. Psalms, sonnets, and songs of sadness and piety....William Byrd, 1588
2. Musica Transalpina...Nicholas Younge, 1588
3. Songs of Sundrie natures, some of granitie, and others of myth, fit for all companies and voyces....William Byrd, 1589
4. Italian Madrigals Englished....Th. Watson, 1590
5. Canzonets or Little short songs to three voyces.... Thomas Morley, 1593
6. First Book of Madrigals to four voices....Morley, 1594
7. Songs and Psalms composed into 3, 4, 5 parts for the use and delight of all such as either love or learne musicke....Munday, 1594
8. The First Book of Ballets to five voyces....Morley, 1595
9. The First Book of Canzonets....Morley, 1596
10. Canzonets or Little Short Airs to five and sixe voices....Morley, 1597
11. Madrigals to 3, 4, 5 and 6 voices....Th. Weelkes, 1597
12. First Set of English Madrigals to 4, 5 and 6 voices....George Kirby, 1597
13. The Citern Schoole....Anthony Holborne, 1597
14. Second Part of Musica Transalpina....N. Younge, 1597
15. Canzonets to 4 voices....Farney, 1598
16. Ballets and Madrigals to 5 voices....Th. Weelkes, 1598
17. First Set of English Madrigals to 3, 4, 5 and 6 voices....J. Wilbye, 1598
18. Madrigals to 4 voices....John Bennet, 1599
19. The First Set of English Madrigals to 4 voices....John Farmer, 1599
20. Madrigals of 5 and 6 parts, apt for the viols and voices....Th. Weelkes, 1600
21. Madrigals of six parts....Weelkes, 1600
22. Madrigals to five voices....Richard Garlton, 1601
23. Madrigals....The Triumphs of Oriana, to 5 and 6 voices....Thomas Morley, 1601
24. The First Set of Madrigals to 3, 4, 5 and 6 voices....Thomas Bateson, 1604
25. An Hours Recreation in Musicke, apt for Instrumentes and voyces....Richard Alison, 1606
26. Second Set of Madrigals to 3, 4, and 5 parts, apt for viols and voices....Michael East, 1606
27. The First set of Madrigals, of 3, 4, 5, 6, 7, 8 parts, for viols and voices alone, as you please....R. Jones, 1607
28. Ayres on Phantastickke Spirits for 3 voices....Th. Weelkes, 1608
29. Canzonets to 3 voices....Henry Youl, 1608
30. The second set of Madrigals to 3, 4, 5, and 6 parts, apt for both viols and voices....John Wilbye, 1609
31. The Third Set of Bookes, wherein are pastorals, anthemes, masques (or) masques, fantasie, and madrigales to 5 and 6 parts, apt for both viols and voices....Michael East, 1610
32. Psalms, songs and sonnets; some solemn, others joyfull, framed to the life of the word: Fit for voyces or viols of 3, 4, 5, and 6 parts....William Byrd, 1611
33. The First Set of Madrigals and Mottets of 5 parts: apt for viols and voyces....Orlando Gibbons, 1612
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34. The First set of Madrigals of 5 parts; apt for both viols and voices...Henry Lichfield, 1613
35. The First set of Madrigals and Pastoral of 3, 4, 5 parts...Francis Pilkington, 1613
36. The First set of English Madrigals to 3, 4, 5 parts, and 6 parts; apt for both viols and voices...John Ward, 1613
37. A Briefe Discourse of the true but neglected use of charact'ring the Degrees, by their Perfection, Imperfection, and Diminution in Measurab'le Musicke, against the common practice and custom of these Times; Examples whereof are express in the Harmony of 4 voyces, concerning the Pleasure of 5 vsalll Recreations - hunting, hawking, daunting, drinking, enamouring....Thomas Rawenscroft, 1614

38. The Second set of Madrigals to 3, 4, 5 and 6 parts...... Thomas Bateson, 1613
39. The Fourth set of Booke, wherein are Anthems for Versus and Chorus, Madrigals, and Songs of other kindes, to 4, 5, and 6 parts; Apt for viols and voices....M. East, 1619
40. The First set: Being Songs of divers Ayres and Natures, of five and six parts; Apt for vyols and voyces....Thos. Vautor, 1619
41. Private Musicke, or the first book of Ayres and Dialogues, containing of songs of 4, 5, and 6 parts, of severall sorts, and being verse and chorus is fit for voyces and viols, and for want of viols, they may be performed to either the virginal or Lute...... Martin Peerson, 1620
42. Songs of 3, 4, 5, and 6 parts....Thomas Tomkins, 1622
43. The Sixth set of Booke, wherein are Anthems for versus and chorus of 5 and 6 parts; Apt for viols and voyces...... Michael East, 1624
44. Second set of Madrigals, Pastorals of 3, 4, 5, and 6 parts; Apt for viols and voyces...Francis Pilkington, 1624
45. Ayres, or Pas lasses for three voyces....John Milton, 1627
46. Mottets or Grave Chamber Musique....Martin Peerson, 1630

Song-books of the Lutenists

1. A New Book of Tablature, containing Sundrie easy and familiar instructions....William Barley, 1596
2. The First Booke of songs or ayres of 4 parts with Tablature for the Lute: So made that all the parts together, or either of them severally may be song to the Lute, orpherion or viol de gamba...John Dowland, 1597
3. 14 Ayres in Tablature to the Lute expressed with two voices and the base viol or the voice and Lute only. 6 more to 4 voyces and in Tablature, And 8 Madrigalles to 5 voyces......Michael Cavendish, 1598
4. The Second Booke of Songs and Ayres, of 2, 4, and 5 parts. With Tablature for the Lute or Orpherion, with the Viol de Gamba...Also an excellent lesson for the Lute and Base Viol, called Dowlandes ade...John Dowland, 1600
5. The First Book of Songs and Ayres for 4 parts with Tablature for the Lute, So made that all the parts together, or either of them severally may be song to the Lute, orpherion or viol de gamba....Robert Jones, 1600
6. The Second book of Songs and Ayres, set out to the Lute, the base-viol, the playne way, or the Base by tablature after Dero fashion....Robert Jones, 1601
7. A Book of Ayres, set forth to be song to the Lute, Orpherion or Base Viol...Philip Rossetter, 1601
8. The Third and Last Booke of Songs or Ayres. Newly composed to sing to the Lute, Orpherion, or viol...J. Dowland, 1603
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9. Songs of Sundrie kindes, First, Aires to be sung to the Lute, and Base Violl. Next, Songs of Sadness, for viols and voices. Lastly, Madrigales for five voices... Thomas Creaves, 1604

10. Musicall Humors... Thomas Hume, 1605

11. The First Book of Songs or Ayres of 4 parts; With Tablature for the Lute or Orpheeon, with the violl de Gamba...

12. A Bookes of Ayres with a Triplekke of Muses... John Bartlet, 1606

13. Funerall Tunes... John Cooper, (Coprario), 1606

14. Songs for the Lute, Viol and Voice... John Danyel, 1606

15. Musickes of sundrie kindes, set forth in two books

16. Poeticall Musickes... Captain Hume, 1607

17. Ultimam Vale or the third book of Airs of 1,2, and 4 voices... Robert Jones, 1608

18. Ayres... Alfonso Ferrabosco, 1609

19. A Musicall Dreame or the Fourth booke of Ayres

20. The Muses Gardin for Delights, or the Fifth Book of Ayres, one for the Lute Base-vyoll, and the voyce...

21. Ayres, to sing and Play to the Lute and Basse Violl.

22. A Musical Banquet... Robert Dowland, 1610

23. The XII Wonders of the World, set and composed for the violl de Gambio, the Lute, and the voyce to sing in the verse, all three jointly, and none seuerall... John Maynard, 1611

24. The Second Book of Ayres, some, to sing and play to the Base-violl alone; others, to be sung to the Lute and Base Violl, with new Corantoes, Pauline, Almaines, and Crotacestos for the Lyra Violl... William Corkins, 1610

25. A Pilgrimes Solace... John Dowland, 1612

26. Songs of Mourning... John Cooper, 1613

27. Two Bookes of Ayres... Thomas Campian, Undated

28. The Third and Fourth Bookes of Ayres... Th. Campian, undated

29. The Ayres that were sung and played at Brougham Castle in Westmonster, in the kinges Entertainment Given by the the Right Honourable the Earl of Humberland, and his Right Noble sonne the Lord Clifford... John Saraden and George Mason, 1613

30. The first booke of Ayres of foure parts, with Tablature for the Lute; So made that all the parts may be plaide together with the Lute or one voice with the Lute and Base-vyoll

31. Madrigales and Ayres of 2, 3, and 5 voices, with the continued Base, with Toccatos, Sinfonias, and Rittornelles to them. After the manner of Consort Musique. To be performed with the Harpsichord, Lute, Theorbe, Base Violl, two violins or two viols... Walter Porter, 1632

Song-books (1652-1692):

1. Select Musical Ayres and Dialogues for one and two voices, to be sung to the theorbo-Lute, or Base Violl... (Parts one and two)... John Playford, 1652

2. Third Part of Select Musical Ayres and Dialogues

3. Ayres and Dialogues... John Tansy, 1656

4. Ayres and Dialogues for 1, 2 and 3 voices... J. Playford, 1659

5. Cheerful Ayres and Ballads... John Wilson, 1659

6. Musick's Delight on the Cithern... J. Playford, 1666

7. Select Ayres and Dialogues for 1, 2, 3 voices to the theorbo-Lute, or Base Violl... J. Playford, 1669

(a slightly altered and an enlarged ed. of the 1653 or 1659 ed.)
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3. The second book of Select Ayres and Dialogues. To sing to the Theorbo-lute or bass-viol...J. Playford, 1669

(A Selection from Lawes's First and second books of ayres and dialogues, published in 1653 and 1655, also issued under the name of Lawes as the second book of the Treasury of Music...The Book of the Treasury of Music, 1669 being a re-issue, under a general title of Playford's First and Second Books of Select Ayres and Dialogues and Henry Lawes's Third Book of Ayres and Dialogues/...No. 4. above is the third book of H. Lawes.)

9. Choice Ayres, Songs, and Dialogues...J. Playford, 1676.
10. The second Book of Choice Ayres and songs...J. Playford, 1679
11. The Third Book of Choice Ayres and Songs...J. P., 1681.

Catch-books:

1. Catch That Catch Can...John Hilton, 1652
2. The Musical Companion...J. Playford, 1667
3. The Musical Companion in two books...J. Playford, 1672
4. Catch That Catch Can, or the Second Book Part of the Musical Companion...J. Playford, 1685
5. The Second Book of the Pleasant Musical Companion...

6. A Fourth edition of the volume of 1686 (enlarged)...H. Playford...

Miscellanies:

(1) A Crowne Garland of Golden Roses...Richard Johnson, 1612

(11) Wit-collections:

1. Wit's Recreations...Humphrey Blunden, 1640
2. The Academy of Compliments...Humphrey Mosley, 1650
3. The Marrow of Complements...H. Mosley, 1655
4. Wit's Interpreter...J. Cotgrave, 1655
5. Parnassus Biceps...Abraham Wright, 1655
6. Musarum Deliciae, or the Muses' Merriment at Recreation, ...

7. Sportive Wit, or The Muses' Merriment...John Phillips, 1656
8. Wit A Sporting In A Pleasant Grove of New Fancies...
9. The Mysteries of Love and Eloquence, or the Arts of Wooing
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9. The Mysteries of Love and Eloquence, or the Arts of Wooing and Complementing, as they are managed in the Spring Garden, Hide Park, the New Exchange, and other eminent places... Edward Phillips, 1658

10. Wit Restored... R. Pollard, N. Brooks, T. Darling, 1658
11. Le Prince d'Amour, or the Prince of Love... William Leake, 1660

12. Wit At A Venture, or Clio's Privy Garden... Jonathan Edwin, 1674.

13. The Compleat Courtier, or Cupid's Academy... J. Shurley, 1683

14. Wit's Cabinet... T. Norris, 1700

(iii) Drolleries.

1. Songs and poems of Love and drollery... T.W., 1654
2. Hoyce Drollery... R. Pollard, 1656
3. Wit and Drollery... J. Phillips, 1656
4. An Antidote Against Melancholy... N.D., 1661
5. Merry Drollery... N. C. B., R. S., J. T., 1661
6. Polly In Print, or A Book of Rhymes... Roger L'Estrange, 1667

7. The New Academy of Compliments... J. B., Sir C. S., Sir W. D., 1671
8. The Oxford Drollery... J. C., 1671
9. Westminster Drollery... H. Brome, 1671
   ... W. Gilbert and Th. Sawbridge, 1672
   ... W. Gilbert, 1674
10. Windsor Drollery... J. M., 1672
11. The Covent Garden Drollery... A. B., 1672
12. London Drollery, or the Wits Academy... W. H., 1673
13. Holborn Drollery, or the Beautiful Chloroform Surprised in the Sheets... To this is annexed, Eliza's Cabinet Unlocked... Robert Robinson, 1673
14. Bristol Drollery... Charles Allen, 1674
15. Grammatical Drollery... W. H., 1682
16. Wit and Mirth... J. P., 1684
17. The Loyal Garland (5th. ed., with additions)... 1686.
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reigning king of England, loved masques and tournaments and all public amusements: 'mixing gallantry with learning', he evolved a court which became well known for pomp and elegance. The making of poems was the essential accomplishment of a gentleman at the court, and all writers of verse were imitators of Petrarch and other Italian poets who 'painted the anxieties of love with pathos and propriety'. When King Henry was on the throne, the wars of the Roses were over, and with a feeling of security induced by the establishment of a strong dynasty of rulers, a cultural life became possible. England became recognised as a great power, and with her share in European politics, England was often brought into touch with the continent. The courtiers of King Henry, no wonder, depended wholly upon French and Italian models.

Lord Eglinetown, as we are told, possessed a book of manuscript sonnets, composed by King Henry VIII, in which there is a madrigal, supposed to be written by Henry, when he first fell in love with Anne Boleyn. It begins,

The eagles force subdues eche byrde that flyes,
What metal can resyste the flamyng fyre?
Doth not the sun dazle the clearest eyes,
And melt the ye, and melt the froste restye?

From the testimony of Erasmus also, we know that King Henry composed church services. The royal example was followed by a great many others who sought favour at the court. So the sixteenth century began as an era of songs and sonnets. Music grew immensely in popularity, and music-books were composed in large numbers. Thus writes Ernest Rhys in his 'Lyric Poetry', 1913, P. 115: "Indeed, singing catches, and all sorts of old vocal provender abound in the old music-books of Henry's reign". It became a habit with the people to make manuscript collections of favourite songs for the sake of convenience in
in singing during the early part of the Tudor period, and probably it would not be far wrong to say, earlier. Poems made, were circulated in manuscripts or included in song-books. Four or five examples of manuscript miscellanies, apparently bearing dates prior to the date of Tottel's Miscellany, are preserved, the largest of which is of special value because it contains poems by Henry VIII. These Manuscript Miscellanies will form the subject of discussion in a section in the chapter that follows.

The reader, with the disposition of an antiquary, will find it interesting to know that one William Forrest, chaplain to Queen Mary, and author of a poem, found among Anthony Wood's manuscripts in the Bodleian library at Oxford,—a panegyrical history of the life of Queen Catherine, the first queen of King Henry VIII,—had collected the choicest compositions of his contemporaries, (he must have been living at Oxford in 1530, as appears from his poem on Catherine), notably of John Taverner of Boston, organist of Cardinal College (now Christ Church) at Oxford, John Merbeck, Fayrfax, Tye, Sheppard, Norman, and others, which are now to be found at Oxford in the archives of the Music School. The earliest collected edition of Chaucer's works, printed in 1532 by Thomas Godfrey, may also be reckoned as a miscellany because it included pieces by Lydgate, Occleve, Gower, Scoggin, and anonymous writers in prose and verse.

Indeed, more poetry was written in the sixteenth century than in the preceding two centuries. The familiarity with the classics, with the French, Spanish and Italian writers opened up new vistas of romance, and called forth genius and imagination to produce numerous compositions in verse. Besides poems of a lyrical nature, an infinite number of pamphlets and broadsides, recording public incidents, were printed and circulated among the populace. A popular ditty used to be printed and reprinted in the form of a broadside, and, no doubt, sung in the
Misc. before the 17th. century: The circumstances before their publication:

the open streets to a well-known tune. As regards the immense quantity of English verse written between 1530-1600, let us listen to the testimony of William Webbe (from his Preface to 'A Discourse of English Poetry', 1536): "Among the innumerable sorts of English books, and infinite fardles of printed pamphlets wherewith thyso country is pestered, all shoppe stuffed, and every study furnished; the greatest part I thinke in any one kinde, are such as are either meere Poeticall, or which tende in some respects (as either in matter or forme) to poetry." The immense bulk of the poetical production of the century strikes us all the more when we add to the printed poetry all manuscript verse at present extant in various public and private collections. Many compositions, it must be remembered, have perished else.

It is interesting to note that there prevailed in those days the practice of keeping poetical note-books by persons who were not poets themselves. The manuscripts passed from hand to hand, and were copied into folio or quarto-shaped books, such as found in the Bodleian Library or in the British Museum. It appears that the writers of the period wrote for their own pleasure and for the pleasure of their friends. They feared criticism, and preferred sending out to the public their productions often without signatures. George Puttenham thus complains of this bashfulness: "Now also of such among the Nobilitie or gentrie as be very well seen in many laudable sciences, and especially in making poesie, it is so come to passe that they have no courage to write and if they have, yet are they loath to be a knownen of their skill. So as I know very many notable gentlemen in the court that have written commendably and suppressed it again, or else suffered it to be published without their own names to it: as if it were a discredit for a gentleman, to seeme learned, and to shew himselfe amorous of any good art." (The Art of English Poesie, 1539). Yet another passage from the same book
before the 17th century: The circumstances of their publication:

book may be quoted, in which a complaint of the same nature occurs: "And in her Majesties time that now is are sprung up an other crew of courtly makers, noble men and gentlemen, of her Majesties owne servants who have written excellently well as it would appeare if their doings could be found out and made publick with the rest."

The result of this coyness and fear of criticism was that many poems were not published in that age, and that confusion arose about the authorship of many poems published anonymously. Manuscripts while going through the press, often got distorted in their titles and initials in the hands in the hands of a careless printer.

The extracts from the Registers of the Stationers' Company about works entered for publication between the years 1557 and 1570, point to the separate appearance (perhaps even then re-impressions) of poems in the three miscellanies, namely Tottel's Miscellany, The Paradise of Dainty Devices and A Handfull of Pleasant Delectes, and also in others. From these evidences, J.P. Collier is inclined to believe that Tottel's Miscellany, A Handfull of Pleasant Delectes and The Paradise of Dainty Devices, etc., are only republications of scattered broadsides. In the Registers are found, no doubt, pieces as entered separately at different periods for publication, from the miscellanies as well as from 'Mirror for Magistrates', Turberville's 'Epitaphs and Epigrams', B. Googe's 'Eglogues, Epitaphs and Sonnets', Nicholas Breton's 'A Small Handful of Fragrant Flowers'; but the separate entries of a few pieces in the Registers of the Stationers' Company do not seem to warrant the conclusion that the Miscellanies are only republications of scattered broadsheets. The pieces in the miscellanies do not all possess the character of popular ditties of broadsheets, but some exquisite pieces there are, which demand the close attention and subtle penetration of the reader. Collier's statement, however,
however, brings to our knowledge a fact of startling importance. "We never knew," he says, (in his Preface to his edition of "Extracts of the Registers of the Stationers' Company, of works entered for publication between the years 1557 and 1570") "until now, that the poem of the Aged Lover Renouncest Love, of which Shakespeare makes the Grave-digger in 'Hamlet' sing appropriate portions, was especially recommended to our great dramatist by the circumstance that it was a popular ditty, printed and reprinted in the shape of a broadside." He also regrets the loss of hundreds of ballads and broadsides which bore reflections of the popular mind of the age.

Tottel, undoubtedly, deserves credit for having collected at a critical period and preserved in printed volume specimens of poetry that fluttered about or remained hoarded up by the 'envious' and the 'ungentle'. Tottel's Miscellany, like the other collections of the same kind, was intended for circulation among the cultured of that time. The printer of Tottel's Misc., in his address to the reader, asked 'help of the learned to defend their learned fredes, the authors of this work' for the stateliness of style, and exhorted the unlearned, 'by reading to learne to be more skilfull, and to purge that swine-like grossenesse'.

The appearance in print of Tottel's Miscellany indicated the first symptom of the breaking down of the 'bashful exclusiveness' practised by the writers of the age; and it may be said without sacrifice of truth that it gave birth to the celebrated collections of the same kind, notably the Paradise of Dainty Devices, England's Helicon, Poetical Rhapsody, which appeared during the reign of Queen Elizabeth.

It is interesting to know what Edward Arber has said in the introduction to his scholarly edition of Tottel's Miscellany (Reprint of 1895) about the editors and authors of the collection: "This much we do know; that quite half of the
the collection was posthumous; Wyatt had been dead fourteen, Surrey ten, Bryan eight years when it appeared; and if it includes poems by George Bullen, Earl of Rochford; twenty-one years had elapsed since his execution upon Tower Hill.

"Of other of its contributors living; there were Lord Vaux, who was about 46, Grimald 39, Heywood 50, and Churchyard 37 years of age. If to any of these four we might assign as a guess, first the existence of the work, in conjunction with the printer; then its chief editing and supervision through the press; it would be Grimald. We know that he was previously in business amicable relations with the printer of this work: for Tottel had printed in 1556, Grimald's translation of Cicero's De Officiis......and on the 23rd, April 1558, Tottel finished a second edition of the same work.... furthermore, the only poems suppressed in the revision, are Grimald's own. It may, therefore, he fairly guessed that Grimald, if not the originator, was the chief editor of this collection of Poetry upon a plan then new to English Literature."

Instances of the contributors being connected with the work of the editors are furnished also by the other miscellanies. Richard Edwards combined the work of the contributors and of the editor in the Paradise of Dainty Devices; so did Thos. Proctor and Royd in the Gorgeous Gallery of Gallant Inventions.

That the miscellanies became very popular is evident from the list of editions through which they passed. There was, it appears, a demand for songs and poems, and the supply, coming at a time when the country was in a state of preparedness to receive it, captured the imagination of the people. Besides, there were men of position who gave their support and patronage to those who ventured to publish such collections. John Bodenham was one under whose patronage issued various miscellanies, such as Wit's Commonwealth 1597, Wit's Theatre 1598, Belvedere or the Garden of the Muses 1600 and England's Helicon 1600.
Misos. before the 17th century: The circumstances of their publication:

A dreary century had passed between the death of Chaucer and the birth of Surrey; and there is reason to believe that a true taste for poetry was developed, or rather revived, as the sixteenth century opened. With the growth of national consciousness, poetry produced in England was regarded as a national possession, and an increased value was attached to literary productions of all kinds. That the idea of preserving them in printed form and presenting them before fit readers was in the air is evident from the alluringly descriptive titles of the miscellanies with expressions like 'For variety and pleasure the like never yet published' appended to them.

The habit once formed, or the mode once established, continues. So the passion for making collections of literary productions, so common in the sixteenth century, persisted through the following century. James Orchard Halliwell tells us of various collections of the time of James I (1603-25), obtainable from numerous sources like printed books, ballads, and private documents of the time, and, in particular, he makes mention of one interesting manuscript volume belonging to the time of James I, seen by him through the courtesy of Mr. Andrews, a well-known book-seller at Bristol. The volume contains a piece referring to some favourite of Elizabeth's, who had proved to be a traitor; another curious satirical piece on Walter Raleigh exhibiting the popular feeling against him, a poem on the Folly of Love and several others (See Percy Soc. ed.)

Review Preliminary of the 16th century miscellanies

(1)

Manuscript Miscellanies of the sixteenth century

Five manuscript miscellanies are known to exist. One volume, generally known as Henry VIII manuscript, is specially interesting because it contains songs by King Henry. The mention in it of the birth of Prince Henry in one of the songs points to the date of this collection as posterior to 1511, the year in which the prince was born. About the time of Henry VIII the minstrels and their compositions seem to have fallen into decay, but as they declined, there appeared a class of minor writers who wrote 'new songs to old tunes'.

Henry VIII manuscript is mainly a collection of simple, short lyrics; the language used in them is very simple; a situation of some kind supplies the lyric impulse which gives birth to a short poem. There are three songs in which occur mere syllables, (such as 'Hey nonny nony', 'Trolly lolly lo', and 'Nony non') diversely arranged, that convey no meaning.

King Henry contributes fourteen songs, William Cornysh, (Master of the Chapel) ten, Thomas Farleyng (a gentleman of the Chapel) two, and William Dagges, Rysbye, and Pygott one each. Twenty songs are without names; the songs, unsigned, may be the work of earlier writers, or of some other writers belonging to Henry VIII's time.

This volume contains some short pieces which are but complimentary addresses to the king; this custom of showing allegiance to the crown in panegyric measure, later finds favour with the poets during the reign of Elizabeth and the Stuarts. In the song beginning 'England be glad pluck vp thy

"England be glad pluck vp thy lusty hart
help now yi kyng yi kyng & take his part", the poet does
not rise to deliver an exhortation upon the emergency of
fighting against the French, but simply makes a tame appeal to
the people for joining the king’s force as loyal and faithfull subjects:(Anglia,P.250.vol.xii)

There are many examples of love-plaints in this
collection; they are all simple in construction; they turn
on but one situation. The same two lines, repeated thrice,
make a song of farewell:(Anglia.xii.243);

"Departure is my chef payne
I trust ryght wel of retorn agane."

A similar instance is furnished by this song in which the
same three lines should be sung thrice over (Anglia.xii.
236);

"Alac alac what shall I do.
Pfor care is cast in to my hart.
And trew love loked thereto."

Here is a song by Cornyshe, in which the theme of unrequited
love is treated with no attempt at elaboration (Anglia,
vol.xii.242):

"My lady is vnkynde I wis
alac why is she so
she louyth another better than me
and yet she will say no.

I can not thynk such doubylnes
for I fynd women trew
In fauth my lady louith me well
she will change for no new."

Songs of an epigrammatic character, containing precepts,
occur in this miscellany, but in them no high philosophy is
inculcated. Some of the songs of a sententious character are
under the signature of king E Henry. They are written in
praise of sincerity in love and in scorn of inconstancy in
wooing. An extract sequent follows (Anglia.xii.248):

Who so that wyll for grace sew.
yss entent must nedys be trow
and love her in hart and dede
els it war pyte that he should spede
many oone sayth that love ys yll
but those be thay which can no skyll.
This very idea is advanced in another song in which it is said that true lovers are hindered from making love to ladies by the unwholesome example of dissembling gallants:

\[
\begin{align*}
\text{loue mayntenyth all noble courage,} \\
\text{who loue dyadaynthy ys all of the village.} \\
\text{soch louers though they take payne.} \\
\text{It were pote they shuld optayme} \\
\text{for often tymes wher they do newe.} \\
\text{They hynder louers that wolde be traw.} \\
\text{(Anglia xii.243)}
\end{align*}
\]

There is one slumber-song sung by Virgin Mary to Her Child, which merely points to the holy association, but shows no ardour of religious emotion.

The spirit of sport and free joyousness is in the hunting-songs "Blow ye horne hunter", and "Sore this dere strykin is" (Anglia, xii.238). Also in the May-songs, such as "In May that lusty season", there is the evidence of holiday-mood; in them manner in the making of these songs little art is displayed; the familiar images of nature,—the springing of flowers and the singing of birds,—are presented in an unconventional manner. 'The Song of the Holly' (Anglia, xii.237), however, furnishes a beautiful simile in which faithfulness in love compared to fastness of colour in the holly:

\[
\begin{align*}
\text{Grane growth ye holy so doth the Ine,} \\
\text{thow wynter blastys blow neuer so hye,} \\
\text{grane growth the holy.} \\
\text{As the holy growth grame} \\
\text{and neuer chaungest haw} \\
\text{so I am ever hath bene} \\
\text{vuto my lady traw} \\
\text{grane growth, ... etc.}
\end{align*}
\]

A few songs, composed under the influence of pastoral romance, call for our attention. The general theme is that the poet meets a shepherdess on her way to the meadow, and makes proposal of love to her; she refuses to entertain the proposal, and the scene closes quickly as she calls out to her father or mother near by:

\[
\text{Hey troly loly lo made whethre go you?}
\]
Hey troy loly lo made whether go you ?
I go to ye medow to mylike my cowe.
Then at ye medow I wyll you mete.
to gather ye flourys both fayr & swete.
May god for bede yt may not be.
I wyase my mother then shall vs se.

(Analia.xii.255)

Henry Vlll manuscript is, as we have seen, a collection of songs composed without effort. The old themes of the Middle English lyric are here treated in a simple, unconventional manner.

The manuscript collection (c.1500-1510) which contains twenty-seven lyrics of which two are by Cornyshe, one by Dr. Cooper, one by Raff Drake, and one by monke of Stratford: The love-plaints receive a more elaborate treatment here than in the preceding collection. The didactic lyric has but one example (Analia.xii.269) in

"The wheel of fortune, who can hold or stablysh yt still in one degree".

The religious lyrics are represented by a penitential hymn to Christ (Analia.xii.268), beginning "Now Marcey Jhesu I wyll amend", and a dialogue (ibid.270-72) between Virgin Mary and her Child, which the poet in his dream has overheard; the dialogue turns on Mary's sorrowing for the Saviour's humble birth and Christ's assuring His Mother of His innate superiority to earthly kings.

One song (Analia.xii.265-66), composed in honour of the marriage of James IV of Scotland with Princess Margaret, expresses a general rejoicing of the people for the union of Scotland and England.

The poet's month becomes the subject of a lyric in which warning is given to young men against the 'snares of love'; this lyric in which the poet, reclining upon a bank, hears the birds sing, and perceives the slow coming of the
Manuscript miscellanies of the 16th century

coming of the season appears to have been written under the influence of the love-poetry of mediaeval France. The poem 

meisian opens as follows:

By a bancke as I lay
musyng my selfe alone hey how
A byrdys voyse dyd me rejoyce
Syngyn Syngyn before the day

(Anglia, xii. 264)

Lastly, mention may be made of a satiric song against a friar (ibid. 263), - a new theme in lyric; it makes use of refrains with Latin verses:

The third manuscript (published by Wynkyn de Worde in 1521) is a fragment of Christmas carols. It opens with a hunting-song (ibid. 577)

"As I came by a grene forest syde
I met with a forester yet bade me abyde" - a good piece wrought with conscious art; it does not, however, exhibit the hilarious spirit proper to a song of the kind.

The familiar carol (ibid. 577) on the custom of Christ 
in the bear's head appears in this collection. 'A Caroll of the byrth of Christ' (ibid. 588) extends a hearty welcome to Christmas and bids farewell to the season of Advent.

Another carol (ibid. 588) in honour of Christ's birth is an example of religious lyric, written in the simple ballad-style. The opening lines are

Betwixte an one and an asse
A mayden deluyered was
of Christ her dere son dere...

The fourth manuscript miscellany (f. 1530) contains twenty songs. Three songs are by Cornyshe, three by Tanner, three by Cooper, two by Fayrfax, one by Pygot, one by Ashwell, one by Gwyneth, one by Jones; the rest appear unsigned.

There is a loveplaint, modelled on the French
Chap. II

Manuscript miscellanies of the 16th century

French pastourelle, in which the proposal of love made by the lover is argued out by the lady before accepting it. The poem closes as follows:

I do you love! I pray you say not so!
In faith I do! may I of you be sure?
Yee in good faith! Then am I yours all so!
(Anglia. xii. 597)

The religious lyrics are represented by a lullaby (ibid. 590) sung by Mary to Her Child, and by a song (ibid. 591) in praise of the Virgin, beginning

"She may be callyd
a soverent lady
that ys a mayd
and beryth a baby"

The patriotic song has but one example (ibid. 597) in which the poet describes how once 'by a banke as he lay musing in his mind', he heard the birds call out to England to 'awake and rejoice both night and day' and thank God for their king who is 'God's chosen knyght' and 'Defender of the Faith'. It is couched in the language of flattery to the king.

It may not be amiss to note the character of a spring-song in this collection (ibid. 595), which gives a bare catalogue of the things commonly discerned and enjoyed at the advent of the season; there is no colouring of imagination or emotion in it:

Pleasure yt ys
to here I wys
the byrdes sympe
the dore in the dale
the shape in the vale
......

The fifth manuscript, besides many narrative poems, contains lyrics chiefly of a moral and religious character. The religious lyrics include songs of the Nativity, penitential hymns to Christ, and slumber-songs of the Saviour. There is an exquisite blend of pathos and sobriety.
Manuscript miscellanies of the 16th century

soberly restrained in the song (ibid.Anglia.xxvi.240-41)

"Mary moder cum & se
Thy swet son mayled on a tre! "", which closes thus:

Mary moder praxx greve you not yll
from hevyn he cam this to fulfyll!
because mankynd should not spill
he's take hya deth with perfitt gud will!

One song in honour of the Nativity (Anglia xxvi.237-38)
describes the rejoicing of the shepherds on the occasion and
thus adds a pastoral touch to it.

The slumber-songs in which Mary lulls the Saviour in
the cradle, composed as they are with conscious art, may be
glassed as literary lyrics. The picture of a mother and her
baby, in which the Divine Virgin and the Divine Child are
presented, adds an intensely human touch to the cradle-songs,
and one cannot read them without an emotional throb.

1. It appears that carol-singing became a common custom in
England in the 15th century. All the Christmas carols
collected from manuscripts by Ritson, Wright, and Sandys
belong to the 16th century. Side by side with the sacred
carols grew up festive songs also; a small collection of
joyful carols was published in 1642; it was followed by
another publication of the same kind in 1661; a third
collection was issued without date, and a fourth in 1688; they
are now to be found only in the Bodleian Library at Oxford.
(Preface to A.H.Bullen's ed. of 'Carols and Poems from
the from the fifteenth century to the present time', 1886 — the
latest research however, shows that carols may have existed
even before the Norman conquest).

The Nativity of the Saviour has evoked a body of
carmines sacred in England to which poets like Ben Jonson,
John Milton, Richard Crashaw, Vaughan, Selden, John Addington
Symonds, and others have contributed. John Milton's 'On the
Morning of Christ's Nativity', superb as it is in the grandeur of imagery, is
a poem that the world cannot willingly let die perish.
& Vaughan, in treating of the theme, turns on self-purification
"But I am all filth, and obscene,
Yet, if thou wilt, thou canst make clean"
Indeed a pious ejaculation, and no jovial carol. (Bullen's
ed. of Carols and Poems, P.110).

It is interesting to examine how a particular lyric
theme, appearing first in a simple popular ditty, finds its
final utterance in an art-lyric of a lofty order.
The moral lyrics in this collection turn on the capriciousness of Fortune. In the passage quoted below Fortune is described as a 'slipper chance that illudyth her men with x change and variaunce':

Some tyne she lookest as lovely fayre & bryght,  
as goodly Venus moder of Cupide:  
She bekketh & smyleth upon every wight,  
But this ffayned chere may not abide;  
yer commeth a clowde & farewell all our pride!  
Lyk any serpent she begynneth to swell  
& lokest as ffers as any ffury of hell.  

(Anglia.xxvi.144)

Besides lyrics didactic and religious, this collection includes a few songs written in a lighter vein. To cite one example (Anglia.xxvi.273):

Whan Crabbes tak wodecoke in forestes & parkes,  
& haris ben taken with sweetnes of anaylis,  
& cemelles with yer here tak swallowes & perchis,  
& myse move earn with wafeyng of yer taylis,

* Than put in a woman your trust & confidence.  

The narrative poems in this miscellany include among others the tale of Anthiochus & Appolyne of Tyre; the tale of Tybory of Constantyne, his wyf & his doughter Constance; the tale of Nabegodonosor howe he dremed of the grett tre; the tale of Pyramus & Thysbee which slew themselves vpon one sword; the tale of Kyng Mide how all that he touched was gold; and the tale of Phylip of Masedown kyng & his two sonnes Demetrius & Perseus:  

An atmosphere of joviality is in the two xxn hunting-songs and in the drinking-song

"Jentyll butler, bellamy,  
ffyl ye hell by ye eye!"  
(Anglia.xxvi.282)

This drinking-song is worth noticing because it is probably the first example of a drinking-song in miscellany literature and in point of conviviality, suggests a comparison with the song "I can not eat lyttel meate" in the comedy of Gammer Gurton's Needle, which appeared in the year 1551, and
Manuscript miscellanies of the 16th century

and which is considered to be 'the first drinking-ballad of any merit' in the English language. (See Essay on the Ancient Minstrelsy of England in Chappell’s ‘A Collection of National English Airs’, 1839, P.20: But Ritson, we know, has printed a curious drinking-song from the Harleian MS, written in the reign of Henry VI, which begins "Bryng us home good ale, sir, bryng us home good ale.").

A curious fact about the date of this miscellany yields some interest. On one leaf is found a wax record of the birthdays of the children of Richard Hill, the scribe. It appears from the record that his youngest child was born in 1526, so the conjecture is that this collection was made after 1526. (See Anglia, xxvi, P.101);
Tottel's Miscellany, 1557.

The first printed miscellany is named after its collector and editor Richard Tottel, a citizen of London, who 'began his career as a stationer and publisher in the reign of Edward VI'. He printed and published numerous law-books, but he is remembered to this day for his important publication of the poetical miscellany, the value of which cannot be gainsaid. The following passage (from the Dictionary of National Biography, vol. V, p. 75), concerning the contributors and the various editions of Tottel's collection, will not, it is hoped, be out of place: "The poetical anthology commonly known as Tottel's miscellany was the most important of his ventures in pure literature. The first edition appeared, according to the colophon, on 5 June 1557, with the title 'Songs and Sonettes written by the Rytgh Honourable Lord Henry Howard, late Earl of Surrey, and other. Apud Ricardum Tottel, 1557, Sum privilegio.' Tottel, in an address to the reader, suggests that this publication was undertaken 'to the honor of the English tongue and for profit of the studious of English eloquence'. The volume consisted of 271 poems (of these poems 30 by Grimald are not repeated in the subsequent editions), none of which had been printed before; forty were by Henry Howard, earl of Surrey, ninety-six (more correctly 97) by Sir Thomas Wyatt, forty by Nicholas Grimald, and ninety-five (more correctly 94) by 'uncertain authors', among whom Thomas, lord Vaux, John Heywood, and William Forrest (the name of Th. Churchyard may be added) have since been identified. All the original verse of Wyatt and Surrey that is known to be extant is preserved solely in Tottel's anthology. Of the first edition, Malone's copy in the Bodleian Library is the only one known to be extant; a reprint, limited to sixty copies, was edited by John Payne Collier in his 'Seven English Poetical Miscellanies' in 1867. A second edition
Tottel's Miscellany

second edition followed on 31 July 1557, and, while thirty of Grimald's poems were withdrawn, thirty-nine new poems appear in the section devoted to 'uncertain authors'. This volume contains two hundred and eighty poems in all. Two copies are known, one in the Grenville collection at the British Museum, and the other in the Capell collection at Trinity college, Cambridge. A third edition was issued by Tottel in 1558 (probably a misprint for 1559) - unique copy in the British Museum - imperfect; a fourth in 1565 (Bodleian); a fifth in 1567 (John Rylands Library, Manchester), and a sixth in 1574. These were all produced by Tottel. A seventh edition in 1598 and an eighth in 1599 were published respectively by T. Windet and R. Robinson. An incorrect and imperfect reprint was edited by Thomas Sewell in 1717. A scholarly edition of all the contents of both the first and second editions of Tottel's Miscellany was included in Arber's 'English Reprints' in 1870.

According to the investigations of Ryder Rollins, the Miscellany passed through ten editions during the 16th century in the following order: (see Rollins's ed., vol. 1, 1928, vol. 11, 1929):

1. June 5, 1557

2. July 31, 1557 (2 copies exist - one in Br. Mus. and another in the Huntington Library) - 280 poems, attributed as follows:
   - To Surrey . 40
   - To Wyatt . 96
   - To Grimald . 10
   - To Uncertain authors . 134.

3. July 31, 1557 (3 copies - in the Capell coll, Trinity College Cambridge; in the library of Mr. Sir L. H. Pforzheimer, purchase, New York; and that owned by the Rosenbach company of New York and Philadelphia)


5. 1559 (4th ed.) - one ex copy - that formerly in the late Sir George Holford's library, at the sale of which by Sotheby and company on March 23, 1923, it was bought by the Rosenbach company for $1,000.
Chap.11

Tottel's Miscellany

6.1565. 3 copies (i) The Heber copy, now in the Huntington Library, secured for £500.
   (ii) The copy in the library of Wellesley college—Professor George Herbert Palmer's copy:
   (iii) the copy in the Bodleian.

7.1567. 3 copies (i) in the John Rylands Library, Manchester.
   (ii) in the Hunterian Museum of the University of Glasgow.
   (iii) in the Pierpont Morgan Library of New York.

8.1574. 5 copies (i) Br. Mus. Grenville 11172.
   (ii) the Bodleian
   (iii) the Huntington Library
   (iv) formerly in the Britwell Library (the Heber copy) which was bought by Messrs. Quaritch on April 12, 1927, for £500.
   (v) the copy now owned by Mr. Owen D. Young, of New York.

9.1585. 6 copies (i) in the Capell coll.
   (ii) the library of Mr. H. J. Folger, New York
   (iii) the Huntington Library
   (iv) the Pierpont Morgan Library


and (vi) Grenville 11173.

10. 1587. 4 copies (i) Bodleian
    (ii) the library of Mr. Carl H. Porszheimer (from the Ruth coll)
    (iii) the Drummond coll. in the University of Edinburgh.
    (iv) formerly in the Bridgewater Library.

In the 18th century editions of Tottel's miscellany appeared with different titles. Among them are


Henry Curll's edition 1723—extremely rare.

Anderson's edition 1793 vol. i.

Among the modern editions are


Miss Foxwell's ed. 1913.
Tottel's Miscellany

We are concerned with the general character and contents of Tottel's book. For knowledge of the sources of the poems and the variations between the readings of the early editions of the miscellany and the readings in other printed or MS texts the reader is referred to the scholarly edition of Hyder Rollins, Vol. II, 1929.

This miscellany owes its importance chiefly to Wyatt and Surrey whose momentous works in poetry are preserved in it; the value of their achievements in poetry is best appreciated when we turn in our attention to the period that intervened between 1400 the year in which Chaucer died and 1557 the year in which the publication of this collection. During the earlier part of the Middle English period, we know, English poetry had assimilated 'a great blend of language and prosody', and then in the hands of Chaucer reached a perfection, unattainable except by a genius of a high order. The immediate successors of Chaucer in England, notably Lydgate, Barclay, Coke, Hawes, lacking as they did, his perception of the value of adjusting pronunciation and versification, produced only halting and stumbling doggerels: Their ill-success was occasioned, rather precipitated by the changes that came rather too suddenly in vowel-sounds, by the dropping of the final e, and the blending of the dialects; then in the nick of time came Wyatt and Surrey who brought the sonnet from Italy and whose endeavours in regularising and refining the form of expression, may be said to have saved English poetry from a lamentable degeneration, otherwise inevitable. Wyatt and Surrey linger in our memory as the innovators of sonnet-writing in English. Imbued with the new culture of Italy they set about to add grace and refinement to the English style.

The work of refining the style of writing was going on busily at the time in Spain, Portugal, and France.
Chap. XI.

Tottel's Miscellany

The sonnet, 'a device for the musical expression of a single worthy thought', became a fascination for all lovers of culture and learning. We know how Spain was influenced by Italy through the efforts of Juan Boscan, whose name will ever endure as the introducer of the Italian sonnet into Spain. Boscan's work was continued by Z. Garcilasso de Vega who wrote sonnets in imitation of Petrarch and pastorals in imitation of Sannazzaro of Italy. Such imitations transformed the whole domain of Spanish poetry.

The same transforming and revolutionising process by imitations of Italian models is discernible in the poetry of Portugal and France as well (see Henry Morley's English Writers, vol. VII, p. 55). In France, Clement Marot (born 1495, died 1544), the editor of the Roman de la Rose, became famous among the court poets for his songs, and ballads, written under the influence of the Italian Renaissance. Mellin de Saint-Gelais (d. 1533), a court poet, who had received his education at the Alma Mater of Italy, brought the sonnet into the literature of France. After Mellin de Saint-Gelais, Pierre de Ronsard continued the work of refinement. In Portugal, Sa de Miranda (b. 1495, the same year in which Clement Marot was born in France), attracted by the Italian form, 'at once pleasant and learned', abandoned the Portuguese manner of writing, and started writing sonnets, lyrics, and pastorals after the Italian pattern. So we need not be surprised that in England Wyatt and Surrey imitated foreign models. One is apt to think that such borrowings from foreign sources indicate bankruptcy of literary and intellectual equipment of Henry VIII's England. That Wyatt and Surrey went to far-off Italy for literary standard is, doubtless, an indication of a quickening intellectual impulse, set up by the Renaissance - an impulse which found a ready response from
response from their sensitive souls. They were impelled by an urge, too strong to resist, - an urge, rather a youth-instinct for anything novel, lending enchantment from a distance. Wyatt and Surrey evidently represent the youthfulness of English literature of the time. Italy set up the ripples and the strings of England's harp vibrated into music.

Let us now examine the contents of Tottel's collection. The name of Lord Surrey is on the title-page, probably for the rank he occupied in society. The most important contributor, however, is Thomas Wyatt. So I make no apology to begin with him. Many of Wyatt's poems are love-plaints in which he shows himself an analytical psychologist. By a few strokes he draws the picture of the mental state of the lover; he enters into the various moods of the lovers as induced by diverse situations, and like a dramatist, presents before us a series of typical lovers. The lover, in all cases, complains of the cruelty of the lady he loves; he is like a humble worshipper, always kneeling before his pretty little idol; a modern critic would call him an imbecile of feminine sentiment, but according to the code of courtly love, he is great as a lover because he vows fidelity to his lady and lifelong devotion to her service.

A few pieces (sonnets and lyrics) selected below will include things borrowed, partly borrowed, as well as his own; it will be seen that the poems in which he apparently elaborates suggestions from foreign originals also give ample proof of his lyrical power.

A poem (his own, of 21 lines) "The lover / sheweth how he is forsaken of such as he sometime enjoyed" describes the bliss which a lover enjoyed in the past but which he can never hope to regain. The lover does not resort to lamentation or any direct expression of grief, but only
but only visualises the scene of his past happiness which he wishes he could repeat:

"They flee from me, that sometime did me seek \nWith naked foot stalk'ing within my chamber \n\nThanked be fortune, it hath been otherwise \nTwenty times better; but once especiall, \nIn thine array, after a pleasant gyse, \nWhen her loose gowne did from her shoulders fall, \nAnd she me caught in her arms long and small, \nAnd herewithall, so artelt did me kyse, \nAnd softly sayd: deare hart, how like you this?"  

It was not all delusion; the lover goes on to say,  
"It was no dreame: for I lay broade awakynge."  
Thus the poet makes an effect which no ejaculations of grief could make.  

In another poem (suggested by Petrarch, sonetto in Vita 178), consisting of 21 lines, the lover, while describing his unquiet state, speaks of his bed as 'the restfull place, renewer of my sma°v, the bodyes ease, and troublor of my ha.'  

Wyatt introduces a new situation in a short poem of 3 lines, 'Of his loyse that pricked her finger with/ a needle'. The lady pays no heed to the appeal of the lover; she feels disturbed in her work, and she gets a prick from the needle; the lover attributes the wound to her unfeelingness for which, he thinks, God of love has punished her. The same subject is repeated in another short poem, epigrammatical in character, in which the lover is shown as lamenting for the cruelty of the woman, greatly annoyed, she starts stitching rather too hard, as though in a rage she would prick through the lover's heart; in doing so she pricks herself.  

A strange idea occurs in a short poem (of 8 lines) 'How by a kisse he found both his life and death', in which the poet sings of the hour of physical bliss:

'Nature that gave the Bee so fast a grace,'
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Nature that gave the Bee so fast a grace,
To finde many of so wondrous fashion:
Hath taught the spider out of the same place
To fetch poison by strange alteration.
Though this be strange, it is a stranger case,
With one kisse by secrevt operation,
Both these at once in those your lippes to finde,
In change whereof, I leave my hart behinde.

There is little touch of sublimity in the passage; the whole is a conceit, perchance a borrowed material. But how fine is the mingling of religious with amatory emotion in Rossetti's lines on the same theme of physical bliss:

"Thy soul I know not from thy body
Nor thee from myself, neither our love from our God"

where he attains to a mystic perception of the eternity of love.

There is a short poem (of 8 lines) by Wyatt 'Against Hearders of money' which has this closing couplet

He, that had hidde the golde, and found it not:
Of that, he founde, he shapte his neck a knot.

"The original epigram on which the poem is based was long ascribed to Antipater or Statylinas Flaccus but now more commonly to Plato ....It was translated twice by Ausonius (Epigrammata, xxii, xxiii.), whence Wyatt perhaps took his version"Hyder Rollins (his ed. of Tottel's Misc., vol. ii. 209)

Wyatt's short pieces are epigrammatical in character.

His 'Description of geome' is a good example of the kind:

Vulcan begat me; Minerva me taught:
Nature, my mother: Craft nourisht me yere by yere;
Three bodys are my foode: my strength is in naught:
Angre, wrath, wast, and noyse are my children dare.

(this is translated from the Latin of Pandulpho, fl. ca. 1500, with its final two lines original) - H. Rollins, his ed. of Tottel's Misc., vol. ii. p. 210)

There is an autobiographical interest in the poem, entitled 'Wiat being in prison, to Brian':

"Sythes are my foode: my drink are my teares.
Sure am I Brian, this wound shall small heale again; But yet alas, the skare shall still remeyn."
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'Of His Return from Spain' is a poem (of 8 lines) which gives proof of his patriotic feeling and his loyalty to the crown: The closing lines are

"My king, my country, I seek for whom I live, O mighty Love the windes for this me use."

Again, some of his short pieces show that a shade of gloom is on his mind; he goes to reflect on the life of man on earth, and then he writes in a didactic vein. 'Of dissembling vvaxx wordes', a poem of six lines with the closing lines "But well to say and so to mens, That swete acord is seldom seen", is a reflection on the dearth of sincerity in this world. It contains only six lines, but aptly expresses his sincere sorrow for the faith he misses in the society of man.

Two poems—'Of the mean and sure estate', consisting of ten lines (Chalmers suggests that this is translated from Seneca's Thyestes.11.391-403—see Rollins's ed. vol.ii. P.211) and 'The Courtiers Life', consisting of seven lines, reveal Wyatt's disgust with his life at court, and are, indeed, covert satires. This is the ever-recurring note in many of the Elizabethan lyrics in which the writers evince a longing for the happy simple life of a shepherd—a longing probably induced by deferred hopes, sickening the heart of courtiers.

A highly tragic note is struck in 'Of the mother that eat her child at the siege of Jerusalem' which describes a seemingly improbable incident of a mother eating her child at a time of distressing scarcity of food:

"..... ..... O childo unhappy
Returne thy bloud whe thou hadst milke of late
Yeld me those symes that I made vnto thee,
And enter there whe thou were generate."

Wyatt, we know, was a huge borrower. He wrote twenty-six sonnets of which (some) sixteen are direct translations from Petrarch, and the others are in imitation of Italian, French, or Spanish writers. Wyatt went on an embassy
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embassy to the court of Charles V of Rome, and there came
to know the Spanish poet Juan Boscan. Boscan and Garcilasso
de la Vega were two great poets of the time, who achieved
great success in polishing and refining the form of Spanish
poetry. Encouraged by their example, Wyatt made experiments in
England after the Italian pattern. His sonnet on 'The lover's
life compared to the Alps' has its original in a sonnet by
Sannazaro (sonetto 5 in Sannazaro's Rime, part III, 1531 ed.,
vol. 49 v, a fact established by Arthur Tilly in the Modern
Lang. Review, ill. 1903, 273-74; see P. 197. vol. 2. ed. of Tottel's
Miscellany, 1929, by Hyder Rollins). The fantastic idea of the
dart of Death hitting the dart of Jupitdr, driving it deeper
into the heart, contained in 'The Lover complaineth that
perhaps deadly sickness can not help his affection', is also
borrowed from some Italian original, not yet discovered' (ms. according
to Keeppl borrowed from Mollin de Saint-Gelas, see Anglia
XIII. 1891, 78; but Rollins observes 'It seems more
done Italian original' in another sonnet
'The Lover forsaketh his vnkinde love', Wyatt makes use of two
of the Strambotti of Serafino (see Rollins's ed. vol. 11. 200).
He wrote about two dozen minor sonnets, each consisting of
eight lines (rhyming ab ab ab cc), in which conceits from the
Italian Strambotti were used. To cite one example:

From 'The Lover hopeth of better chance'

"He is not dead that sometime had a fall,
The sun returns that hid was under cloud,
And when Fortune hath spit out all her gall,
I trust good luck to me shall be allowed;
For I have seen a ship in haven fall
After that storm hath broke both mast and shroud;
The willow eke, that stooped with the wind,
Both rise again, and greater wood doth bind."
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Wyatt's imitation of Luigi Alamanni, an Italian poet, who lived as an exile at the court of France, is noticed in his poem on "The Courtier's Life, written to John Poins" (Alamanni's 10th satire paraphrased—see Rollins's ed. vol. ii. 216). Another piece, called 'Of the Mean and Sure Estate, written to John Poins' is an imitation of the 6th satire of Horace's second book (see Rollins's ed. vol. ii. 213).

"But though Wyatt built upon ground taken from modern Florence and from ancient Rome," writes Henry Morley, (English Writers, vol. viii. pp. 53-64) "he owed to them only the ground rent for buildings of his own." Thus it would not be fair to judge Wyatt by his sonnets and foreign transcripts merely. Some of his lyrics show unmistakable evidence of a lyric genius of a high order. There he attains "a grave stately rhythm" and shows a marvellous instinct for the right word and phrase. Lines like the following well illustrate his art as a lyricist:

"Forget not yet the tried intent
Of such a truth as I have meant.
My great travail so gladly spent.
Forget not yet." (not in Tottel's book)

How the whole beauty hinges on the one recurring consonant-sound. Or take these lines from 'The Lover praieth not to be disdained, refused, mistrusted, nor forsaken': (Rollins's ed. vol. i. 1923. pp. 56-57)

"*****....****...***....
Forsake me, till I deserve:
Nor hate me, till I offend,
Destroy me, till that I swaure.
But sirs ye know what I intend;
Disdain me not that am your owne;
Refuse me not that am so true;
Mistrust me not till all be knowne;
Forsake me not, me for no new."

Surrey follows the tradition of Wyatt. He, too, handles the familiar love-plaints in which he describes the woeful state of a lover, pining for his lady and beseeching her to rue on his life which else would come to an end. The sonnet, called 'Description of Spring, wherin eche thing
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Surrey's interest in Nature. Although the material is borrowed, the art of felicitous phrasing is his own:

"The soote season, that bud and blome furth bringes:
With grene lath did the hill and eke the vale;
The nightingale with fethers new she singes;
The turtle to her mate hath tolde her tale;"

Surrey imagines himself in a situation and gives expression to the feelings proper to that situation. A good instance is the 'Complaint that his lady, after she knew of his love kept her face away hidden from him', which may well pass for a dramatic sonnet. But this is translated from Petrarch, a ballata in vita I. (see Rollins's ed. vol. II. 131). The discovery that the sonnet is translated from Petrarch an Italian original seems to wrest the statement with which we began. Surrey's sonnets addressed to Geraldine appear to possess an autobiographical interest for us (see Henry Morley's English Writers. vol. VIII. PP. 26-27). Reflections about his own self are recorded in 'Prisoned in Windsor, he recounteth his pleasure there passed', a long poem consisting of 54 lines. Passages quoted below show the emotional nature of the sonnet and lyrical ability of Surrey:

So cruel prison how coulda betide, alas,
As proud Windsor? where I in lust and joye,
With a kinges sonne, my childishe yere did passe,
In greater feast than Friens sonnes of Troy:

Echo (alas) that dothe my sorrow rewe,
Returns thereto a hollow sounde of playnte.
Thus I alone, where all my freedome grewe,
In prison pyne, with bondage and restrainte,
And with remembrance of the greater greefe
To banish the lesse, I find my chief reliefe.

As in Professor Courthope's observations on this poem are worth quoting (Hist. of Eng. Poetry. vol. II. 85, 1897):

"I know of few verses in the whole range of human poetry in which the voice of nature utters the accents of grief
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the accents of grief with more simplicity and truth; it
seems to me to be the most pathetic mingled personal elegy
in English poetry."

A couple of poems (of which one—No. 17 in Hyder Rollins
Rollins's ed.—is, as Koeppe! shows, an adaptation of Serafino's
fifth epistle, which in turn was adapted from Phyllis's
complaint in Ovid's Heroides, 11' —see Rollins's ed.,vol.ii.143)
record the laments of ladies for the absence of their
lovers over the sea, each containing more than forty lines;
probably ventures of travelling abroad came to be fashionable
with the English people in those days.

It must be noted to the credit of Surrey that he imparts an elevating tone to the theme of love when he sets forth the idea that the blessedness of a lover lies in the mere contemplation of the worthiness of his lady, such as in
'The lover comforteth himself with the worthinesse of his
love' (which was registered as a ballad in 1557-58, 1560-61,

A moral note is struck in the poems, called 'The Mean
and Constant Estate' — a subject treated more than once by
Wyatt also (Surrey's poem is a translation of Horace's
Carmina, 11.10 —the same ode is rendered in Nos.194 and 295
among the poems by uncertain authors), and 'The Means to
Attain Happy Life' (trans. from Martial, x.47 —see Rollins's
wisdom iced with simpleness" — this is the theme which
also recurs in the anonymous verses included in the miscellany.

Surrey has two poems on the death of Sir Thomas Wyatt,
one of fourteen lines, and the other of thirty-eight lines;
the longer piece describes Wyatt's head, visage, hand, tongue,
eyes, heart, corpse, etc; the shorter piece embodies the tribute
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the tribute of honour to the memory of the departed— it begins "Dyuer to thy death doe diversely bemoane"; towards the close, he records his own grief which, as will appear from the quotation, runs to sheer excess:

But I, that knew what hurtred in that head:
What vertues rare were temperd in that brest:
Honour the place, that such a jessell bred,
And kisse the ground, whereas thy corse doth rest,
With vappred eyes: from whence such streames awayl,
As Pyramus dyd on Thisbes brest bewail.

Into his sonnet on 'Sardinapalus' Surrey packs a tragic story, showing not a little of his intellectual power and his ability for conciseness. The sonnet opens as follows:

Thassirian king in peace, with foule desire,
And filthy lustes, that staynd his regall hart
In warre that should set princely hartes on fire:
Did yeld, vanquish't for want of marciall art.

The closing lines are:

Proud time of wealth, in stormes appalled with dres,
Murthred himself to show some manful deed.

Pensive Surrey, it seems to me, is Surrey who cannot fail to make an enduring impression on us. He writes twenty-eight lines in verse to tell 'how the age of children is the happiest, if they had skil to understand it'

How profound is the truth of these lines from Surrey's pen: "I saw the lytle boy in thought how oft that he Did wish of god, to escape the rod, a tall young man to be,
The young man she that feles, his bones with paines opprest,
How he would be a rich olde man, to lyue, and lyue at rest,
The rich old man that sees his end draw on so sore,
How he would be a boy agayn, to live so much the more."

Lastly, mention may be made of a poem which by Surrey, which is 'a fusion of one type of the early French pastourelle, in which a shepherd complains to another of his hardhearted mistress, and of one type of the early French Chanson & personnages, in which the poet chances upon a man who is lamenting an unrequited love'. The poem opens with a description of winter instead of the conventional May
May morning: (given as No. 18 in Rollins's ed.)

In winter just returns, when Boreas ran his raigne,
And every tree unclothed fast, as nature taught them plaine,
In misty morning darks, as sheeps are then in holdes,
I hyd me fast, it sat me on, my sheepe for to vnfoldes.
And as it is a thing, that lovers have by fittes,
Vnder a palm I heard one crye, as he had lost his wittes.

In concluding this section on Surrey let us recall certain observations made by the well-known English scholars. Prof. Courthope, probably the best critic of Surrey, thinks that the sonnets of Surrey are 'purely artistic and conventional' love-suits. Ernest Rhys thus speaks of Surrey: "Like other poets he had his moods and was now whipping up his verse to her office, and now carried away by the passion he had begun by feigning only. When he is following Petrarch, or when he is citing Cupid, he is often only seeming-passionate; he is en using Italian coin, re-minted metal." (Lyric Poetry, 1913. P. 120)

It is, however, disputable whether some of the love-sonnets (by Surrey) are expressive of the poet. But the lines written in prison at Windsor, recounting the pleasure there passed in boyhood, record the true emotion of Surrey. Again in his reflections on the happy age of children there is ample evidence of a great intellectual penetration at work. Both Wyatt and Surrey are writers of lyrics which may be labelled as subjective lyrics; they have interesting variations into the familiar theme of the love-plaint; but both are art-lyriists in a sense; there is an infusion of intellectuality in their lyrics which, in consequence, appeal only to the learned few. Although in many instances, their songs are translations of foreign originals, they are highly valued treasures of English literature, inasmuch as they inaugurated an era of sonnet-making in England, and paved the way for the great outburst of song in the last decade of the sixteenth century.
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Now to turn to the other writers who have contributed to Tottel's Miscellany. After Wyatt and Surrey comes Nicholas Grimald, who has contributed as many pieces as Surrey to this volume. He has not the imagination nor the passion of a lover, yet he writes of love, because the writing of poems about love and lovers' woes is in fashion. All his love-poems are merely complimentary addresses to ladies whom probably he well knows and whom he signifies by initials, such as 'To Maistress D.A.' 'To L.I.S.', or 'A New Yeres Gift to the L.M.S.'. He wishes to remain behind the screen; this love of disguise on the part of the poets, especially in the lyrics addresses to women, is also noticed in the writers of the sonnet-series late in the century. Is this an example of courtesy or gentility shown to ladies? Or is this in imitation of the early writers of the Provencal love-songs who chose the safeness of disguise while dealing with amours of an indecent character? (see The System of Courtly Love, by Lewis Freeman Mott. Reprint, 1924, P. 12). It is, no doubt, interesting to carry the inquiry farther, but it is beyond the scope of this work.

Grimald has epitaphs on Sir James Wilford Knight and Lady Margaret Lee, which do not bear the mark of inspiration. Although the gnomic tone of the epitaphs reaches no high level, he achieves success in the 'Funeral Song' upon the decease of Anne his mother; a poem in hexameters, in which he gives the story of his childhood, then pays homage to the revered memory of his mother, and then towards the close, he strikes a beautiful note which is a blend of love and of faith in the life hereafter:

But now, my sacred parent, fare you well,
God shall cause again together dwell.
What time this universal globe shall hear
Of the last troop the ryging voyce: great fear
To soon, to such as you a heavenly cheer.
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Grimald has a long poem of 115 lines, entitled 'The Death of Zoroas, an Egyptian Astronomer, in the first fight, that Alexander had with the Persians' (partial trans. of the Alexandreis of Philippus Gualterus de Castellione, fl. 1170 - 1180; see Rollins's ed. vol. ii. P. 248) written in a moralising vein. A few lines, taken at random, are given below:

```
..... kyng Alisaunnder self
Deeme him a man, unmeet to dye at all:
..... ...........................
Lamented, and, for thanks, all that they can,
Do cherish him deceast, and set hym free
From dark oblivion of devouryn death.
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It may be noted in passing that Grimald's next poems on the Death of Zoroas and on the Death of Cicero (trans. from Beza's Sylva ll; see Rollins's ed. vol. ii. P. 253) are specimens in English first specimens in English of blank verse.

Grimald sings also of mirth, virtue, friendship, love and the garden. His description of 'virtue' makes us pause and reflect:

"What one art thou, thus in torn weed yclad?
Virtue, in price whom auncient sages had,
Why, poorly made rayd? For fadyn good past care.
Why double faced? I marke eche fortunes fare.
This bridle, what? Minnes rages to restrain.
Tooles why beare you; I love to take great pain.
Why, wings? I teach above the starrs to flye,
Why tread you death? I only can not dye."

One peculiarity is that he advances the idea of morality through the form of medium of a dialogue; this form of short questions and answers is employed by the later poets also. Grimald's claim to remembrance is due to his lines to his mother, his description of 'virtue', and his 'Garden'. Who can remain uninfluenced by the genial and pensive Grimald when inside his 'garden'?

"Fro heavy hearts all doolfull dumps the garden chaeth quite,
Strength it restores to lim, draws, and suff fulfils the sight;"
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With these reunies the senses all, and maketh labour light.
O, what delites to vs the garrison ground doth bring?
Seed, leaf, flower, fruit, herb, bee, and tree, & more, then
I may sing."

Grimaldi's writings show the influence of classics, which began, as we know, earlier with the translation and study of classics by Surrey and Gavin Douglas.

The other contributors to Tottel's Miscellany are interesting figures; but their contribution is not any-thing of greater consequence than that of Wyatt and Surrey.

Two of Lord Vaux's poems 'The Assault of Cupid upon the fort' and 'The Aged Lover Renounced Love' are included in this collection. The latter song is made well-known because a version of it is sung by the grave-digger in 'Hamlet'. Some of Lord Vaux's poems are in the Paradise of Dainty Devices.

Among the poems, numbering (some) 134 in the second edition, by uncertain authors, there are some love-plaints, written in the familiar manner, and some others in the moralising vein. 'The lover here telleth of his divers ioyes and adversities in love and lastly of his ladies death' is an interesting example. Four lines from it are given below:

"....... ...... ........
And closed vp are those faire eyes,
That gave me first the sign of grace:
My faire swete foes, myne enemies,
And earth dothe hide her pleasant face."

There is a long poem (of 48 lines) in which it is the lady who laments, deserted by her lover:

"....... ...... ........
Alas poore Didon I fale
Thy present paynful state,
When false Eneas did hym stale
From thee at Carthage gate,
And left thee sleepynge in thy bedde,
Regarding not what he had sayd.
....... ...... etc.

A satire against woman is the poem, entitled 'Against Women either good or badde', in which examples from ancient legends
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Legends are cited in order to add strength to the theme:

".... .... .... .... .... .... ....
For one good wife Uliisses slew
A worthy knight of gentle blood:
For one ill wife Greece overthrew
The towne of Troy, with bad and good
Bring mischief: Lord, let be thy will,
To keeps me free from either ill."

Poems entitled 'Description of an Ungodly World', 'That Constancy of all virtues is most worthy', 'All Worldly pleasures Fade', etc., are poems in which the poets preach lessons of morality; the didactic strains are presented in well-conceived imageries.

It now remains to mention that the lines written in praise of Petrarch in the sonnet 'A Praise of Petrarch and of Laura his ladie' show an emotional intensity, as also the influence of the Italian master, working powerfully upon the literary circles of the generation.

A Handful of Pleasant Delites. By Clement Robinson and divers others, containing sundry new sonnets and delectable Histories of in divers kinds of metre, etc... first appeared in 1566; a second edition was issued in 1594. Edward Arber in his Introduction to his edition of the text 'A Handful of Pleasant Delights', 1895, says that this book was originally made up of the more favourite songs that Richard Jones, a publisher of the day, had published, and that there were additions and alterations in the subsequent editions until its final publication in 1594. This volume, according to Ryder Rollins, may be said to rank as the first of the 'Garlands' i.e. collections of broadside ballads, which in the hands of Thomas Deloney, Richard Johnson, and Martin Parker became in later years extremely popular.' "The Handful of Pleasant
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A Handful of Pleasant Delights

Pleasant Delights which contains nothing but ballads", writes Hyder Rollins (Preface to 'A Pepysian Garland' 1922 x), has been absurdly overpraised by critics (who, apparently, do not know that all of its songs had before collection (been printed as broadside ballads) as 'a work of considerable merit, containing some notable songs' or as 'one of the most prized of the poetical book gems of the Elizabethan period', or as 'lyric poems'.....But sound it (the criticism) is not."

The Handful contains 32 pieces. Its purpose is 'to solace the minds of those who delighted in music'. There is no true sonnet in this collection, and the poems do not possess much literary merit. The tune is named to which each song should be sung. The poems, however, have neither the quality of being good songs as are found in the later music-books, nor the character of the art-lyrics of Wyatt and Surrey; so their appeal is mainly to the common people who have little appreciation for the literary delicacies in the wordings and phrases of songs and for the various modulations of music.

In this volume first appeared the ballad of Lady Greensleeves (written about 1580), alluded to by Shakespeare twice in The Merry Wives of Windsor, Act.11.Sc.1, and Act V, sc.1. This ballad was printed in George Ellis's Specimens of the Early English Poets, 3rd ed, lI.1805, p.394. Later, in Fairholt's Percy Soc. volume of Satirical songs and poems on costume it appeared in 1644. In the Handful appeared also the well-known wooing song '(written about 1566)

"Maid, will ye love me, yea or no?
Tell me the truth and let me go."

Here occur also the usual love-plaints in which the lover sorrows for the hardheartedness of his lady. 'The Complaint
A Handful of Pleasant Delites

'The Complaint of a woman lover' (c.1566) is a poem in which it is the woman that laments the cruelty of the man, but her laments do not show the woman's emotions in the proper perspective; rather, the man's sentiments are thrust upon her, of which she is only the mouthpiece.

G. Manington's 'A Sorrowful Sonnet' (1576), frequently alluded to, introduces a new moral theme in which the poet, imprisoned for crime, counsels others to take their lessons from his example, and live honestly. This theme recurs frequently in the street-ballads of criminals of Elizabeth's time. (For this see Preface to Rollins's ed. of 'A Pepysian Garland' xiii. 'A Warning for all desperate women' is a ballad printed on pp. 288-292 in the Pepysian Garland, in which Alice Davis atones for murdering her husband.). Let us read the closing stanza of the poem:

Yea welcome death, the end of woe,
And farewell life, my fatal foe;
Yea welcome death, the end of strife,
Adieu the care of mortal life;
For though this life doth fleet away,
In heaven I hope to live for aye;
A place of joy and perfect rest,
Which Christ hath purchas'd for the best;
Til that we meet in heaven most hiest;
Adieu, farewell in Jesus Christ.

'The Joy of Virginity' is a poem of three stanzas of fourteen lines each, records the monastic idea about maidenhood:

I judge and finde, how God doth minde,
To furnish, to furnish his heavenly throne above,
With virgins pure, this am I sure,
Without misses, without missis.

It may be noted here that in this miscellany we get examples of the use of short lines in the stanzas and of the devices of echo which are so common in England's Helicon.

1. There are echoes of this sonnet in S. Rowland's 'Melancholie Knight', 1615. There is a song in imitation of it in Gorgeous Gallery - 'They die in dolo, they plunge in payne'. This song was parodied by Marston, Chapman and Ben Jonson, while resolving the plot of Eastward Hoe (1605).

II. A moralisation of W. Elderton's famous ballad 'The God of Love.'
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A Handful of Pleasant Delites.

The poet in 'A Warning for wooers' takes occasion to satirise women, but is on his guard against too hasty a generalisation:

But sire, I use to tell no tales,
Each fish that swims doth not bear scales,
That censure beast doth carry horns:
I saie not so,
That enemie woman causeth wo:
That were too broad,
Who loueth not venom must shun the tode.

'A Proper New Song' (ca 1572), made by a student in Cambridge, (by Thomas Richardson), is also a satire against woman in the form of a general warning to young lovers:

Take heed of gazing over much,
On Damsels faire unknowe:
For oftentimes the snake doth lie,
With roses overgrown:
And under fairest flowers,
do noisome Adders lurke:
Of whom take heed, I thee arie;
lest that thy cares they worke.

'The Historie of Diana & Actaeon', a lengthy ballad, gives an account of the metamorphosis of Actaeon into a hart for the offence he committed by casting glances from a hidden place at Diana and her comrades while they were bathing with absolute freedom. "This ballad appears in the Roxburghe Ballads 11, 520, where the editor Chappell lists a number of other late seventeenth-century copies" (Rollins's ed. of the Handful 1924, p. 92)

As regards the influence of this miscellany upon later writers, Edward Arber (Intr. to his ed.) cites two examples: 'A Rosegale', a poem in this collection is said to have suggested to Shakespeare the idea of Ophelia's song in 'Hamlet'. Again, G. Manington's 'Sorrowfull Sonet' is said to have supplied the material for a parody in Eastward Hoe, in which John Marston, Ben Jonson, and George Chapman had collaborated.

Special note: Among the contributors are J. Robinson.
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A Handful of Pleasant Delites.

Clement Robinson, L. Gibson, R. Jones, G. Manington, J. P., P. Ficks, Thomas Richardson, and J. Thomson:

(4)

The Paradise of Dainty Devices, containing sundry pithy precepts, learned counsels, and excellent inventions, right pleasant and profitable for all estates. Devised and written for the most part, by R. Edwards, sometime of Her Maiesties chapel; the rest, by sundry learned gentlemen, both of honour, and worship, whose names hereafter follow. Imprinted at London, by Henry Disle, dwelling in Paules Church, and are there to be sold. 1573.

The edition of 1573 contains 40 leaves including the title-page. At the back of the title-page are inserted the names of the contributors: Saint Barnard, E. G., Lord Vaux the Elder, W. Hunis, Jasper Heywood, F. Kindlemarsk, D. Sand, M. Yloop (Es.)

The work is dedicated to Lord Compton. The name of the publisher is Henry Disle. - This is our information about the miscellany from J. P. Collier's 'A Bibliographical and Critical Account of the Rarest Books in the English Language'. But the Paradise of Dainty Devices first made its appearance in 1576, and passed through several editions; the second followed in 1577 (all copies apparently not extant); the third in 1578 (the 1577 and the 1578 editions identical); the fourth in 1590; the fifth in 1595; the sixth in 1590; the seventh and the eighth (two impressions) in 1596; the ninth in 1600; and the tenth in 1606.

One copy of the edition printed by Edward Allde in 1596, is in the National Library at Edinburgh - pages not marked: A reprint of the Paradise was issued in 1810 by Sir Egerton Brydges. Hyder Rollins's edition of the Paradise is dated 1927:
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The Paradise of Dainty Devices.

Hyder Rollins mentions three copies of the 1596 edition:
(i) The British Museum Copy, formerly owned by George Steevens with his autograph on the title-page.
(ii) An imperfect copy in the Capell Collection at Trinity College, Cambridge.
(iii) The Lambport-Christie-Miller copy, now owned by Mr. Henry E. Huntington.

Of the second impression of Paradise in 1596 Rollins makes mention of one copy, viz. the Brand-North-Heber-Utterson-Corser-Sewell-Harris copy, in the possession of Mr. W. A. White, of Brooklyn.

The investigations of Hyder Rollins show that the (i) 1576 edition contains 99 poems of which 13 are omitted in the subsequent editions (see Rollins's ed. 1927); among those (ii) omitted one is signed E. G., two are signed M. B. (M. Bow), three R. H. (Richard Hill), two W. H., two E. O., two L. V.: (iii) the 1578 edition contains 100 (strictly 99) poems of which 36 appear in the 1576 ed. and some 14 are new; among the new poems six are by W. Hunnis; one by J. Heywood; one by G. Whatstone; one by Th. Churchyard; one by L. Vaux; one by Godwick Lloyd; thirteen of these new poems reappear in all subsequent editions.

(iii) the 1580 edition contains 7 new poems; one by Sandish; one is signed H. D.; one by M. Edwards; one by Barnabe Rich; one is signed G. G.; two are anonymously given; of these seven four pieces are printed only in the 1580 edition, and the three others (e.g. "Mine own good father, thou art gone") by H. D. "In loathsome race pursued by slippery life" by Sandish, and "What is this world? a net to snare the soul" by G. G.) are reprinted in all later editions.
(iv) the 1585 edition has the following seven pieces which are new and reprinted in the subsequent editions:

a. "Perhaps you think me bold that dare presume to teach". Anon.

b. "The deep turmoiléd wight that lives devoid of ease". Anon.

c. "Who seeks the way to win renown"

d. "What found delight, what fancies strange" by J.H.

e. "In May by kind Dame Nature wills all earthly wights to sing" by M.Edwards.

f. "O Sovereign salve of sin, who dost my soul behold" by J.Heywood.

g. "The wand'ring youth whose race so rashly run" by J.Heywood.

In round numbers, as Rollins has shown, one hundred and twenty-five poems were printed in the Paradise in the course of its ten editions; of which some ten are unsigned, and most others appear with names or with initials, such as W.R., R.H., M.T., D.S., T.H., M.D., F.M., E.G., E.S., M.K., L.V., W.H., E.O., R.L., et c.; five poems are signed 'My Lucke is losse'. The important contributors are R.Edwards, Lord Vaux, Sir Edward Dyer, and Edward Vere. As regards the identification of the initials and the number of poems allotted to each contributor, a reference may be made to the 1927 ed. of the Paradise by Hyder Rollins.

Nearly all of the poems in this collection have the gnomic tone; a moral precept of some kind is invariably there within the lyric form, yet they are not didactic in the same sense as Pope's 'Essay on Criticism', or Akenside's 'Pleasures of Imagination' is. The transtitoriness of life, the capriciousness of fortune, the falsity of human friendship, and the folly of rosy expectations, - these are the principal themes treated.

The titles of some of the poems are 'No Pleasure without some pain, 'Our pleasures are vanities,' 'All things are vain', 'Finding worldly joys but vanities, he wishes death.'
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'The Perfect Tryall of a faithfull friend: and we at once know what their character would be. As against the lack of variety, wit, and fancy, they indicate an amount of a vigour and earnestness of feeling in expression, as also a poetic taste developed by culture. Professor Saintsbury observes that the poems in this volume show evidences of 'the genuine spirit of poetry that was surely, if slowly rising in the England of those years' (Elizabethan Literature, pp. 26-27, ed. 1894). It is to be noted also that there is much of much studious alliteration noticeable in the contents of the 'Paradise', and that there is no trace of the influence of Wyatt and Surrey to be found in them.

Examples of love-plaints are few in this miscellany. The one love-sonnet "Being trapped in love he complayneth" which appeared in the first edition was relinquished from all later editions. A similar fate attended the other love-poems (some four in number), which could not go further than the third edition. Hyder Rollins observes, "As the Paradise grew older, it became more and more sedate."

Grimaldi's method of short questions and answers is represented in one poem, the lover and his lady engage in a sort of dialogue in which the poet's attention seems occupied more with the trick of form than with the subject in hand. The following quotation will illustrate the point:

I sigh, why so? for sorrow of her smart,
I morn, wherefore? for grief that she complains.

There are three penitential lyrics for Christmas, Easter, and Whitsunday, which express the religious sentiments in favour of the rituals of the church. They do not express the pious feelings of any one individual, or the religious thoughts of a body of Christians, but do show reverence for the ecclesiastical system as a whole.
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Out of (some) twenty poems by R. Edwards, at least two call for our attention. One is a song (of three stanzas) in praise of the month of May, in which the common ideas about the pleasant month are given a poetical garb. Thus the poem opens:

"When May is in his prime, then may each heart rejoice; When May bejewels each branch with green, each bird strains forth his voice, The lively sap creeps up into the blooming thorn, The flowers, which cold in prison kept, now laughs the frost to scorn."

All Nature's joys triumphs while joyful May doth last; When May is gone, of all the year the pleasant time is past!

The other is the song on Terence's Apotheosis of Amantium, an exceedingly sweet lyric in English literature with a delightful refrain, suggesting a beautiful conception founded on the simple everyday incident of a child now crying, now smiling, while the mother is looking on it:

"All Nature's joys triumphs while joyful May doth last; When May is gone, of all the year the pleasant time is past!

The other is the song on Terence's Apotheosis of Amantium, an exceedingly sweet lyric in English literature with a delightful refrain, suggesting a beautiful conception founded on the simple everyday incident of a child now crying, now smiling, while the mother is looking on it:

In going to my naked bede, as one that would have slept,
I heard a wife singing to her child, that long before had wept.
She sighed sore and sang full sore to bryng the babe to rest,
That would not rest, but cried still in sucking at her breast.
She was full wearied of her watche, and groved with her child.
She rocked it, and rated it, until she it smiled:
Then did she saie nowe have I founde the proverbe true to prove:
"The falling out of faithfull frends is the remuynge of love."

Lord Vaux, captain of the Isle of Jersey and a person grata to king Henry VIII, contributed some thirteen poems to this collection. His poems have a pessimistic note; no virtue can grow in this world which is full of malice, jealousy and perfidy, so the poet rails at life, and longs for a peaceful life beyond the grave. His poem 'No pleasure without some pain' in which rhythm and sentiment are well wedded together, was included by Byrd in his song-book.

The next contributor of importance is Edward Vere who contributes some eight poems, all in a serious vein; in them we do not get an indication of the epigrammatic strain in
in which he writes later. 'His mind not quietly settled' is a poem that shadows forth the picture of a life of disappointment, but there is an air of affectation in it. First the process of pining away through worries of life is described:

Even as the wax doth melt, or dew consume away
Before the sun, so I behold, through careful thoughts decay.

Then in the next stanza the poet describes with the help of poetical conceits how the fruit of labour eludes the grasp of the unhappy labourer:

The drone more honey sucks, that laboureth not at all,
Then doth the bee to whose most pain least pleasure doth befall;
The gardener sows the seeds whereof the flowers do grow,
And others yet do gather them that took less pain, I know;
So I the pleasant grape have pulled from the vine,
And yet I languish in great thirst while others drink the wine.

Francis Kindlemarsh contributes nine poems. Two of his songs 'A vertuous Gentleman in the praise of her love' and 'From Virgin's Womb' are favourite songs with the musicians (vide Cambridge History of English Literature. Vol. LIV. 1909. P. 139). He is a writer of religious poems; some of his poems show how anxious he is to teach the importance of learning: "Who will aspire to dignity
By learning must advanced be" Again he repeats his favourite theme when he writes

"The poor that live in needy rate
By Learning do great riches gain;
The rich that live in wealthy state
By Learning do their wealth maintain.
Thus rich and poor are furthered still
By sacred rules of learned skill."

William Hurnis (a gentleman of the chapel Royal), a paraphraser of some of the psalms of David, has 14 poems in this book, nearly all written in the didactic vein. There are traces of a love-song in 'He repenteth his folly'.

Jasper Heywood (son of John Heywood, the Dramatist and
The Paradise of Dainty Devices.

Dramatist and epigrammatist (contributes eight poems, one of which is entitled 'Look or you Leap', containing the maxim 'See all, say naught, hold thee content':

A. Bourcher (or Bourchir) contributes one poem, concerning the duty of man towards his God and his fellowmen.

Lodowick Lloyd (a courtier of Queen Elizabeth) has only one poem - an epitaph on Sir Edward Saunders.

Among other writers are Master Bewe (who contributes 2 poems), Master Thorn (who contributes two poems), H.S. (who contributes 3 poems), D. Sand (contributes 4 poems), Master R. Hill (contributes 7 poems); Yloop (contributes 2 poems); and these mentioned below, contributing one each:


Barnabe Rich's epitaph on the death of Sir William Drury, Knight, Lord Justice and Governor of Ireland, is worth noticing because it is helpful in making a guess as to the authorship of some poems in the first edition which appeared under the signature 'Merry Lucke is Loss'. In the tenth stanza of Rich's epitaph occur the words 'My Lucke is Loase', and the conjecture is that Rich is the author of the unidentified poems; but one cannot go further; they really defy identification:

Gorgious Gallery of Gallant Inventions, edited by Thomas Proctor and C. Roydon. The chief contributors are the editors themselves. They were only following the fashion of the Elizabethan printers who 'frequently write and published
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Gorgious Gallery of Gallant Inventions.

published their own poems and ballads’. ‘Gorgious Gallery’ was first published in 1578. (see Intr. to Hyder Rollins’s edition of the Gorgious Gallery, 1926, for brief indications regarding the identification of Proctor and Roydan).

Among the contributors are Lord Vaux the elder, T.K. Churchyard, Th. Howell, Clement Robinson, Jasper Heywood, B.S., and Master Beve:

T. Park included the Gorgious Gallery in his 1614 edition of Heliconia, vol. I; A reprint was issued for members of the Roxburghe Club in 1845; J.P. Collier’s Reprint of 50 copies appeared in 1867; both the editions of Roxburghe Club and Collier are founded on the Northumberland copy. (see Intr. to Rollins’s ed. of Gorgious Gallery).

Marked by alliteration and sententiousness, this volume exhibits monotony in style and subject-matter. Love-plaints there are, mostly written in cumbersome meters; but they bear a new stamp, being cast in the form of an epistle from one lover to another. One notable feature is the length of the titles with which the poems are introduced - the title often suggesting the occasion which gives birth to the lyric. Some of the poems, with the names of tunes attached to them, appear to be popular ballads of the time.

Roydan’s ‘The Lamentable Lover’ (abiding in the bitter bale of Direfull doubts towards his Ladyes Loyalty, writeth unto her as followeth) is a poem of 58 lines. It opens thus, as follows:

"Health I thee send, if hee may give, ye which himself doth miss
For thy sweet brest doth harbour whole, my bloody bale or blisse."

This poem, as Mr. Rollins suggests, is built out of two poems in Thomas Howell’s Arbor of Amitie, 1568, called ‘The Languishing Lover to his Ladie’, and ‘The Lover almost in dispaire’. 
Gorgeous Gallery of Gallant Inventions

'A Loving Epistle', written by Ruphlius, a young gentleman, to his best beloved Lady Elisa, runs to one hundred and forty-four lines. There are similar love-epistles, each running to more than one hundred lines. Roydon has two lyrics in praise of the beauty and virtue of maidenhood, which are designated after the manner of Grisald by initials. To Roydon also belong a few poems of a didactic character, such as 'A Caveat to young men', to shun the snares of Cupid's crafty sleight, and 'A Worthy Comparison of Virtue' against all worldly pomp.

With Proctor we enter into an atmosphere of grave, rather heavy morality. Notice how his 'The Reward of Whoredom by the fall of Helen' opens:

From Limbo Lake where dismally feemdes do lye, Where Pluto reignes, perpend Helena cry! Where fiery flames, where pithious howlings bee, Where bodyes burns, from thence give sace to mee, I am Helena: she, for whose wilde filthy act The stately towers of Troy the bount Grecians sace.

At once mightily sombre and horror-inspiring; it reminds one of the author of the Induction in A Myrour for Magistrates. Again how serious is the philosophical strain in these lines: "Why should we boast or brag? sith nought wee win, In time, but death, to whom yeeldes every night."

(from 'A View of Vayn Glory')

"Ay mee, ay mee, I sigh to see the sythe a fielde; Downe goeth the grasse, some wroght to withered hay; Ay mee, alas! ay mee, alas! that beauty needes must yield, And princes passe, as grasse death fade away."

(from 'How Time consumeth all earthly things')

"Shall clamy clay shrowd such a gallant glaze? Must beauty brave be shrime in dankish earth? Shall crawling worms devour such lively showes of yong delights? When valiant corps shall yeeld the latter breath, Shall pleasures vade, must puffing pride deay? Shall flesh consume, must thought resigne to clay?"

(From 'A Mirror of Mortality').
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Gorgious Gallery of Gallant Inventions.

"A little push bereaves your breathing breath
Of brave delights, where to you subject are,
Your world is wane, no trust in earth you finde,
Your valiant prime is but a bristle glasse."

(From 'Respice Finem')

Proctor writes with the address of a practicioner in the poetical art, and with the didactic gravity of a moralist, well advanced in the 'yellow year' of contemplative life. His verses indeed may sometimes be found to limp upon uneven feet, and he betrays too studious a predilection for **alliterative** lines; but there is a strength of reflection, a depth of observation, and a matured knowledge of the human heart, which render several of his performances morally estimable, and some of them will even be found metrically meritorious. Thus observes Mr. J. Park (see Advertisement to Gorgious Gallery of Gallant Inventions in the Heliconia vol.1.1814):

It is to be observed that the Gorgious Gallery contains poems with allusions to Helen and Paris, Troilus and Cressaid, Pyramus and Thisbe, Penelope and Ulysses. "The history of Pyramus and Thisbe" at the end of this collection, is a long poem, covering pages 158-176 (Park's Heliconia, vol.1), has no token of authorship.

In the Gorgious Gallery there are three poems, drawn from the Paradise of Dainty Devices:

(i) "The Lover being accused of suspicion of flattery, pleadeth not guiltie, and yet is wrongfully condemned" - this piece appeared in the Paradise as 'Of sufferance commendamus' by S.S. (ii) "The Lover wisheth himselfe an Harte in the Forest, (as Acteon was) for his ladyes sake" by M.B. (iii) "The Paynefull plight of a Lover remaining in doubtfull hope of his Ladys favour" - this appeared
Gorgious Gallery of Gallant Inventions

this appeared in the Paradise as 'Being Troubled in mind He writeth as followeth' by J.H.

The following are borrowed from Tottel's Miscellany:

(i) 'Wherein the Lover exclaymeth agaynest Detraction'

- several lines in this poem are drawn from Vaux's poem 'The Assault of Cupid upon the Fort where the lovers hart lay wounded' in Tottel's volume.

(ii) 'The Desperate Lover' - consisting of ten stanzas, of which eight are printed among the poems by 'uncertain authors' in Tottel's Miscellany, under the title of 'The lover refused of his love imbraceth death':

(iii) 'Of a Happy Wished Time' - among poems by uncertain authors in Tottel's Miscellany, under the title of 'Time trieth Truth':

The following four poems are borrowed from the Handful of Pleasant Delites:

(i) 'The Lady beloved exclaymeth of the great untruth of her Lover' beginning "Would God I had never seen"

(ii) 'The Lover complaineth of his Ladyes unconstancy' beginning "You graces of guilty ghosts"

(iii) 'The Lover exhorteth his Lady to be constant' beginning "Not light of love lady"

(iv) 'The Lover wounded with his Ladies beauty crauneth mercy':

The observations of Mr. Collins on the question of adopting materials from the previous miscellanies have been significant:

"The most striking source from which Proctor drew was Clement Robinson's Handful of Pleasant Delites. Since Richard E Jones printed both the Handful and the Gorgious Gallery, no doubt he authorised the wholesale borrowing from the Handful that characterizes Proctor's anthology." (Intr. to Gorg. Gallery)
The Phoenix Nest, built up with the most rare and refined works of noble men, worthy knights, gallant gentlemen, masters of Art and brave schollers. Full of varistie, excellent invention and singular Delight. Never before this time published. Set forth by R.S. of the Inner Temple, Gentleman. Imprinted at London by John Jayckson. 4to. 1593: 55 leaves. With such an elaborate title the book was published. The initial R.S. of the Editor still remains a mystery. This miscellany is dedicated to Lord Leicester. Contains 79 poems. 28 signed with initials. T. Park included this volume in his 1814 (1815) ed. of Heliconia. vol. 11. It is also included in J. P. Collier's 'Seven English Poetical Miscellanies' 1867.

A reprint by Hugh Macdonald (Gaetells and Macdonald), appeared in 1926, when only 500 numbered copies were printed. (In London).

Mr. Macdonald mentions five rare copies of the Phoenix Nest:

(i) Ruth copy in the British Museum.
(ii) two copies in the Bodleian Library.
(iii) one copy in Sion College.
(iv) one copy (the Britwell copy) in America.

As regards the initials R.S. of the compiler Mr. Macdonald observes, "It would be tempting to suggest that Robert Sackville (the son of the author of the Induction to The Mirror for Magistrates) was the R.S. of the Phoenix Nest, if there were evidence to connect him with any of the known contributors." (see his ed. of Phoenix Nest, 1926, pp. 3-5)

Among the contributors are George Pele, Nicholas Breton, Thomas Lodge, Earl of Oxford, Sir William Herbert, William Smith, Thomas Watson, Walter Raleigh, and Sir Edward Dyer:

"The Phoenix Nest is the sole authority for 13 poems by Breton, by Lodge, for 5 by Pele, for a long poem by Pele, and for many verses by other contributors, anonymous or named." (See Intr. to Hugh Macdonald's Reprint.)
The Phoenix Nest.

The Phoenix Nest is an important collection of art-lyrics and songs that express the true lyrical emotion. New forms are tried in the making of songs in which both song-quality and poetic imagery receive a new development. The familiar love-plaints assume new forms in the hands of writers like Watson, Greene, Lodge. There are some thirty-five fifteen poems by Thomas Lodge in this collection, in which he strikes a new note, indeed. A good example is in the song

"My bonie Lassie! thine eie,
so eie,
Hath made me sorrow so:
Thy crimson cheeks, my Beare!
So clear,
Have so much wrought my woe.
... etc.

The first three poems in this volume are elegies on Sir Philip Sidney, of which the second piece is by Sir Walter Raleigh; it was attributed to him, as we know, when it came out in 1595 with Spenser's Astrophel. It reaches a high strain, unknown to the writers of elegies and epitaphs in the preceding collections, and its rhyme-scheme resembles that of Tennyson's 'In Memoriam' (Raleigh uses the decasyllabic quatrains, not the octosyllabic). The elegy opens as follows: "England doth hold thy limbs that bred the same,

§ Flanders thy variety where it last was tried,
The camp thy sorrow where thy body died,
The friends, thy want: the world, thy virtues fame."

There are two poems in praise of chastity, one by George Peele, having a moral and religious tone, and the other by the Earl of Oxford, which describes the beauty of virginity:

"Virginitie resemblest right the rose,
That gallantly within the garden grows."

The noteworthy feature of this collection is the method of painting in verse the physical charms of a lady, item by item, - a method which comes into vogue in the songs written in praise of women. In poems of this kind we find
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...we find peculiar situations are invented by the poets, in order to introduce the detailed description of feminine beauty. 'A most rare, and excellent dream', learnedly set down by a worthy gentleman, a brave scholler, and M. of Artes in both Universities, (a poem of 54 stanzas) opens with a conjecture as to how dreams are caused, and the poet attributes his excellent dream to the labours of the mind.

"Who works in sleep, our actions at a stay upon th' occasion of the passed day";

then the poet says that in dream the God of Love showed him a lady, and he goes on to describe her 'ambre tresses', her forehead that 'for whitenesse striveth with untouched snowes', her cheeks where 'venus, with her little Loves reposeth Amongst the lilies and the damask roses', her lips, her nose, her chin, her neck, and then as he finishes the portrait of his 'Saint', he brings in a new situation:

'Although ye die, (quoth she) I will not love'.
"And for, you will not love, (said I) I die",--
Then presently my spirits failed to move,

And then, unable weeping to withhold
She sundrie meanses assaies to make me live;
My breasts she strikes, she rubs my temples colds,
And with such vehemence of labours strive,
As life unto a marble stone might give;
My hand, at least, she amorously doth straine,
And with a kisse drew up my life again.

So the poet, through surfeit of joy, awakes, and presently perceives how he has been deceived by fond illusions. As regards the authorship of this poem J.P. Collier observes:

"'x' 'A most rare and excellent dream' ... immediately carries our thoughts to Robert Greene, who usually placed upon his title pages a statement of his double academic work. We believe it penned by him, and that his name or initials would have been annexed to it, had he not recently died under painful and degrading circumstances. The only consideration militating against the notion that this 'Dream' is by Greene..."
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by Greene is that it has more genuine passion and sentiment about it than usually belongs to his artificial but still graceful composition. It is too good for Lodge who never succeeded so well in lengthened productions, although some of his shorter lyrics are quite as well worded." ("A Bibliographical and Critical Account of the Rarest Books in the English Language", vol. ii. pp. 150-153.)

Another poem has a claim to our attention for the artistic way in which its author Thomas Watson begins, inventing an occasion to enumerate the details of a lady's beauty. It opens as follows:

Sir Painter! are thy colours ready set?
My Mistresse can not be with thee today;
She's gone into the field to gather May,
The timely primrose, and the violet,
Yet, that thou mayst not disappointed bee,
Some draw hir picture by fantaisie.

This fashion is not altogether a novel one, Watson admits his original to be Aeneas Silvius and Ariosto. (Poems of Thomas Watson, Arber's Reprint. 1895. P. 43)

Nicholas Breton's poems in this collection are allegorical in character. His 'Chess Play' is one such. His poem, entitled 'A Strange Description of a rare Garden-plot' is also treated allegorically. There is a touch of gloom in it. A few lines, quoted below, well show the nature of his method:

Amid this garden ground a conduit strange I found,
Which water fethes from sorrows spring, to water all the ground
To this my heavie house, the dungeon of Distresse;
Where fainting heart lies panting still, despairing of redresse.

... ... ... etc.
England's Helicon first appeared in 1600. A second edition was issued in 1614. Some of the poems added to the second edition are by William Browne, and others by Christopher Brooke; a few poems were transferred from Davison's 'A Poetical Rhapsody'. Mr. A. H. Bullen's edition appeared in 1887. This miscellany is included among the 'Seven Poetical Miscellanies printed between 1557 and 1602' by J. P. Collier, 1867:

Ling, Robert Allot, and A. B. collected the materials for the miscellany. John X. Bodenham, a man of great position and a patron of learning had suggested the compilation and supported their venture; hence his name is associated with this volume.

England's Helicon abounds in lyrical and pastoral poems. There are pieces in it by Sidney, Spenser, Anthony Munday, Dyer, Breton, William Browne, John Wotton, Thomas Watson, Lodge, George Peele, Greene, Drayton, Barnfield, Marlowe, Shakespeare, Christopher Brooke, Edmund Bolton, and B. Young;

England's Helicon creates for us a delicious atmosphere of hills and dales, springs and groves—the usual haunts of shepherds and shepherdesses. We are away from the court and the city, and we hear not of the woes of a lover and a lady but of a shepherd and a shepherdess. The pastoral setting detracts neither the song-quality nor the true emotional quality from the lyric; rather it offers the poet a vantage-ground for the play of his fancy. The predominant influence is that of Sidney's Arcadia, as may be noticed in the character of the themes of the lyrics and in the nature of their treatment. The praise of 'the mean estate' in the earlier collections becomes the praise of the happy quiet life of a shepherd. The similes and images employed are expressed in the language of the shepherd; the stars in the heavens are likened to flocks confined 'within an azure fold'; the shepherd piping his flute
England's Helicon

his flute in the angel singing his hymn; Christ born is 'the World's Great Shepherd'. 'A Carol or Hymn for Christmas' by E.B., presents lines, such as

"For, lo! the world's great Shepherd now is born, A blessed babe, an infant full of power;"

The pieces, taken from Sidney's 'Astrophel and Stella', are exceedingly interesting, having a reference to Sidney's personal life; they are genuine specimens of subjective lyric lyric, being sincere expressions of Sidney's inmost life. The very first sonnet in the series, as we know, has this well-known line "Look in thy heart and write", - an excellent advice to Sidney himself because he has his Stella in his heart. So Sidney sets up a standard for sincerity in expression which we so sadly miss in the imitators of Petrarch. 'Astrophel's love is dead' beginning "Ring out you bells, let mourning shows be spread", probably written on the occasion of Penelope's marriage with Lord Rich, reveals how sorely was Sidney touched by the event. His 'Astrophel to his Stella' opens with a pastoral scene - "In a grove most rich of shade, where birds wanton music make, Astrophel with Stella sweet Did for mutual comfort meet"; we find how feelingly Astrophel advances his argument of love, pointing out to Stella that the wind, the tree, and each phenomenon of nature inspires love, and thus presses his point:

"And if dumb things be so witty, Shall a heavenly grace want pity?"

Stella replies, 'Trust me, while I thee deny, In myself the smart I try, Tyrant honour doth thus use thee, Stella's self might not refuse thee.'

So, we learn it is this only the higher consideration of honour that keeps them asunder, - a new lyric theme in which we find two persons dedicated one to another but exempt from the solicitations of human pleasures; which in a modified
which in a modified form reappears in Daniel's 'Delia', and at last finds its full utterance in Spenser's 'Amoretti', where the idea of Platonic love is advanced. This idealistic strain gets intertwined with the sensuous, and the pagan view of 'the fleetingness of beauty and love' gains ground in England by the end of the sixteenth century. (See Intr. to Donne's Poetical Works, vol. II, by Professor H. J. C. Grierson).

It appears that there has been a great quickening of the imagination in this period. In the eclogues, written after Virgil and Theocritus, which have found their way into this collection, we find women are conceived as veritable images of Nature. 'The Shepherd's Daffodil,' taken from Michael Drayton's ninth eclogue, consists of a dialogue between Batte and Sorbo. Questioned as to whether he has seen Daffodil, Sorbo speaks of a flower he has seen by the side of a spring and of a shepherd making a wreath of daffodils; but Sorbo is answered with a protest that he has not seen the real Daffodil. Then Sorbo speaks of a bonny lass,

"Whose presence as along she went,
The pretty flowers did greet;
As though their heads they downward bent
With homage to her feet."

In the eclogues appear also the Dialogue-lyrics, either cast in the form of questions and answers, or in the form of a parley in verse in which two singers take part, often making effective use of the refrain; the effect of the refrain is also noticed in the Roundelay, the instances of which are found in England's Helicon.

Thomas Lodge has a poem entitled 'Montanus' Praise of his fair Phoebe', which is a love-plaint but treated hilarious like the specimen we noticed in the Phoenix Nest. The effect gained is beyond analysis:
Chap II.

England's Helicon

The effect gained is beyond analysis:

Phoebe sat,
Sweet she sat,
Sweet sat Phoebe when I saw her,
......

Alongside of Lodge's poem I place John Wotton's 'Danaeta's jig in praise of his love' which contains, let me say, the quintessence of the pastoral lyric:

Jolly shepherd, shepherd on a hill,
On a hill merrily so merrily,
On a hill so merrily,
Fear not, shepherd, there to pipe thy fill,
Fill every dale, fill every plain;
Both sing and say, "Love feels no pain"...
.......

This miscellany contains two pastoral ditties by the master dramatists, one by Shakespeare, entitled 'The Passionate Shepherd's song', and the other by Marlowe, entitled 'The Passionate Shepherd to his Love' beginning "Come live with me and be my love". It may be noted here that Donne's 'Basket' is a variant on Marlowe's song. Two more variants on the theme occur in England's Helicon; it seems strange that not one of Donne's songs entered into the miscellanies that appeared towards the close of the sixteenth century.

Mention may be made of an Epithalamium by Christopher Brooke, which, though written after Spenser's pattern, lacks the emotional quality of the original. It is, however, a new theme in the lyric, treated also by the later poets.

There is an instance of a 'Report Song' between a shepherd and his nymph, which gives the impression, both of simplicity and affectation: An extract follows:

Shall we go learn to woo?
To woo?
Never thought same ever too
Better deed could better do.

Shall we go learn to kiss?
To kiss?
Never heart could ever miss
Comfort where true meaning is.
England's Helicon

'The woodman's Wit Walk' by Shepherd Tony (who is no other than 'the Grub Street patriarch', the translator and playwright Anthony Munday - see Cambridge History of English Literature, 1909 vol. iii. 118-119). A long poem of 92 lines narrates the story of a man who has forsaken the court for the presence in it of selfish pursuits and intrigues, the city for the plightlessness and insincerity of the citizens, and the country for the loathsome and underhand policy pursued by the rustic rustic people, and has at last resorted to a free vagabond life in the wood. It reflects the general unrest and his disillusionment of the courtiers and the fortune-hunters of Elizabeth's time. This praise of vagrant life is repeated in the 'Song in praise of a Beggar's life' in the Poetical Rhapsody; and later in the drolleries of the 17th century. 'The Herdsman's Happy Life', taken from Byrd's Set (of songs) harps on a similar theme.

A Poetical Rhapsody... containing diverse sonnets, odes, elegies, madrigals, epigrams, pastorals, eclogues, with other poems, both in rhyme and measured verse. For variety and pleasure the like never yet published. This collection was in imitation of England's Helicon, and first appeared in 1602. An enlarged edition was reprinted in 1603; again, it was issued, with several additions, in 1611. A fourth edition, with a new arrangement of materials, was published in 1621, after the death of its editor Francis Davison, the eldest son of William Davison, one of the Secretaries of State under Queen Elizabeth.
A Poetical Rhapsody

In 1814 this miscellany was reprinted at the Lee Priory Press by Sir Samuel Egerton Brydges. Mr. A. H. Bullein's edition of the Poetical Rhapsody was published in 1890 (I have found a copy of Sir Nicholas Harris Nicolas's ed. 1826 in the National Library, Edinburgh). Among the contributors are Sidney, Spenser, Walter Raleigh, Sir John Davies, Mary Countess of Pembroke, Sir Henry Wotton, Henry Constable, Robert Greene, Thomas Campian, Thomas Watson, Joshua Sylvester, Charles Best, Thomas Spelman, Francis Davison, and his brother Walter Davison. Many pieces, covering nearly one hundred pages, are subscribed A. W. - the initials which still remain unravelled.

In the address to the Reader Francis Davison writes: "Being induced by some private reasons, and by the instant entreaty of special friends, to suffer some of my worthless poems to be published, I desired to make some written by my dear friends Anonymoi (so edition 2, and later editions: edition 1, 'my dear Anon'), and my dearer Brother, bear them company." This volume opens with a dedicatory sonnet to William J Herbert, Earl of Pembroke.

The old lyric themes reappear in this miscellany, although variation in treatment is noticed. 'Virginity' is praised in a poem by Sir John Davies, which is cast in the form of a contention betwixt a wife, a widow, and a maid; all through the superiority of maidenhood is maintained; the wife and the widow are shown as fighting but a lost battle; the whole argument is carried on in the figurative language. The piquant repartee of the maid in these lines is significant:

But maids are birds amidst the woods secure,
Which never hand could touch, nor yet could take;
Nor whistle could deceive, nor baits allure,
But free unto themselves do music make.

This piece belongs to a class of poems, (such as 'The Thrush and the Nightingale', 'The Fox and the Wolf') printed by Hazlitt in his Remains of Early Popular Poetry, which may be
A Poetical Rhapsody

may be regarded as imitations of the French fabliau.

In a poem, called 'The Lie' a high note of philosophy is struck, with a fling at ambitious life. Here is a specimen of its contents:

Go, soul, the body's blank guest,
Upon a thankless errand, errand;
Fear not to touch the best,
The truth shall be thy warrant:
Go, since I needs must die,
And give the world the lie.

Tell men of high condition,
That manage the estate,
Their purpose is ambition,
Their practice only hate:
And if they once reply,
Then give them all the lie.

This piece was printed in the 'Specimens of the Early English Poets', 1790, by George Ellis, as 'The Soul's Errand' by Walter Raleigh:

'Dispraise of a courtly life' is a pastoral poem by Sidney. There are two of his pastorals, written on the occasion of his meeting with two worthy friends and fellow-poets, Sir Edward Dyer and Sir Fulke Greville; the sincere expression of joy felt on the occasion is an indication of the intimate friendship that grew among literary men of the day.

The themes of love appear in this collection also, a strophon or a Thanet lamenting the disdain of an Astrea or a Urania. In an eologue (of 27 stanzas) by Francis Davison, a love-smitten shepherd contrasts his own state with that of nature - pleasant green field. Notice the energy and elegance of his words:

O would the tears, that torrent-like do flow
Adown my hollow cheeks with restless force:
Would once, O that they could once, calmer grow!
Would like to thine, once cease their ceaseless course:
Thine last not long; mine still endure:
Thine cold, and so thy wealth procure:
Not mine are still.
Chap.11

A Poetical Rhapsody

Hot mine are still,
And so do kill
Both flower and root, with most unkindly dew:
What sun or wind
A way can find.
The root once dead, the flowers to renew?

There are six specimens, by Francis and Walter Davison, of short poems (each of 13 eight lines), in which ancient tales and incidents are briskly told; they are about Thisbe, Clytemnestra, Ajax, Romulus, Fabritius Curio (who refused gold of the Samnites, and is discovered to king Pyrrhus his physician, who sought to poison him), and Cato Utican (who slew himself because he would not fall into Caesar's hands).

Numerous sonnets occur in this collection. The sonnets by Francis and Walter Davison are mostly with the rhymescheme abba abba cdcd ee. The sonnet 'Upon His Absence from Her' is a notable example from which I quote the first two quatrains:

The fairest eye, O eyes in blackness fair!
That ever shined, and the most heavenly face;
The daintiest smiling, the most conquering grace,
And sweetest breath that e'er perfumed the air;
Those cherry lips, whose kiss might well repair
A dead man's state; that speech which did displace
All mean desires, and all affections base,
Clogging swift hope, and winging dead despair;
... etc.

Sir Egerton Brydges thus speaks of Davison's productions (Lee Priory ed. of the Rhapsody, Pt.iii.2):

"A thought of native beauty, a felicitous combination of simple, elegant, and energetic words frequently catch the ear, and convey a sudden thrill of sympathy and admiration to the heart."

Some epigrams and short pieces are translations from Martial, Petrarch and Jodelle. The pieces, entitled 'Teeth', 'To all poor scholars', 'For a Looking-glass', etc., are translations from Martial. 'An Epigram to Sir Philip Sidney', in elegiac verse, is translated out of Jodelle.
A Poetical Rhapsody

One song in praise of a beggar's life has become wellknown through its quotation by Isaac Walton in 'Compleat Angler' where it is 'sung by the youngest and veriest virgin of the company of gipsies'. There are three odes translated from Anacreon, the Greek lyric poet; the second ode is a comparison between the strength of beasts, the wisdom of man, and the beauty of a woman's face; the third ode is also interesting; it describes the coming of the winged boy, after getting wet in the rains, into the house of a person; the boy is warmed and entertained, but he shoots his arrow, and the man, struck in the heart, turns a lover.

Many sonnets other than those of Davison are taken from the earlier publications. As many as ten sonnets (loosely called) are from Watson's 'Passionate Century of Love' (published in 1582), of which some are in the stanzaform, and some in dialogue. 'An Invective Against Love' is a song against woman, without the direct use of raillery; this restraint is probably due to the fact that Sidney and Spenser had already set the fashion of idealising woman and eternising human love. In the 'Invective' love is spoken of 'an ever-dying life', 'a bait for fools', etc.

Many poems in this collection, called madrigals, appear also in the song-books of the period. Some of them will receive our attention in our review of the madrigal-books:

Some of the best pieces in this book are by A.W. who writes serious poems (as his solemn lines to Time show), and also very sweet madrigals. 'An Eulogy', made long since upon the death of Sir Philip Sidney, is a good example of the poetic genius of the mysterious A.W.: Perrin speaks to Thenot: "See how the drooping flocks refuse to feed!"
A Poetical Rhapsody

See how the drooping flocks refuse to feed!
The rivers stream with tears about the bank;
The trees do shed their leaves, to wail agreed;
The beasts, unfed, go mourning all in ranks;
The sun denies the earth his light;
The spring is killed with winter's night;
...... etc.

Lastly, mention may be made of Walter Raleigh's dialogue between Meliboeus and Faustus, beginning "Shepherd, what's

Love? I pray thee, tell," which appeared also

appeared in the Phoenix Nest and in England's Helicon; it appeared with a tune set to it, in Robert Jones's Second Book of Songs and Airs (1601); it was printed in the 'Specimens of the Early English Poets', 1790, by George Ellis:

Special Note: To the poetical miscellanies reviewed above a few more works nearly akin to them may be added:

(i) A Myrour for Magistrates.. The chief editor is George also

Baldwin who wrote some tales. With Baldwin George Ferrers had collaborated. The names of J. Higgins and T. Branner-Hasset are also associated with this volume. A portion of it was issued in 1554, and the entire volume was printed important in several parts during 1599-1610. The most contributor is Sackville, but he supplies only the prologue or the Induction in which he describes the poet's descent into the under-world Mima and presents allegorically the famous persons in English history. He gives proof of an extraordinary compass of his poetic power in the Induction of which Hallam said, 'it unites the air school of Chaucer and Lydgate to the Faery Queene' of Spenser. The Induction contains eighty stanzas, and the 'Complaint of Buckingham', which is also Sackville's, over one hundred. Spenser is said to have been greatly influenced by Sackville. Here is a specimen from the Induction that shows what a sombre atmosphere he can
he can create by means of highly suggestive words:

An hideous hole all taste, without shape,
Of endless depth, overwhelming with ragged stone,
With ugly mouth and grizzly jaws doth gape,
And to our sight confounds itself in one.
Here entered we and yeaing forth anon
An horribly loathly lake was might discern
As blacke as pitch, that cleped is Averne.
...... etc.

The influence of Sackville upon English poetry is considered
by some able critics to have been greater than that of
Wyatt and Surrey.

(2) A Boquet of Daity Soceits[1588]-is a ms it collection
of 'sweet ditties either to the lute, bandora, virginals,
or any other instrument'. It is said to exist in a private
library. Its editor and main contributor is Anthony Munday
Mr. Bullen has seen it, and says, 'there is not even a
passable lyric' in it.

(3) The Passionate Pilgrim...published by William Jaggard
in 1599. It contains twenty pieces by wellknown writers,
- Shakespeare, Marlowe, Raleigh, Barnfield, and others. The
pieces were similar off without adopted without the
knowledge of the authors, and hence this collection is
considered as 'some thing like a humbug'.

(4) England's Parnassus[1600].-edited by R. Allot. It is a
collection of witty and elegant passages from many
different authors. The general themes are faith, learning,
dissimulation, etc.

(5) Belvedere, or the Garden of the Muses[1600].-edited by
J. Bodenham. A second edition was issued in 1610. The
works of numerous writers, best known or little known,
living or dead, are laid under contribution in the
 compilation of this volume. It contains a lengthy address
to the Reader, in which are enumerated the names of the authors, etc., of the pieces taken:

'Belvedere' and 'England's Parnassus' are not regular
anthologies. They are, as Mr. Bullen has observed, mere
Chap. II

There are 'dictionaries of poetical quotations':

It is possible to add to list five more names of collections which are by single authors, sometimes including prose, and sometimes poetical pieces by the author's friends:

(i) B. Good's 'Egloga, Epytaphes and Sonettes'... first published in 1563. A second edition was published in 1570.

(ii) N. Breton's 'A small Handfull of Fragrant Flowers' (1575)

(iii) D. Whetstone's 'The Rocks of Regard, divided into 4 parts.

   The Castle of Delight, the Garden of Unthriftiness,
   the Arbour of Virtue, the Orchard of Repentance. (1576.)

(iv) G. Turberville's 'Epitaphes, Epigrams, Songs and Sonets

   with a discourse of the Friendly Affections of
   Tymetes to Pyndara his Ladye'. ... published in 1567 and
   in 1570... Reprinted by J. P. Collier in 1867.

(v) Thomas Lodge's 'Phillis honoured with Pastoral Sonnets,

   Elegies and amorous delights, etc'... published in 1593:
It was about the year 1540 that the English composers of music first used the English language, and it would be but reasonable to date the English art-music from that time onwards. Before this date, in all probability, there had been utterances 'stammering', and not quite artistic, if not totally inartistic, which we may well pass over. The ritual music of the early mediaeval church was in all countries in the stereotyped form prescribed by Rome; in English music, however, there were introduced even as early as the tenth century one or two interesting changes. Archbishop Dunstan (d. 988), it is said, composed various plain-song melodies; so Alfed, Abbot of Rievaulx Abbey in Yorkshire, in the middle of the twelfth century in his 'Speculum Chaitatis', writing in depreciation of the complicated church music with its heavy somberous accompaniments, speaks in favour of the separate voice-parts to be punctuated by pauses. One interesting example we find before we come to the time of Dunstable in 'Summer is i-eumen in', which is a four-part canon in the unison, the other three voices entering successively at intervals of four bars. (The MS preserved in the British Museum— in the handwriting of one John of Forneste of Reading Abbey— between 1220 and 1240—dialect of Berkshire or Wiltshire of the 13th century). Ernest Walker's observations on this song are interesting, as also highly illuminating: "Even if we pass by the exquisite lilt of the tune as a slightly later accretion, yet the tune, even in an unrythmical form, has a, so to speak, modern balance of phrase that no contemporary church music shows for more than a short sequence of notes, never like this, steadily from the first note to the last. And the ideal fitness

11. Ibid. P.7.
111. Ibid. P.10.
A Glimpse into the condition of music in England before the Madrigalian Era:

fitness of the music to the pastoral sentiment of the English words would in itself make us join it originally to them rather than to the conventional Latin verses; we seem accordingly brought to the conviction that this superb tune must be credited with a popular origin — little or nothing as we know about English folk-music of so early date. Indeed, recent researches into the folk-music of other countries make it quite probable that not only the tune but also its four-part canonic guise may be due to some unknown talent outside the charmed circle of church musicians. It may be well that 'Summer is i-cumen in' occupies its position of isolated glory solely in virtue of the extreme scantiness of our records of contemporary English music but, as matters are at present, it has certainly no rivals, even of the humblest kind.

It is at the beginning of the 15th century that the English composers of songs turned their attention to the systematic arrangement of their material. About the middle of the 15th century one Galilemus Monachus, an English resident in North Italy, wrote a scientific treatise 'De Preceptis Artis Musicae' in which he discussed technically all important questions about the regulation of the tune, the breaking up of 'the rigid note-against-note method' of the church by using various counterpoints, the avoidance of cacophony, and the method of the piecing out of melody — all which show a great change in the field of music. The Paulx Bourdon (i.e., producing the consecutive thirds and sixths — details in Woolridge's 'The Polyphonic Period' 11.31) had, it seems, reached a high stage of development in England early in the 15th century.

"We can, however, confidently claim," writes Walker, "the distinction
A Glimpse into the condition of music in England before the Madrigalian era:

... of having been the first nation to produce a real school of euphonious composition, which sprang directly from the artistic development of the ritual music. Two manuscript volumes, respectively in the Bodleian Library in Oxford and in the Library of St. Edmonds's college at Old Hall in Hertfordshire, supply between them over two hundred pieces dating about from 1415 to about 1480; many others exist on the continent, at Vienna (formerly at Trent), Bologna, and Modena, and still others, of less importance, in different parts of England." (ibid. PP 6, 17)

Among the composers of this period the name of John Dunstable stands pre-eminent, the bulk of whose writings found in foreign manuscripts point to the fact that he had long resided abroad. He was mentioned by Johannes Tinctoris, the Flemish Theoretician, as the originator of the English school which fostered the artistic development of music. In the last quarter of the 15th century the English composers, we know from the testimony of Tinctoris, had come to join the Flemish school which, in reality, developed the wondrous secrets of the musical art and influenced the music of all countries, but whose life lasted only for a short time. But the Flemings such as Willaret, Arcadelt, Verdelot, who had brought the madrigal-form to Italy in the 16th century when it reached a high point of perfection, let it be noted, acknowledged their debt to the English school which had flourished earlier under John Dunstable: "Thus the wheel turned full circle", writes Mr. Fellowes (in his 'English Madrigal' 1925, p. 33), "and the... Dunstable strives for the effect of harmony in the individual parts and often shows a penchant" as Mr. Walker says 'for more learned puzzles, perhaps merely to display his command over his contrapuntal material': Dufay, Power, and Benet belong to his school, but they are much inferior artists; in their work, however, we see more of 'general euphony of part-writing' than in the music of the previous century i.e. 14th century:
A glimpse into the condition of music in England before the madrigalian era.

"And the coming of the madrigal from Italy to England, so far from damaging, does something to strengthen, the claim that England in the days of Dunstable, and still earlier in the days of that Reading monk who wrote 'Sumer is icumen in,' was the actual cradle of modern music."

It was them about the second decade of the 16th century that the English musical compositions began to show signs of the Flemish influence. The Flemish musicians at the time had spread over the whole of central and western Europe, and it is possible that their models were brought to England by the continental musicians who had come to reside at the court of Henry VIII, or by the English musicians who had travelled abroad. Among the important English composers whose works were produced in the first quarter of the 16th century are Robert Fayrfax of the Royal Chapel in London and Dr. of music at both Oxford and Cambridge universities; William Cornysshe, master of the children of the Chapel Royal; Richard Davy, organist of Magdalen College, Oxford; John Taverner; Hugh Aston; Dr. Cooper; John Wycon; Gilbert Hanister; Henry VIII (samples of some of their compositions we noticed above in the section on Manuscript miscellanies of the 16th century, mostly vocal, ecclesiastical music.)

Fayrfax, Davy, and some others were rather conservative, still showing a predilection for note-against-note counterpoint, but many others showed the tendency to follow the new methods of the continent, Cornysshe, for example, in his 'Hoyda, Zolya Rutterken' makes a departure from the old-fashioned plain-song and popular melodic composition. Taverner's song 'O splendor gloriae' (printed by Hawkins) in the vitality of its utterances shows kinship with the Netherlands methods.

We should turn for a while to the music that was developed alongside of the ecclesiastical during the closing decade of the 15th century.
A glimpse into the condition of music in England before the Marian era.

published in England by Wynkyn de Worde in the year 1530, is a collection of secular songs of two principal types — arranged in the unaccompanied form, as also harmonised in 2, 3, or 4 parts i.e., the part-songs, the contrapuntal compositions, so common in that age, and the melodic songs intended to be sung as solo songs to the accompaniment of instrumental music, which became a special product of the Elizabethan age. This book is fairly representative of the closing fifteenth century and the opening sixteenth.

Coming to the first quarter of the sixteenth century we find specimens of songs composed exclusively for instrumental accompaniment. Drawing our attention to the Royal MSS APP, 53, which contains two important pieces, one anonymous "My Lady Carey's Dompe" and the other "Horripipe" by Hugh Aston — both attempts at the variation-form and showing very clear feeling for keyboard style in their scale passages, combinations of different rhythms, contrasted colour effects, etc — and to Fayrfax Book — the two great collections of English instrumental composition, Dr. Walker observes (ibid p. 32): "We cannot indeed assert dogmatically that instrumental music was, apart from popular dance-tunes, unknown in England before 1500; but before the two volumes that have been mentioned, we find nothing altogether unaffected by vocal methods, nothing that shows any trace of the sense of differentiation of style, the awakening of which was a necessary precedent of any real progress, even of the slenderest kind."

The three great names connected with the music of the mid-sixteenth century are Tye, Whyte and Tallis who had greatly raised the level of ecclesiastical music in England, and their works, though mostly of the contrapuntal kind, show, as Walker says, "qualities of clearness and flexibility". The complaint at the Reformation was against the

I. Ibid. PP. 32-35.
A glimpse into the condition of music in England before the Madrigalian era.

The confused Mass music of the Pre-Reformation days which resulted from the simultaneous singing of the different parts and also against the instrumental accompaniment. The organs were withdrawn from the church, and steps taken to make the songs audible and intelligible to all hearers. Another change that came at the time was the introduction of the psalm-tunes—plain, as also slightly polyphonic in character; the important publications of psalters with psalm-tunes of the Elizabethan age are by John Day; several others also exist. A highly interesting article on "Psalter" by Woollridge is given in Grove's Dictionary.

During the troubled times of the Reformation very little attention was paid to the development of secular vocal music. Tye, Whyte, Tallis—all three together may be credited with having produced only half a dozen madrigals; and the madrigals (specimens printed by Burney and Hawkins) composed by the later writers, such as Parsons, Johnson, and Farrant are much inferior, as poetical pieces, to the best church music of the age. The only song worth a place among the madrigal-books is 'In going to my naked bed' by Richard Edwardes. This piece has an added interest for us by its being associated with the 'Mulliner Book' (a copy in the British Museum from which it is taken) which includes a large collection of pieces intended for instrumental music alone, suggesting the important fact that instrumental music also had developed in England in the middle of the sixteenth century;
Chap. III. The Madrigal.

The madrigal, like the sonnet, was brought into England from Italy. Some critics are of opinion that the madrigal had existed in some form (although that form was certainly far different from the madrigal which came to be known in the 16th century) in the Italy (specially the northern part of it) of the twelfth century. Philip S. Allen writes, "Madrigals were derived from pastorals sung in Provence and northern France probably as early as first half of 12th century; they spread across Europe finally to reappear in Italy in the 14th century as madrigals. .......... It is true that certain of the more ostentatious poems in the Carmina Burana may be part-songs taken from, or based upon, the motet collection of France, with their two and three different systems of musical notation." (Vide Modern Philology, Vol. 6, P. 66). It seems proper to begin with a definition of the madrigal, but it would be rash to hazard one new; perhaps the best definition of the madrigal is given by Thomas Cliphant in 'A Short Account of Madrigals', 1836: "The use and experience being the guides", he writes, "madrigal may be defined as a species of composition founded upon, and succeeding that dull and severe ecclesiastical style above mentioned (i.e. motet), retaining all the beautiful effects which are produced by a judicious use of fugue (a musical composition of at least two voices in which subject i.e. principal melody and answer) keep recurring, harmonised by the laws of counterpoint) and imitation; avoiding the monotony of the motet (consisting entirely of points of imitation and fugue adapted to psalms), by suitting the movement of the different voices to the various ideas expressed by the words of the ditty; in such manner that each voice shall appear to follow up its own idea without reference to the others; and containing in itself a happy combination of the highest order of classical writing, with the more lively and familiar strains of the canzonet, ballet, and other lighter kinds of music." What
What we understand from this is that the madrigal—music is of the polyphonic order i.e. all the voice-parts have the equal share of importance and are not harmonised by the one and same melody; further that the madrigal involves the constant repetition of the musical phrases. It may be noted here that in the madrigal books of England both harmony and counterpoint are found working side by side, if not in unison, certainly not altogether separately. In fact, the new chords used in 'harmonic music' were used by writers like Weelkes, Dowland, Morley, interested in music of the polyphonic kind. Mr. S. H. Fellowes writes in 'The English Madrigal' 1925, pp. 39-39: "Harmonic development has, indeed, progressed steadily from the fourteenth to the twentieth century, and it is still progressing, and counterpoint, in the true sense of combining melodies, far from ceasing to exist in the year 1600, is as much alive in its modern harmonic clothing as at any previous time in musical history. Harmony and counterpoint were of twin birth, and both were born at that great moment when the principle of monodic music, which had prevailed ever since the days of primitive man, gave place in the western world to the principle of combining sounds." Again he writes (ibid., P. 59), "The English madrigal is a combination of two elements, originally totally separate, the contrapuntal secular music of the Italians and their resident masters of the Netherlandish blood, and the harmonic Italian quasi-popular songs, the 'Frottola' and such-like, of which numerous examples were published in the earlier part of the century. All the English madrigal-writers show both the contrapuntal and the harmonic elements in their works, and indeed generally combine them in the same composition." The most noteworthy fact in a discussion of the madrigal is the secularization of music which had long remained confined within the church—a fact intimately connected with, and a result of, the Renaissance:

1. All music composed before 1600 is usually described as 'contrapuntal' and all later as 'harmonic':
Chap.III. The Madrigal.

We may now turn to examine how and when the word 'Madrigal' came into use. The earliest appearance of the word in Latin form 'Matricale' in connection with music is at the beginning of the 14th century in the works of Antonio da Temps and Francesco da Barbarino. Barbarino applied the term to a species of song more developed in form than the common folk-song. Professor Leandro Biaude of the University of Pisa contributed an illuminating article on the subject of the origin of the madrigal to the Rassegna bibliografica della letteratura italiana, a quarterly magazine of Pisa, in 1898. He suggested that the word 'matricale' when used with carmen might become synonymous with Matera used with lingua; thus, Carmen matricale i.e. 'mother song' signified the artless song of the country peasants; later this was applied to a class of folk-song that may be described as some kind of 'florid development of folk-song'. Three early specimens of madrigal-compositions, showing signs of having stepped beyond the stages of the rude folk-song and of a slight attempt at an approach towards the somewhat rococo madrigal of the sixteenth century, were published in the second volume of the Oxford History of Music; of the three exemplars one (Tu che l'opera d'altrui) is by Francesco di Landino (b.1325) the organist to San Lorenzo church in Florence, and a noted music-composer of his day. His madrigals were composed for two voices - one special feature being that single syllables, not infrequently, after the model of the church-music, were repeated over the greater portion of the music. During the 15th century in Italy the madrigal and its music remained almost in the same state as left by Landino; the music underwent but little or no change, and the madrigal was generally represented by a short pastoral: A definite change was introduced about the year 1533 when the Flemish composers, notably Willaert, Arcadelt and Verdelot who had gone over to Italy and set about compose songs for three, four, five, or six voices, and even...
even used the term madrigal on the title-pages of their sets; so much when the Italian madrigals were introduced into England in the last quarter of the 16th century, the term madrigal found a general acceptance among the English composers.

During the middle of the sixteenth century when England was passing through religious turmoil, consequent upon the Reformation, the English musicians were engaged in the composition of church music for both the English and the Romish rites and ceremonies. But it is possible to discover traces of secular musical compositions even as early as the beginning of the 16th century when Cornoyshe, Dr. Cooper, William Newark, Henry VIII had produced songs—songs that admitted the secular strain together with the sacred. Some of the songs by Cornoyshe are good examples, such as "Adieu my heart is lost", "Ah the sighs that come from my heart", "You and I and Amyas", and "Ah Robin, gentle Robin". An excellent example of a madrigal is Richard Edward's "In going to my naked bed," written about 1564. Then in 1571 was issued 'The Songs of three, four, and five voyves' by Thomas Whythorne which indicate an important stage in the history of the English madrigal.

It is interesting to note that England was not unprepared to receive the great influx of music from Italy; the love for music had already developed in the country but there were no public concert-halls, and the only opportunity for delighting in music was afforded by the church; so the secular music was cultivated within the confines of the private home. Another circumstance we should do well to recall here is that large wealth had flowed into the country at the time, leading to excess in certain spheres of life, and that despite the extravagance and vulgarity characteristic of the times, there was developed in the Elizabethan mind a fine taste for painting, singing and music. It became the fashion in the high society to keep an elaborate paraphernalia of music in the parlour. The old nobility as well as the newly rich kept such stores of
stores of musical accessories in their houses and encouraged the singing of songs and the playing of music in actual practice. Dr. Fellowes in the chapter on Music in the Elizabethan Home in his 'The English Madrigal' (PP. 10-16) makes mention of a musical household called Hengrave Hall near Bury St. Edmunds, built by Sir Thomas Kyton, a rich wool merchant, where had accumulated a large collection of interesting documents among which are two inventories, registering numberless musical books and instruments; these further show that the musical instruments were kept under the control of an officer called the 'Master of the Musicke' and that the position of the resident 'Master of the Musicke' was held for many years at Hengrave by John Wilbye, the noted madrigalist who had succeeded Robert Jones, an equally important name among the English madrigal-composers. It is really of great interest to the student of English music to learn that the famous madrigals of Wilbye were composed in the ideal musical environment of the Hengrave Hall where certainly they were also sung after supper when Lady Kyton, according to the custom presented before her guests and the members of her house the part-books, and requested them to sing. As regards this custom of the mistress of the house requesting her guests to join with the family in madrigal-singing, the well-known authority is that of Morley (the opening pages of his Plaine and Easier Introduction to Practicall Musicke) quoted to show that in those days the ability to take part in madrigal-singing was considered to be the distinguishing mark of an educated gentleman. Henry Peacham also in 'The Compleat Gentleman' 1622 wrote that the essential qualification for a gentleman was to be able to sing a madrigal 'at first sight' and 'to play the same upon viooll or the exercise of lute'.
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Musical entertainments, let it be noted, used to be held also on special occasions. The marriage-festivities, in particular, provided excellent opportunities for the musicians and the music-composers. Generally such festivities were prolonged by theatrical amusements and masques (Shakespeare's Midsummer Night's Dream was written for a wedding-occasion; Sam Jonson, we know, wrote masques for such occasions) which were invariably embellished by songs.

The constant encouragement from the court was also a great factor in the history of music in England. Queen Elizabeth, a great lover and patron of music, sincerely delighted in the musical entertainments given in her honour upon the occasion of a royal visit to a country house. It is said that upon one occasion Her Majesty had requested the repetition of the performance of dancing and singing by the queen of fairies thrice over before leaving Lord Hertford's house at Elveden in 1591, and that while passing through the Park Gate, moved by the song of 'Come Again' sung to the accompaniment of a consort of musicians hidden in a bower, Her Majesty had 'stayed her couch, and pulled off her mask giving great thanks'. During Her Majesty's short visit, Lord Hertford had presented a variety of amusements among which music was given the pre-eminent part; and among the songs sung before the queen and certainly composed for the special occasion, are found Thomas Watson's madrigal 'This sweet and merry month of May' (already published in his first set of Italian madrigals Englished, 1590), Nicholas Breton's Coridon and Phillida for three voices, and Edward Johnson's 'Elissa is the fairest Queene' and 'The Ditty of Come Again' (now to be found in Dr. Museum Add MS. 30480-4).... on the authority of Dr. Fellowes.
It is clear from the foregoing account that music was in the air in the England of Elizabeth's time. The enthusiasm displayed by Nicholas Younge and Thomas Watson in order to popularise the Italian madrigal greatly contributed towards the inauguration of what may be called the Madrigalian era in England. Nicholas Younge, a clerk at St. Paul's Cathedral, who received the supply of the madrigal-books from Italy, used to have regular musical meetings at his house; in 1588 he published his Musica Transalpina, a collection of Italian madrigals with English words. Two years later 1590, Thomas Watson published his first set of Italian madrigals Englished. The fashion was set, and the other composers, notably Byrd and Morley, following suit, helped in the movement for madrigal-setting. In the prefaces of his two musical publications, Nicholas Younge states that the foreign madrigals translated as well as those composed in English, had been passing from hand to hand in manuscripts for some years; hence it would not be wrong to suppose that the madrigals came into general use about the year 1580, although it was not until 1593 that the first madrigal-book appeared in print.

The first song-book, namely that of Wynken de Worde, appeared in print in 1530 after which full forty years passed before a second music-book was issued by Thos. Whythorne in 1571 (though a collection of poor literary specimens); during the years between 1593 and 1632 there came a flood of music-books; eighty-eight books for vocal music, containing some two thousand pieces, mostly secular in character, were published, and it may be said without exaggeration that religious music remained silent for the period. "With the defeat of the Armada in 1588", writes Mr. Ernest Walker, (in his History of Music PP 57-58), "the danger of religious upheaval passed away from England; and musicians turned with a curious suddenness, and with almost
Chap III. The Madrigal.

almost complete unanimity, to follow secular ideals."

Chap III. The Madrigal as understood by the Elizabethans.

On the title-pages of the madrigal-books we find mention of words, (some of continental origin), such as canzonet, ballet, motet, pastoral, ayre, neapolitan, little short air, etc.; and it is difficult to detect the essential qualities that distinguish one from the other. Indeed, the Elizabethan writers did not care for the shades of distinction in the style and form of the different species of composition. It appears that their whole object was to produce part-songs or compositions for several voices in which there should be an accord of the music and the meaning of words; the result was the production of 'happy miracles', of a species of exquisite short lyrics, suggesting a contrast with the diffuse manner of the pastorals.

As regards the form 'Ballet' only, the noticeable distinguishing feature was in the use of the fa-la refrain and in the attention paid to the rhythmic movement of the words, suitable for purposes of dancing.

The term Air or Ayre was used by the madrigalists as an alternative to canzonet which should ordinarily be a shorter piece than the madrigal (although many madrigals may be found shorter than the so-called canzonets), but it may be noted here that 'Ayre' was used by another class of music-composers called the 'Lutenist-composers' to signify quite a different species of song. According to the contrapuntal music of the madrigal, the same phrases were repeated twice or thrice over, and the independent voice-parts succeeded one after the other; such overlappings seemed to be destroying the poetic beauty
Chap. 111. The Madrigal as understood by the Elizabethans.

beauty of the songs, and further, some composers felt handicapped by the form of the madrigal which admitted no more than a short extract from a lyric, and in consequence, failed to afford satisfaction derivable from a complete text. So the lutenists invented the 'air' or melody for the single voice (to be accompanied by the music of a lute, a bass viol, or viol da gamba, or to be supported by the music of other voices) which might be adapted to every stanza and repeated all through the poem.

A few words on the 'Motet' may be added. Morley (in his Plain and Easy Introduction) described Motet as 'properlie a song made for the church either upon some hymne or Antheme or such like'. But he himself applied the term to his set of 'al grave and sober musicks'. Orlando Gibbons and Martin Peerson seem to have followed Morley's definition when they had included under Motet all compositions of a serious character. Of 'Neapolitans' Morley says that they differ in nothing save in name from the canzonets.

It now remains to mention that by madrigal the Elizabethan composers did not always mean what may be called unaccompanied music. It was Weelkes who first described his Madrigal Set of 1600 as 'apt for the viols and voices'; and Weelkes was probably imitated in this respect by Wilbye when he published his Set of Madrigals in 1609: the title-pages of some of the madrigal-sets bear a somewhat modified description, such as 'Apt for viols or voices'. This points to the fact that the madrigal-composers had come to realise that instrumental music was increasingly growing important, and to feel the need of advertising that their compositions were suitable for vocal as well as instrumental music.
Chap. III. On the dedicatory notes prefixed to the madrigal-books.

One noteworthy feature is that the madrigal-books bear on the back of their title-pages dedicatory addresses to patrons who were in all cases men of position and influence. These addresses, besides recording the composers' extravagant flattery offered to their patrons, provide important suggestions which, as Mr. Fellowes tells us, 'have led to the discovery of fresh information connected with the biography of the composers'. (The biographical accounts of the music-composers do not fall within the scope of our inquiry - 'The English Madrigal-Composers' by E.H. Fellowes, and 'The History of Music in England' by Ernest Walker, may be referred to for the biographical details of the composers.)

Among the patrons may be mentioned Sir George Carey (of Dowland and Morley); Francis, Earl of Cumberland (of Byrd and Campian); William, Earl of Pembroke (of Tomkins and Hume); Mary, Countess of Pembroke (of Morley); Lord Howard of Effingham; Effingham (of Morley); Edward, Earl of Oxford (of Farmer); William, Earl of Derby (of Pilkington); Robert, Earl of Salisbury (of Morley and Robert Jones); Robert, Earl of Essex (of John Mundy and Wilson); Sir Christopher Hatton (of Byrd and Gibbon and East); Henry, Prince of Wales (of Robert Jones); Lady Arabella Stuart (of Wilbye);

N.B. Edward F. Rimbault's Bibliotheca Madrigaliana contains a list of the song-books with the dedicatory notices and the opening words of the songs.
Chap. III. On the printers of the music-books.

It may not be amiss to add a paragraph on the printers who had done a great service for generations of readers. The first letters patent dated 12th of January, 1575, was by the grace of Queen Elizabeth granted to William Byrd and Tallis. After the latter's death Byrd had the monopoly of printing, which right he passed on to Thomas Este. Younge's Musica Transalpina and Byrd's Set were published in 1588 by Thomas Baste, the assigne of William Byrd, and we find the same name of Baste in the musical publications until 1595, the year in which Morley's Set of Two-part canzonets was issued. In 1597 Morley's book of four-part canzonets was published by Peter Short, and some other musical publications of 1597 and 1598 were issued both by Short and Este. In 1598 the patent was given to Morley in whose name many important musical publications appeared. Short, Este and William Barley continued to act until 1603 as assignes of Morley. Then the patent passed into the hands of William Barley, and until 1609 the name of William Barley, or of Thos. Este as his assigne, appeared on the title-pages of the musical publications; as Barley's assignes appear also the names of Thomas Adams, John Browne, and Matthew Lownes. During the years between 1604 and 1607 as many as ten books of madrigals and airs were, however, printed by one Winsted. After 1609 the name of Snodham began to figure, and in fact, all music-books were by him printed until 1624. The musical publications which appeared later were issued by William Stansby, first known to us as the printer of Corkine's Ayres in 1610. I conclude this paragraph with a quotation from Byrd's epistle to the Reader prefixed to his 1588 set, in appreciation of the admirable task these printers had done for the future readers. "In expressing of these songs either by voyces or Instruments, if there happen to be any jarre or
Chap. III. On the printers of the music-books.

jarre or dissonance, blame not the printer, who (I do assure thee) through his great pains and diligence doth here deliver to thee a perfect and true copie."

Chap. III. The themes of the English madrigals and ayres:

The madrigals were composed in England when the Elizabethan literature had reached its zenith; the composers, therefore, could draw from the works of the best lyricists of the age exquisite pieces of lyrics and set them to music. Among the poets whose lyrics found their way into the madrigal-books are Sidney, Spenser, Drayton, Greene, Marlowe, Jonson, Joshua Sylvester, Fulke Greville, Francis Davison, Walter Davison, John Donne, Edward Dyer, Walter Raleigh, Daniel, Lord Vere, Nicholas Breton, Udacek Tichborne.

The themes treated in the madrigals are many and varied; nearly all the love-songs are in the conventional pastoral guise; some madrigals present the dancing scenes of shepherd and nymphs. An interesting phase of the Elizabethan life is depicted in the madrigals celebrating May-day festivities; the typical examples are

i. "Why are you ladies staying
And your lords gone a-maying
.... etc., (in Weelkes Madrigals of 5 and 6 parts)

ii. "Sister, awake, close not your eyes"
   (in Batson's First Set)

iii. "Now is the month of Maying"
   (in Morley's Set of Ballets)

Then, there is the allusion to the boisterous games associated with the name of Robinhood, as in one of the Ayres in the Weelkes's Set. The Morris dancers provided themes for some of the lyrics. Hawking, hunting, and such outdoor sports were also included as themes for madrigals. In some of the amatory madrigals in the books of Byrd and Michael East we notice the fondness of the composers for employing the language of the law-court; I cite an example
example from a set by M. Cast:

My Hope a counsel with my Love
Hath long desired to be,
And marvels much so dear a friend
Is not retained by me.

Again, in giving a picture of the life of the simple honest shepherd Byrd writes these lines, alluding sarcastically to the lawyers:

For law'yers and their pleading
They esteem it not a straw.

It is commonly believed that the madrigals are full of a gay, light character. This belief persisted until the end of the 19th century; but a careful study of the whole of madrigals shows that among them there are some grave, serious and ethical poems. The reason for this erroneous belief held so long seems to be that for centuries the entire body of the material was not brought within the reach of the readers. In the set by Orlando Gibbons we meet with Walter Raleigh's "What is our Life?" Wilbye also chose grave subjects for his madrigals among which may be mentioned the piece on Contentment beginning "There is a Jewell which no Indian mines can buy, no chimie art can counterfeit." William Byrd, of all others, was by nature inclined towards the ethical in life, and often looked beyond death, telling man to his face "Thy days will seem but dreams, thy hopes but fables." In fact, the gaiety and mirth with which the madrigal is generally believed to be associated, is fairly balanced, if not outweighed, by the sombre measures of "Come, woeful Orpheus, with thy charming lyre," or "What is life or worldly pleasure?", found in Byrd's Set, or the elegiac note of "Weep, weep, mine eyes, Salt tears due honour give" (on the death of Sir Thomas Beaumont in Th. Vautor's Set).
Chapter III. The themes of the English

Madrigals and Ayres:

I think, it is the variety of the themes,—perhaps the variety supplied by the varied representations of similar themes that lends a charm to this body of compositions and sets forth the glory of the English madrigalists.

Some details as regards the contents of the song-books follow. They fall into two distinct groups, viz those of the madrigalists and those of the lutenists. They are taken up in the chronological order in the following pages.
Chapter IV. Madrigal-books Reviewed.

(1)

In 1588 William Byrd, one of the Gent, of the Queens Majesties honourable Chappel, published his 'Psalms, sonnets, and songs of sadness and piety, made into musicke of five parts' (whereof some of them going abroad among divers, in untrue copies, are here truly corrected, and th'other being songs very rare and newly composed, are hereby published, for the recreation of all such as delight in musicke). - Printed by Thomas East, the Assigne of William Byrd, and are to be sold at the dwelling house of the said T. East, by Paules Wharf, 1588. Cum Privilegio Regiae Majestatis:

It is a collection of thirty-five pieces of which ten are psalms, sixteen sonnets and pastorals, nine songs of sadness and piety; two songs are by Edward Dyer, one each by Sidney, Edward Vere, Ludovico Ariosto, and Thomas Deloney.

In the general choice of subjects for his songs William Byrd, a noted church musician as he was, shows his fondness for what is serious, moral, even archaic. For the purpose of setting the songs to five voices he makes an intelligent selection of only those pieces (exceptions being made in a few cases) which are characterised by shortness of form.

The song beginning "Oh you that hear this voice" is the sixth song from Sidney's Astrophel and Stella; it shows textual differences from the version given in Grosart's edition of Sidney's works. I.55:
Three of the pieces found here, also appear in England’s Helicon, such as ‘Though Amaryllis dance in green’, ‘What pleasure have great princes’, and ‘As I beheld I saw a herdsman wild’. Edward Dyer’s pieces ‘My mind to me a kingdom is’ and ‘I joy in no earthly bliss’ are typical of Byrd’s set.

Among others we may mention the song by Th. Deloney, which begins “Farewell false love, the oracle of lies”; it occurs in his ‘Garland of goodwill’ Part III. Here is a pageant of similes and imageries; love is called ‘a poisoned serpent covered all with flowers’, ‘a syren song’, ‘a fever of the mind’, ‘a quenchless fire’, ‘a path that leads to peril and mishap’.

The very opening lines, such as “All as a sea the world no other is”, or “Cure for thy soul as thing of greatest price” are suggestive of the character of the songs of sadness and piety which occupy a portion of this book.

(2)

In the same year (1593) Nicholas Younge published his Musica Transalpina (Musa Madrigalesca, Thos. Oliphant, 1837, P. 38). It contains 57 Italian madrigals for 4, 5, or 6 voices paraphrased into English equivalents. Some of the songs, as Younge tells us in his dedicatory epistle, were paraphrased with the utmost exactness in order that the performance of the music might not suffer. The songs are laboured translations and as such do not possess much literary merit, but they taught the English song-writers of the period the value of the short lyric-forms for purposes of music.
In the following year (1539) William Byrd published his 'Songs of sundrie natures,some of gravitie, and others of mirth, fit for all companies and voyces... lately made and composed into musickes of 3,4,5, and 6 parts'.

It contains 47 pieces of which nine are psalms, four christmas carols, and two passages from anthems. Byrd in his address to the reader says that he feels encouraged to publish a second volume of madrigals because of the warm reception given to his first volume.

Here we have among others:

1. "The nightingale so pleasant and gay" which is a translation of 'Le Rossignol', a madrigal by Orlando di Lasso - also found in the Musica Transalpina, First Set.
2. A pastoral piece beginning "While that the sun with his beams hot" - a song which Philon the shepherd, sitting by the side of a crystal fountain, played upon his pipe.
3. A poem with a touch of rhetorical flourish, beginning "Compel the hawk to sit that is unmanned, Or make the hound, untaught, to draw the deer", taken from Thos. Churchyard's Shore's Wife (in the Mirror for Magistrates, 1562) which purports to say that 'Love ne learsne by force the knot to knit'.
4. A slightly varied form of the tenth song in Sidney's Astrophel and Stella, beginning
   "O dear life, when may it be That mine eyes thine eyes may see" (vide Grosart's Vol. 1. 97)
5. A carol for Christmas Day (by Kindlemarsh - appears in the Paradise of Dainty Devices) beginning "From Virgin's womb this day, this day did spring".
6. A popular pastoral dialogue between two shepherds which opens as follows:
   First Shepherd. Who made thee, Hob, forsake the plough And fall in love?
   Second Shepherd. Sweet Beauty, which hath power to bow The gods above.
Chap. IV. Madrigal-books Reviewed.

(3)

The lyrics in this collection have a grave and moral tone; but Byrd had admitted a number of love-songs also, influenced perhaps by the example of Musica Transalpina.

(4)

In 1590 Thomas Watson published his 'Italian Madrigals Englishead', not to the sense of the original ditty, but after the affection of the note' (Musae Madrigalesse, p. 50).

It is a collection of twenty-eight madrigals, having the characteristic shortness of form; as literary pieces, they are not very valuable; in paraphrasing Watson has not been very successful, but in the matter of adjusting English words to music, he has shown a little of his poetic genius. Yet his own contributions to this work do not bear the marks of the sonneteer that he was. Some of the pieces, however, possess interest for us, which allude to contemporary events.

(5)

In 1593 was issued 'Canzonets or Little short songs to three voyces' by Thomas Morley, a pupil of Byrd, and a reputed author of a valuable treatise on music.

This book is a collection of 24 madrigals, four of which are with the fa-la refrain. It may be noted incidentally that Morley was in the habit of tinkering with the original texts; he often inserted words not found in the text, but he introduced such additions and alterations not in all the voice-parts simultaneously, with the result that separate voice-parts present textual variations.

Morley's is a rich collection; each poem in it presents a pretty finished picture of some phase of love. An Italian madrigal originally was a short lyric on a pastoral theme, but specimens in Morley's book show the tendency to treat in an idyllic manner even subjects other
other than the pastoral. This little book opens with an interesting piece which well illustrates this tendency:

"See, see what I have for mine own sweet darling
A little robin redbreast and a starling!
Both these I give in hope at length to move thee;
And yet thou sayest that I do not love thee."

This version given on P.120 in H.E.Fellowes's 'English Madrigal Verse' 1919, differs from that given on P.65 of Oliphant's Musa Madrigalesca. Indeed, a little idyllic scene flashes before the eyes and an abundance of verbal melody reaches the ears as one reads a lyric out of Morley's collection. Here is a specimen:

Good Morrow, fair ladies of the May!
Where is Chloris, my sweet cruel?
See how where she comes a Queen
All in green,
All in gaudy green arraying!
O how gaily goes my jewel!

Some of the madrigals in this book have the epigrammatical quality; the madrigal on account of its characteristic shortness and its having a closing couplet readily absorbs the quality of the epigram. A good example is furnished by no.26.P.123 in Fellowes's edition:

Do you not know how Love first lost his seeing?
Because with me once gazing
On those fair eyes, where all powers have their being,
She with her beauty blazing,
Which death might have revived,
Him of his sight, and me of heart deprived.

In the following year (1594) Morley published his first book of madrigals to four voices, a collection of 20 songs to which two more pieces were added in the second edition of 1600. Three songs found here appear also in England's Helicon - they are

1. 'Olorinda, false, adieu, thy love torments me'.
2. 'In dew of roses steeping'.
3. 'Hark, jolly shepherds, hark, hark!'

The lines (which form a song) quoted below are, as Mr. Fellowes says, translated from a madrigal by Giulio Eremita (Musa Divina, 1588); accepting the authority of Fellowes, we find Mr. Oliphant erroneously attributed it to Orlando di Lasso:
Chap. IV. Madrigal-books Reviewed.

Orlando di Lasso:

Since my tears and lamenting,
False love, breed thy contenting,
Still to us weep for ever.
Those fountains shall persever,
Till my heart grief brim-filled,
Cut also, be distilled.

We notice three classes of poems in this collection, namely
the songs of an epigrammatical character, the conventional
idyls in imitation of the ancient French romances, and the
poems, not properly lyrics, presenting dancing scenes. The
short pastorals, such as those common to England's Helicon
are conventional lyrics. A madrigal on the morris dance
depicts by means of suggestive words the sprightly dancing
scene and the general enthusiasm of the spectators:

Ho! who comes here along with bagpipe and drumming?
O, tis the morris dance I see, the morris dance a-coming,
Some ladies out, some quickly!
And see about how trim they dance and trikky.

Soft awhile, piper, not away so fast, they melt them.
Be hanged, knave, see'st thou not the dancers swell them?
Stand out awhile, you come too far, I say, in!
There give the hobby-horse more room to play in!

This song appears with variations in Musæ Madrigalesse. It
gives a realistic picture of the dance, but there are songs
which present conventional scenes in which Flora leads the
dance and shepherds and shepherdesses follow her.

In 1594 John Jundy published his 'Songs and psalms composed
into 3, 4, and 5 parts for the use and delight of all such as
either love or learn Musicke'.
It is a collection of 30 pieces; twelve are
psalms, taken from Staythold and Hopkins's version.

We have here one song by Edward Vere (Earl of Oxford)
beginning "Were I a king I might command content"; the song
ends by presenting a dilemma:

"A doubtful choice, of three things one to crave,
A kingdom, or a cottage, or a grave."
Chidick Tishborne's "My prime of youth is but a frost of
cares" occurs in this book; it is also set by Alison and
East. The song beginning "Penelope that longed for the
sight" meets us here again; it is also in the 1539 set of
set of Byrd.

Mundy's set shows kinship with that of Byrd as regards the spirit and temper of its contents.

(8)

In 1595 Morley published the First Booke of Ballets to Fine Voyes, containing 21 pieces, fifteen of which employ the dance refrain Fa-la; the remaining six are madrigals proper. Mr. Fellowes states "Michael Drayton has been suggested as the compiler of the poems of this set (of 15 ballets). Several of the ballets are translated from similar works by Castoldi."

The general theme of the ballets is the description of the Spring and the thrilling joy of life. Each lyric bears sweetness that seems crystallised; it is difficult to say what it is that produces the beautiful ring out of the words; perhaps the idyllic treatment of the well-chosen motif with the delightfully melodious words makes for what is a rich mosaic of poetry. Two specimens are here below:

(1) Now is the month of maying
When merry lads are playing
Each with his bonny lass
Upon the greeny grass.

The Spring's glad in gladness,
Both laugh at winter's sadness,
And to the bagpipe's sound
The nymphs tread out their ground.

(ii) Singing alone sat my sweet Amaryllis,
The satyrs danced, all with joy surprised.
Was never yet such dainty sport devised.

Come, love, again, sang she, to thy beloved.
Alas! what fear'st thou? Will I not persever?
Yes, thou art mine, and I am thine for ever.

(9)

In the same year (1595) Morley published 'The First Booke of Canzonets to two voices', a collection of 21 songs, many of which appear with the instruction 'for strings only'. The words of these canzonets, Mr. Fellowes tells us, are
are translated or adapted from similar works by Felice Anerio. As lyric pieces they are not of much merit.

(10)

The year 1597 witnessed the publication of no less than five madrigal-books. Morley's 'Canzonets or Little Short Aers to five and sixe voices' was issued in 1597; it is a collection of 21 pieces which fall into two groups - the epigrammatic madrigal with a touch of light humour, and the idyl depicting an episode of some phase of love. We may take this madrigal as an instance of humorous epigram -

Lady, you think you spite me,
When by the lip you bite me,
But if you think it trouble,
Then let my pain be double,
Ay triple, but you bless me,
For though you bite, you kiss me,
And with sour sweet delight me.

As an example of the idyllic treatment of the madrigal we may consider the song in which we meet with a shepherd in the season of spring, complaining of unrequited love; the shepherd is in a wavering mood as to whether he should still run after the shepherdess he loves; he then decides to pursue her, but alas, Death tries his force upon the poor swain; and he dies, saying his last words 'Flora, farewell, for lo, thy shepherd dieth'.

(11)

In the same year (1597) was published Thomas Weelkes's 'Madrigals to 3, 4, 5, and 6 voyces', a collection of 24 songs among which appears 'My flocks feed not, My ewes breed not', repeated in the Passionate Pilgrim, 1599, and in England's Helicon, 1600. This song consists of nine stanzas which are divided equally into three madrigals. Two madrigals bear the evidence of country sports and morris dance in which the country swains woo and win their brides. Most other songs tell of a shepherd dying comfortless on account of the disdain of a Cleris or a Phyllis, and thus add to the number
Chap. IV. Madrigal-books Reviewed.

number of what are called decorative madrigals. We may notice one interesting song which seems to anticipate the 'wits' of the 17th century:

Those spots upon my lady's face appearing,
The one of black, the other bright of carnation,
Are like the mulberries in dainty gardens growing,
Where grows delight and pleasures of such fashion.
They grow too high, and rarely kept from me,
Which makes me sing, 'twill never be.'

George Kirbye published in 1597 his First Set of English Madrigals to 4, 5, and 6 voices, not an important collection, considered from the literary point of view. It contains 24 pieces. The last two madrigals beginning "Why wail we thus? Why weary we the gods with plaints," and "Up then, Helpomene, the mournfullest Muse of mine such case of mourning never hadst afore."

are taken from the November Elocution of Spenser's Shepherd's Calendar. The song beginning "Alas, what hope of speeding, Where hope berefted lies bleeding" is also printed by Wilbye in his first set. The song beginning "She that my plaints with rigour long rejected" and "Sound out, my voice, with pleasant tunes recording The new delight that love to me inspireth" are repeated in the second set of East. Some of the songs, be it noted, show the enigmatical quality.

(12)

In 1597 also was issued 'The Cittiharn Schoole,' by Anthony Holborns ...... Hereunto added sixe short Aers Neapolitan like to three Voyces, without the Instrument: done by his brother William Holborne: Two of the pieces employ the fa-la refrain, namely "Change then for lo she changeth", and "Sit still and stir not, lady". The song "Here rest, my thoughts" appears with slight variations in the first set of Pilkington. It now remains to mention

(13)

Nicholas Younge's 'Second Part of Musica Transalpina' public
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Transalpina', published in the same year (1597), it contains 24 pieces which are a paraphrase of the Italian originals. They are specimens of the decorative Italian madrigal set in the pastoral guise. "So saith my fair and beautiful Lycoris" (P. 57, Musa Madrigalica) is a good example of this type of madrigal. A very interesting song is on a 'Dark Lady' - a subject often wittily handled by Donne and his imitators.

Brown is my love, but graceful;
And each renowned whiteness
Matched with her lovely brown, loseth its
brightness.

Fair is my love, but scornful;
Yet have I seen despised
Dainty white lilies, and sad flowers well
prized.

A curious example of a drinking-song is found in this collection, probably an original piece of English composition, in which a lover of drink, whose eyes are reddened by the influence of liquor, refuses to follow the advice of the physician. He thinks "Better the windows hide the dangers, than to spoil the house and all."

In 1598 were issued three madrigal-books by Giles Farnaby, Thos. Weelkes, and John Wilbye. Farnaby's book was called 'Canzonets to Powre Voyces with a song of eight parts'. It contains 21 pieces; some of them show witty turns of thought.

Here are the closing lines of a song addressed to a lady:

A man might sail from Trent unto Danub.
And yet not find so strange a piece as you be.

This couplet that follows suggests a companion with 'Madam that flea' among the doubtful poems of Donne in Professor Grierson's edition of in Vol. i. P. 459.

Here was I a flea in bed I would not bite you, But search some other way for to delight you.

In one madrigal appear the names of dance tunes, such as La Siamese and La Duncella which, Mr. Fellowes tells us, occur in juxtaposition as nos. 13 and 14 in Thos. Mulliner's Organ book - Br. Museum Addl. MSS. 36513, circa 1564; this shows Farnaby had acquaintance with Mulliner's book.
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"Ballets and Madrigals to five voices, with one to 6 voices" 1593, by Thomas Weelkes, is mainly a collection of dance-songs with the fa-la refrain; there are in all 24 songs, and in all of them the themes treated are love, joy of life in spring, or youth. How exquisite are these lines in which the melody and the meaning are strangely wedded together:

Whilst youthful sports are lasting
To feasting turn our fasting;
With revels and with merrays
Make grief and care our vessels.

For youth it well besoaneth
That pleasure be eateaneth,
And sullen age is hated
That mirth would have shateth.

or

On the plains
Fairies trains
Were a-treading measures;
Satyrs played, Fairies stayed,
At the stops set leisures.
Nymphs begin
To come in,
Quickly, thick and threefold;
Now they dance,
Now they prance,
Present there to behold.

What an idyllic picture of the shepherd's life is here depicted, mocking 'the sick hurry and divided aims' of men in the world:

We shepherds sing, we pipe, we play,
We care for no gold;
But with our fold
We dance
And prance
As pleasures would.

This book concludes with an elegy on the Hon'ble Lord Borough, which, as a piece of lyric, is not of much consequence.

(17)

John Wilbye's 'First Set of English Madrigals to 3, 4, 5, and 6 voices' 1598, contains 30 pieces; this collection presents many many true exemplars of the madrigal. 'Lady when I behold the roses sprouting' is a good example which appears twice in this book; a different version of this song is "

7
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is "My lady's coloured cheeks were like the Roses" in the 1598 Set of Parnaby; it is, according to the testimony of Mr. Fellowes, a translation of Celiano's madrigal Quando a miro le rose. The conceit displayed in this song points to the quaint turns of expression in which the poets of the Caroline age excelled. Here the lover shows an interesting pose; he has seen the roses in bloom deck the arbours and he has seen the lips of his lady 'where sweet love harbours' and he is at a loss to know whether the roses are his lady's lips or her lips the roses. The madrigal beginning "What needeth all this travail and turmoiling" in which the lover disparages all venturing abroad in search of treasure when Nature shows in his sweet lady's face 'whatever treasure eye sees or heart knoweth' suggests a comparison with Spenser's sonnet beginning "Ye trauedful merchants" that with weary toil"; both are written, as Mr. Bullen thinks, in imitation of a French sonnet by Desportes—called Merchans qui traverse tout le rivage Meru. The roses and lilies, Phyllis, Chloris, and Amarillis are still the materials with which the madrigal-composers work.

(19)

In the following year (1599) John Bennett published his 'Madrigalls to Pieve Voyeis' which contains 17 songs; two of them are translations from Giovanni Ferretti, and occur also in the first set of Musica Transalpina; one is from Alfonso Parabosco. We may notice the like-sounding words concluding piece of this volume, which, by reiterating the like-sounding words with the different twists of meaning, produces an amalgam of harmony and epigram.

Rest now, Amphion, rest thy charming lyre, For Daphne's love, sweet love makes melody, Her love's concord with mine doth well conspire, No discord jars in our love's sympathy. Our concords have some discords mixed among; Discording concords makes the sweetest song.

(19)
In the same year (1599) John Farmer issued 'The First Set of English Madrigals to Four Voices'. It is a collection of 17 songs among which two are by B. Griffin (Nos. 13 & 16) in his Fidessa; one by Henry Constable (Diana-Decade V. No. 4), one by Samuel Daniel (the final ode from Delia). The song beginning "Lady, my flame still burning and my consuming anguish" is also printed in Davison's Poetical Rhapsody and in Musica Transalpina, Second Set.

This book opens with Constable's poem "You pretty flowers, that smile for Summer's sake. Fall in your heads before my watery eyes. Do turn the meadows to a standing lake", written in a melancholy strain, giving a warning to the flowers lest the flood of tears from his eyes destroy them before their time. It is followed by Daniel's piece which describes the joy that is in all creation at the advent of spring. Griffin's lines, such as follow, show an epigrammatical turn:

Compare me to the child that plays with fire
Or to the fly that dieth in the flame,
These live to die, I die to live in care.

In the following year (1600) Thos. Jeelkes published his 'Madrigals of 5, and 6 parts, apt for the viols and voices', containing 10 songs of which one uses the refrain Toodle Toodle, and another the fa-la. A good example of the madrigal in which the melody well fits in to the meaning of the words is supplied by this quartet:

Care, thou wilt despatch me,
If music do not match thee.
So deadly thou dost sting me,
Mirth only help can bring me.

In the same year (1606) Jeelkes published his 'Madrigals of 6 parts, apt for the viols and voices', a collection of 10 madrigals. Two of them express the Renaissance enthusiasm for strange things in the newly discovered countries.
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We may notice in this book one song, tersely and elegantly phrased, providing an interesting forecast of the epigrammatic lyric which came into fashion in the 17th century:

Three times a day my prayer is,
To gaze my fill on Thrallis.
And three times thrice I daily pray
Not to offend that sacred May
But all the year my suit must be
That I may please, and she love me.

(22)

In 1601 Richard Tarlton published his 'Madrigals to five Voyces'—a collection of 21 pieces, four of which are by Spenser. The first two stanzas from the Faery Queen, Bk. V.

Chap. VIII, form two madrigals:

Nought under heaven so strongly doth allure
The sense of man, and all his mind possess

So of whilom learned that mighty Jewish swain,
Each of whose looks did match a man of might,

The first st. from the F.Q., Bk. V., ch. VII is quoted here
Nought is on earth more sacred and divine;

Than this same virtue that doth right define;

The first st. from the F.Q., Bk. VI., ch. VIII is also printed here:
Ye gentle ladies, in whose sovereign power
Love hath the glory, of his kingdom left,

In some instances Tarlton seems embarrassed by the length of the poems, and in the matter of selection he shows an inclination for the serious and moral. Two madrigals preserve an elegy on Sir John Shelton of Norfolk who 'was present at the sacking of Cadiz and was knighted shortly afterwards', which ends with the Christian hope and vision of a higher life beyond.

He lives whose honour is imprinted
In virtue's roll (flee to the vicious)
He lives at rest in heaven's high throne,
Whom here on earth his friends bemoan.

(23)

In the same year (1601) Thomas Morley published his 'Madrigals, The Triumphs of Oriana, to 5, and 6 voices: composed by divers several authors'. Two editions of

(24)

In 1604 Thomas Bateson published 'The First Set of English Madrigals to 3,4,5, and 6 voices', containing 28 pieces; one song is by Sidney, beginning "The nightingale, so soon as April bringeth" - \textit{Exeunt} telling of the bird singing out her woes; seven lines are printed here, the eighth line "For Tereus force on her chaste will prevailing" has been omitted by Bateson. This book opens with Bateson's contribution to the 'Triumphs of Oriana', which probably arrived too late for inclusion in Morley's volume. The madrigal beginning "Alas, where is my Love, where is my sweeting? That hath stolen away my heart? God send us greeting" is translated from one of Luca Marenzino's madrigals; it occurs also in Watson's Italian Madrigals Englished. An interesting madrigal is 'Oriana Farewell' beginning "Mark, hear you not a heavenly harmony? Is't Jove, think you, that plays upon the sphere?" which contains a reference to the Elizabethan belief in the music of the spheres. The poet then comes down to the earth and tells us that a choir of nightingales, and all the nymphs and shepherds of the dales have joined together in the praise of Oriana who is now in Heaven.

(25)

In 1606 was issued by Richard Alison 'An Hours Recreation in
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Recreation in Musick apt for Instruments and voyces. Framed for the delight of Gentlemen and others which are well affected to that quality. All for the most part with two trebles, necessary for such as teach in private families, with a prayer for the long preservation of the king and his posterity and a thanksgiving for the deliverance of the whole estate from the late conspiracies; - a collection of 24 songs of which seven are by Campian, one by Shidick Tichborne; the last two pieces - one, a prayer for the long preservation of the king and his descendants, the other, a thanksgiving for the deliverance of the estate from the late conspiracy - allude to the Gunpowder Plot. This book opens with Campian's "The man of upright life". Lines in some of his songs point to an unseen mighty force that rules human life and destiny. He writes:

All our joys Are but toys, Idle thoughts deceiving. or Earth's but a point to the world and a man Is but a point to the world's compared centre, or Secret fates Guide our States Both in mirth and mourning.

It seems strange how the same Campian can indulge in witty turns of expression; here we have three madrigals by Campian which end in "Till 'cherry ripe' themselves do cry"; these songs are also in Campian's fourth book; among them the well-known piece is "There is a garden in her face", giving proof of the author's fondness for strange conceits.

Tichborne's "My prime of youth is but a frost of cares" occurs also in Mundy's set and East's first set. Tichborne was executed for his participation in Babington's Plot in 1596; this poem was printed in Reliquiae Wottonianae, 1685 edition, p. 379; and there it is stated that Tichborne wrote it in the Tower the night before his execution.

(26)

In the same year (1606) Michael East published his 'Second Set of Madrigals to 3, 4, and 5 parts, apt for viols and voices
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viols and voices': It contains 22 songs, most of which are dolorous complainings of a Thysis or an Amaryllis; there is one song which describes how merrily the shepherds live free from cares and Fortune's frowns. Another madrigal calls for our attention on account of the beautiful lilt and the idyllic scene as suggested by its words:

What doth my pretty darling?
What doth my song and chanting
That they sing not of her the praise and vaunting?
To her I give my violets,
And garlands sweetly smelling
For to crown her sweet looks, pure gold excelling.

Here we have the song which East contributed to the Triumphs of Oriana in which Queen Elizabeth is described as the shepherd's star far excelling in brilliance the stars of the sky. This book closes with a song in praise of 'Metaphysical Tobacco'. Weelke's collection also contains pieces on tobacco. Many songs written in extravagant praise of tobacco are found in the miscellanies of the century.

(27)

In the following year (1607) appeared 'The First Set of Madrigales' of 3, 4, 5, 6, 7, 8 parts, for viol and voices alone; as you please' by Robert Jones. It is a collection of 26 songs, thirteen of which are also in Davison's Poetical Rhapsody; nine poems are by Francis Davison; two by Campian. Among the important pieces common to the first set of Jones and Davison's Poetical Rhapsody are:

1. 'Thine eyes so bright Bereft my sight"
2. "She only is the pride of Nature's skill"
3. "Love, if a god thou art"

Francis Davison's madrigals are of the epigrammatical kind, with a mixture of strange conceit. Two good examples are:

(1) If I behold your eyes,
Love is a paradise;
But if I view my heart,
'Tis an infernal smart.
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(i) Since your sweet cherry lips I kissed,
    No want of food I once have missed;

........ ........ .... .... ....
Then grant me, dear, those cherries still,
    O let me feed on them my fill;
If by a surfeit death I get,
Upon my tomb let this be set:
Here lieth he whom cherries two
Made both to live and life forgo.

(23)
In 1608 Thomas Weelkes published his 'Ayeres or Phantas-
tick Spirites for three Voices', a collection of 26 songs;
all light forms of verse, mostly tavern songs; six of them
use the fa-la refrain. One song makes a reference to the
equipment of a morris-dancer with napkins tied round the
shoulder or the wrist. Another contains a reference to the
Paris garden where bullbaiting and bearbaiting used to be
held, and to the Mermaid Tavern, which leads to the supposi-
tion that some of the madrigal-composers belonged to the
famous literary circle associated with the Mermaid. There is
a song of tobacco in which such interesting lines as the
following occur

Fill the pipe once more,
    My brains dance trenchmore. 

This volume closes with an elegy on Thomas Morley which is
a commonplace mourning for the dead.

(29)
In the same year (1608) appeared 'Canzonets to three voyces'
by Henry Youll. It is a collection of 24 songs of which two
are by Sir John Davies (taken from his Hymns to Astrea, a
collection of acrostics in honour of Elizabeth, the initials
of each making Elisabetha Regina, arranged in five-five-six-
lined stanzas of octosyllables, rhymed aabab, aabab, aabab);
one by Ben Jonson (from his Cynthia's Revels Act 1.5.1)
beginning "Slow, slow, fresh fount"; and one by Sidney (from
his Astrophel and Stella, 4th song) beginning "Only joy, now
here you are". Three songs are with the fa-la refrain.
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refrain. Besides these, there are two madrigals (formed out of a short lyric) which bear the tone of 'golden-age other-worldliness'; they present the picture of a field full of flocks of sheep feeding alone while the shepherds' daughters are gone to bring fresh May from the yonder green wood; the scene shifts, and we see the procession moving, hear the ringing music from a choir of singers and dancers, and behold fair Daphne among the virgin troops upon whose golden locks is set 'a coronet of fragrant flowers'.

In the following year (1609) was published 'The Second Set of Madrigales to 3, 4, 5, and 6 parts; apt for both viols and voyces' by John Wilbye. It contains 34 madrigals, nearly all of which tell of the lover's despair. One song beginning "Ye that do live in pleasures plenty", is in praise of Amphion who is dead; the mourners call him back to life and wish him live in music's sweetest breath. It has been suggested by Oliphant this song is a tribute to the memory of Thomas Morley. The two madrigals beginning "Sweet honey-sucking bees, in his Indays why do you still. Surfeit on roses, pinks, and violets" (adapted from one of the Basia of the Dutch poet and statesman Johannes Secundus, according to the testimony of Mr. Fellows) advance a fanciful idea. The lover invites the honey-sucking bees to his lady's lips 'where smiling roses and sweet lilies sit, keeping their spring-tide graces all the year', and at the same time warns them not to sting her soft lips, for then a flaming dart from her eye will kill them straight. In the song beginning "I live, and yet methinks I do not breathe" the poet seems to speak in the same breath of the disquiet and restlessness of the soul, as well as of the continent granted to few
few from Above which 'makes men rich in greatest poverty, makes water wine, turns wooden cups to gold, the homely whistle to sweet music's strain'. There is a deep philosophical note in the song which appeals to the contemplative few alone.

(31)

In 1610 Michael East published 'The Third Set of Bookes; wherein are pastorals, Antomes, Neapolitanes, Fancies, and Madrigales, to 5 and 6 parts; apt for both viols and voyces.' There are in all 22 pieces in this collection; three are pastorals, three neapolitans, four madrigals; eight are 'fancies' for instruments alone; besides these, four psalms occur. One piece, called a neapolitan, beginning "Dainty white pearl, and you fresh smiling roses, The nectar sweet distilling" is a translation of a madrigal by Antonio Bocci, printed in Musica Transalpina, Second set. Then there is the song "Life, tell me, what's the cause of each man's dying?", a translation of a madrigal by Crazio Vecchi, printed also by Morley in his 1598 set of Italian madrigals. As an example of a Neapolitan, as given in this book, (the English madrigalists, let us remember, practically made little or no distinction between a madrigal and a neapolitan, or a song of some other type) the following piece may be quoted:

Poor is the life that misses
The lover's greatest treasure,
Innumerable kisses,
Which end in endless pleasure.
O, then, if this be so
Shall I a virgin die? Fie no!

(32)

In the following year (1611) appeared William Byrd's 'Psalms, songs and sonnets; some solemn, others joyfull, framed to the life of the World; Fit for voyces or viols of 3, 4, 5, and 6 parts; and published for the delight of all such as take pleasure in the exercise of that art'. There are 32 pieces in this volume; nine are psalms, two carols, two fantazia for
fantasia for strings only. It opens with "The Eagle's force subdues each bird that flies" by Thos Churchyard (taken from his More's Wife in the Mirror for Magistrates) which points to the fact that the various types of force discernible in nature are all unseen and unknown, probably unknown. It is followed by a song which is a mere warning against 'flattering speech with sugared words'. The song beginning "Come, jolly swains, come, let us sit around And with blithe carols sullen cares confound" presents a contrast between the strifeless life of the shepherd and the struggling life of the men of the world. The shepherd's 'smiling laugh, while others sigh repenting'.

One song treats of the danger from feigned friends who have been compared to the hidden rocks in the sea; and another of the illusory character of human life and worldly pleasure. We may read with interest a madrigal here that politely touches upon the inconstancy of woman, making use of an imagery:

Crowned with flowers I saw fair Amaryllis
By Thyriss sits, hard by a fount of crystal,
And with her hand, more white than snow or lilies,
On sand she wrote 'My faith shall be immortal'.
And suddenly a storm of wind and weather
Blew all her faith and sand away together.

(33)

In 1612 Orlando Gibbons published 'The First Set of Madrigals and Mottets of 5 parts; apt for viols and voices' - a collection of 20 songs; five are by Joshua Sylvester; two by Spenser (from his Faery Queene Bk. 111. 11. St. 49); one by Walter Raleigh; one sometimes attributed to Donne (the text in Professor Grierson's edition showing variations from Milton's version):

Sylvester's poems touch upon the grave theme of 'a mind content and conscience clear'; in one of his lyrics he deprecates that the learned poets of the time take delight in earthly things, and in the end leaves a
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leaves a mystic problem behind 'How would it (the music of the learned poets) sound if sung with heavenly strings?'

Only nine lines are quoted from Spenser's Faery Queene in which the poet explains to the ladies the distinction between love and lust, and glorifies love that breeds desire of honour in each gentle heart; he tells them also that the example of a wanton must not mar sweet affection because 'amongst the roses grow some wicked weeds'.

"What is our life? a play of passion" attributed to Sir Walter Raleigh (on the authority of Harl. MS 733 -see B. Dobell's notes—additional—to his edition of Strode's Works, 1907—p. 55) tells of human life as a short comedy and Heaven as the judicious Spectator marking still all those who act amiss; the idea of Heaven as the dispenser of penalties is not, however, very happy. An aside, included among the doubtful poems of Donne in Professor Grierson's edition—Vol. I, p. 432, is here, which shows the ardour of passion through somewhat quaint turns of expression:

Ah, dear heart, why do you rise?
The light that shines comes from your eyes.
The day breaks not; it is my heart,
To think that you and I must part;
O stay, or else my joys will die,
And perish in their infancy.

(34)

In 1613 were published three madrigal-books, one each by Henry Lichfield, Francis Fulkington, and John Ward. Lichfield's was book, called 'The First Set of Madrigals of 5 parts: apt for both viola and voyces'—a collection of 20 songs. Among the love-pla...
In another song the lover says that all the utterances of his 'unhappy loves' before the air, the merry fountains, the rude rocks, and the pleasant groves are by them echoed back to him, making him sadder but none the wiser. There is one song, a quartet, which compels our utmost attention because of its having Donnish flavour. It may well form a companion-song to Donne's song "Sweetest love I do not go" (Professor Grierson's edition, Vol. 1, p. 19).

Injurious hours, whilst any joy doth bless me,
With speedy wings you fly, and so release me.
But if some sorrow do oppress my heart,
You creep as if you never meant to part.

(35)

Francis Pilkington in the same year (1613) published 'The First Set of Madrigals And Pastorals of 3,4,5 parts' which contains 22 songs. "When Oriana walked to take the air" (also set by Bateson in his first book) is in honour of Queen Elizabeth, and may form an addition to the Triumphs of Oriana; the poet imagines that all nature is in a mood to do honour to Oriana: flora strews the sweetest flowers over Oriana's way; and for her delight the trees put forth new blossoms, the rivers flow with their silvery ripples, the birds a choir form, and the shepherds and nymphs of Diana sing.

Besides the songs that treat of the lover's despair, there is one song which gives the picture of a ring dance amidst sweet daffodils, graced by the summer's queen 'environed with all the country swains'. There are three madrigals in which long lines (fourteen-syllabled) occur; in one of them (formed of a triplet and a couplet) is very ingeniously advanced the platonic ideal of love that inspires an adolescent shepherd-boy:

All in a cave a shepherd's lad met wanton Thesells
Where he, unskilled in better sports, begged only for a kiss.
Alas, quoth she, and take thee this, and this, and this, and this
But knowest thou not, fair boy, in love a more contented sweet?
Oh, no, he said, for in a kiss our souls together meet.
John Ward's book, published in the same year (1613) was called 'The First Set of English Madrigals to 3, 4, 5, and 6 parts; apt both for viols and voices, with a mourning song in memory of Prince Henry.' It is a collection of 28 songs of which four are by Sidney, two by Francis Davison; one by Walter Davison; four by Michael Drayton; it opens with a song by Sidney (taken from his Arcadia Bk. 111, p. 344). 1599 ed. Where the theme is the unifying of two hearts by the bond of love:

Both equal woe hurt, in this change sought our bliss,
My true love hath my heart, and I have his.

The songs by the Davisons (which appeared in the Poetical Rhapsody) are the usual love-plaints in which the lover sends 'willing assents' to the author of his woe, or exhibits fits of despair:

But cease vain sighs, cease, cease, ye fruitless tears
Tears can not pierce her heart, nor sighs her ears

(Walter Davison)

Two madrigals are taken from the second eclogue of M. Drayton's Shepherd's Garland, of which one is written in glorification of 'Divine love' that 'can lift the mind out of this earthly mire'; the other two songs are adapted from the fifth and the eleventh stanzas of the ninth eclogue, where Drayton speaks of the woes of a person sorely afflicted, praying to God for relief but getting none and desiring death that may end his grief; then he turns to a new chain of thoughts in order to tell us how the mysterious workings of Nature render relief to the grieving heart:

There's not a grove that wonders not my woe,
Nor not a river weeps not at my tale,
I hear the echoes wandering to and fro
Resounding my grief through every hill and dale.
The birds and beasts yet in imitate their simple kind
Lament for me; no pity else I find.

This book closes with an elegy on Prince Henry who died in 1612 at the age of eighteen in the very promise of his life.
In 1614 Thomas Ravenscroft issued *A Brief Discourse of the true (but neglected) use of charact'ring the Degrees, by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the Common Practice and Custom of these Times*. Examples whereof are express in the Harmony of 4 voyces, concerning the Pleasure of 5 Vasmall Recreations.


This volume contains 20 pieces of which two are songs of hunting, three of hawking, four of dancing, three of drinking (one of 'ale and tobacco'), eight of enamouring. Only the songs of the fairy dances may pass for madrigals; the others are, more or less, of the nature of songs which were 'sung at the 'barber's shop'. But the volume as an exemplar of a treatise on the theory of music is not without value. The hunting-songs are contributed by John Bennet and Edward Peirs. The use of the syllables like 'Hey nonny, nonny no', 'Hey trolilio trolilio', 'Hey trola trola', 'Hoicka, hoick', 'Yeeble yabble', 'Gibble gibble', etc., as shouts to encourage hounds, calling up the atmosphere of the hunt, is significant.

The songs for hawking are by Thomas Ravenscroft and John Bennet. Some technical terms of hawking are used; the occurrence of corrupt forms here and there sometimes creates trouble; for example, the word 'Nyas-hawk' is a corrupt form of an eyas-hawk which means a young hawk (for which a 14th-century reference may be made to Dame Juliana Berners's treatise on hawking, 1496).

Three dancing-songs are by Ravenscroft, and one by John Bennet. The note of 'a' or 'ho,ho' is employed in order to piece out the tune. There are three drinking-songs by Ravenscroft, one of which includes the praise of tobacco that 'fumes away nasty rheums', together with the praise of ale that 'glads the heart'. A true specimen of the bacchanalian chant is the song of Ale which employs the
IV, Vadrieta-hoo'ke evieTed. employs the refrain
"Toss the pot, toss the pot, let us be merry,
And drink till our cheeks are as red as cherry."

Of the songs of enamouring three are by John Bennet, four by Thos. Ravenscroft, one by Edward Peirs. John Bennet's lines on the Servant of his Mistress are of the nature of a humorous epigram: In describing the beauty of his mistress the servant says:

Fair as Phoebe, though not so fickle,
Smooth as glass, though not so brickele,
Neat she is, no feather lighter
Bright she is, no daisy whiter.

Four of the songs of enamouring—three by Ravenscroft, and one by Bennet—are written in a queer dialect.

(38)

In 1618 Thomas Bateson published 'The Second Set of Madrigals to 3, 4, 5, and 6 parts, apt for viols and voices'—a collection of 30 pieces. The deceptive character of woman is exposed in a song which ends in this couplet:

*That they can weep in smiling,
Poor fools thereby beguiling.*

Some of the amatory pieces are of some interest. One song presents a disappointed lover who thinks that it is the doom of Fate and not Love that he abides, and appeals to the Unseen Powers that be:

*You powers and you planets, which destinies guide,
Change your opposition;
It fits heavenly powers to be mild of condition.*

There are three madrigals in which the lover is shown as being attracted by the golden tresses of the lady's hair; and his musings often find utterance in "Chain me to thee with that hair", or "But rather will I in that sweet bondage die
Than break one hair to gain her liberty"

In the song beginning "O what is she whose looks like lightnings pierce", the lover thinks that 'her speaking eyes doth show some fire remains from whence those lightnings flew', and then describes in all beauty of details how the coy maiden casts amorous but bashful glances on him:

*Not able long, looks off, looks on, doth blush, doth tremble;*
Chap. IV. Madrigals—Books Reviewed.

Not able long looks off, looks on, doth blush, doth tremble; sweet wretch, she would, but can not, love dissemble. Happy event, what's lingering is but slight; who ever loved that loved not at the first sight?

The last line, as is well known, is quoted from Marlowe's Hero and Leander. "Cupid in a bed of roses", as Mr. Bullen states, is a translation of one of Anacreon's odes. A tricky form of thought is presented in the song; Cupid chanced to be stung by a bee, and his mother, when told about this wound, smiling, said,

What anguish feel they, think'st thou, and what pain, whom thy impoliced arrows cause complain?

The song beginning "If floods of tears could cleanse my follies past" appears with an additional stanza in Dowland's second book, and the song beginning "Have I found her, (0 riching find) is also to be found in Pickington's First Set.

A deep note of melancholy is struck in the song beginning "Sadness, sit down, on my soul feed" in which the poet seeks to lay down the truth that 'Life is a death where sorrow can not die'.

(39)

In 1619 appeared Michael East's 'The Fourth Book of Books, wherein are Anthemes for versus and chorus, Madrigals, and Songs of other kindes, to 4, 5, and 6 parts: Apt for viols and voices': It contains 24 pieces of which five are psalms. We find two pastoral elegies in this book, in one of which Daphne sits weeping over the loss of Thyrsis, and all the swains attend on her ditties which express her grief and praise of Thyris; and in the other a shepherd asks his friends to hang their pipes on the cypress tree and bid farewell to all delights because his shepherdess is dead; the closing line of this poem is a simple, unsophisticated record of the Christian hope and vision of a higher life beyond the grave — "The more her joy, the more woeful".

Among others we may select the song beginning "You
Chap. IV. Madrigal-books Reviewed.

"You shining eyes and golden air" (which is also in Bateson's first set and which appears twice in this book) in which the poet seeks to teach woman a lesson of caution against the extravagant importunities of young men. Then for the physical charms of the lady a lover says he will die, the poet counsel her 'Believe him not, he does but lie':

(40)

In the same year (1619) appeared Thomas Vauror's 'The First Set: Being Songs of divers Ayres and Matures, of five and sixe parts: Apt for vyols and Voyces': It is a collection of 22 songs, of which two are by Sidney, two by Campian; the first three songs are with the fa-la refrain. An interesting song is that in which a girl frankly tells her mother that she must have John a Dun for her husband who has told her that she has good lips to kiss; it uses the burden

Mother, I will sure have one,
In spite of her that will have none.

In the madrigal beginning "Look up, fair lids, the treasure of my heart" (taken from Sidney's Arcadia, Bk. III. P. 350, 1598 ed.) the lover calls on Dream not to disturb the fair body of his lady in sleep, and again suspecting whether the spirit of Dream can resist the desire of delighting in such a rare subject as his lady, requests the spirit to take his shape and play a lover's part. This song is also set by Peerson in his volume of 1620.

Campian's lines beginning "Thou art not fair for all thy red and white" (which are also in the Rosseter and Campian Set) express the poet's idea that the physical grace of a woman is not worthy of appreciation unless she has a loving heart within; so in his address to the lady he says 'Thou shalt prove that beauty is no beauty without love'.

In the elegy on Prince Henry, his loss is mourned as the loss of 'music's peerless patron', and it is imagined
imagined that he is with the King of kings in Heaven where no earthly music doth he more desire. Such joy he has to hear the heavenly choir.

The concluding piece in this volume is an elegy upon Queen Elizabeth which is written after the model of the lyrics in the Triumphs of Oriana; troops of shepherds and nymphs on the May-day are in heavy mourning, but the poet asks them to rejoice:

For Oriana is not dead, but lives renowned
Beyond all human honour, base earth asorning,
Oriana now a saint in heaven is crowned.

(41)

In 1620 was issued by Martin Peerson 'Private Musickes, or The First Booke of Ayres and Dialogues, containing songs of 4, 5, and 6 parts, of severall sorts, and being verse and chorus is fit for voyces and viols. And for want of viols, the they may be performed to either the virginal or lute, where the proficient can play upon the ground, or for a shift to the Base viol alone. All made and composed according to the rule of art':

It contains 34 pieces which are vocal ducts rather than madrigals; many of the songs employ at the close a refrain or a chorus in four-part harmony which is to be completed by string-instruments. This book opens with a song in which an interesting situation is invented in order to speak of the repulsion shown to a young gallant by a lady; the scene introduced is rather a dramatic one; the lady is within her chamber, and the gallant without, requesting her to open the door and 'come abroad' to hear the song of the birds, and at the same time cajoling her to believe that the day does miss her and will not part until it meets her face to face; the lady is not so feeble-minded as to swallow all this extravaganza from him, and she asks him to depart.

Three madrigals beginning respectively "Disdain that so doth fill me", "Since just disdain began to rise", and "At her fair hands how have I grace entreated" (by Walter Davison) appeared in the Poetical Rhapsody, and were also set by Jones in The Ultimun Vale, 1608.
Chap. IV. Madrigal-books Reviewed.

Here also occurs Sidney’s song "Look up fair lids" which we noticed in Vantor’s set. The song beginning "What need the morning rise, Seeing a sun in both thine eyes?" is a duet between two lovers in which occur alternative lines expressing the sentiments of each:

What need a sun to shine,  
Seeing a clearer light in thine?
(0, ‘tis on thee to gaze.)
(No, ’tis on thee to gaze.)
Strike them into amaze
By thy more golden rays.
Let no eye dare to see
(How thus I challenge thee.)
(How thus I yield to thee.)
Let no hate never
Our white hands sever.  
This book concludes with a song by Ben Jonson (taken from the 'Entertainment of the king and queen, at the house of Sir Cornwalis at Highgate on May day, 1604; it is in the 1616 ed. of Jonson’s works, p. 331) in which all birds of the wood from the nightingale to the thrush are invited to bring their music and record on every bush the welcome of the king and queen.

(42)

Two years later in 1622 Thomas Tomkins published his 'Songs of 3, 4, 5, and 6 parts': It contains 28 pieces of which four are psalm-songs; nine songs use the fa-la refrain.

In the dedication Tomkins says, "For the lightness of some of the words, I can only plead an old (but ill) custom which I wish were abrogated." The first four madrigals have the preaching tone, speaking of life as a short story soon told, of Cupid as an idle name, of love as something not desirable, of lovers as foolish men looking always to a woman’s lips and eyes and never to the virtues that dwell in her heart. There is one madrigal (formed of a quatrains and a couplet) which hinges upon an imagery and shows the epigrammatical quality. The opening line of the song suggests a comparison
In 1624 Michael East published "The Sixt Set of Bookes, wherein are Anthemes for versus and chorus, of 5 and 6 parts. Apt for viols and voyces!" It is necessary to add a few words about East's Fifth and the Seventh sets; only the opening words are given at the beginning of each composition in the 5th set; the composer prefixes the set as 'apt for viols and voices' and as 'full of spirit and delight'. In his 7th set also M. East admitted only the opening words in the case of the secular songs while the complete words in the case of the sacred ones. His 7th set consists of eight duos (not meant to be sung, and similar in character to those of his 5th set) and twelve 'Fancies of four parts' which are intended to be sung as well as plaid, but are of a trifling character.

The opening lines of East's fifth set are as follows:


Michael East's sixth set is a collection of sacred songs as may be used in church services; there is, however, one song by Sir Henry Wotton in honour of the queen.
queen of Scemavia. This song (to be found in the 1635 edition of Reliquiae Wottonianae, 2.870) is repeated in several miscellanies of the 17th century.

(44)
In the same year (1624) Francis Fulkington published his 'Second set of Madrigals, Pastorals, of 3, 4, 5, and 6 parts; Apt for viols and voyces'. It contains 27 pieces; there is one psalm in this collection. Some of the songs are grave in character, such as "Care for thy soul as thing of greatest price" (which is also in Byrd's 1538 set) or "O Gracious God, pardon my great offence".

The pastoral song "Joy Daphne fled from Cnoebus hot pursuit" (which is also set by John Danyel in his Lute Set, 1606) is in praise of Daphne who withstood the importunities of Cnoebus, knowing man's passions to be idle. Among others we may choose the pastoral "Wake, sleeping Thyris, wake" which shows a concord of the verbal melody and the fine sentiments expressed by a shepherdess;

Some, let us mount the hills,
Which Zephyrus' cool breath fills;
Or let us tread new alleys
In yonder shady valleys.
Rise, rise, rise,
Lighten thy heavy eyes;
See how the streams do glide,
And the green mends divide.
But stream nor fire shall part
This and this joined heart.

(45)
In 1627 appeared John Hilton's 'Ayres, or Faslas for three voyces', which contains 36 songs, of which 23 are in the form of quatrains. The refrain fa-la occurs at the end of every couplet, nearly in all the pieces. In one of the songs the psychology of a girl is sought to be interpreted with the object of encouraging the despairing lover:

Faunt not, lovers, for denial:
Chap. IV. Madrigal Books Reviewed.

Faint not, lovers, for denial;
Women's ways are but your trials.
From one or two or three they'll move
To try which is the constant love.

Another song is of some interest as it records the passing
fancy of the poet: As Flora slept and I lay waking,
I smiled to see a bird's mistaking,
For from a bough it down slip
And for a cherry pecked her lip.

(46)

In 1630 was issued by Martin Peerson a collection of 25
songs, called 'Motets or Grave Chamber Musick,' containing
songs of five parts of several sorts, some full, and some
verse and chorus, but all fit for voices and viols, with an
organ part; which for want of organs, may be performed on
virginals, base-lute, bandora, or Irish Harpe. Also, A Mourning
song of six parts for the death of the late Right Honourable
Sir Fulke Greville, Knight of the Honourable Order of the
Bath, Lord Brooke, Baron Brooke of Beauchamps -Court in the
county of Warwick, and of his Malesties most honourable
privy Counsell etc. Composed according to the Rules of Art:

The madrigals, strictly considered, are
unaccompanied songs, but the motets are invariably accompa-
nied by some form of instrumental music. The songs of this
volume are all from the Jaelica sonnets (a collection of
songs addressed to a real or imaginary mistress) of Sir
Fulke Greville, excepting two pieces which are elegies
written in memory of Greville. The same words are repeated
in the two elegies which form four motets in this set.
The songs in this book do not afford much delight; Greville
avoids trivial things, writes enigmatical sentences, and wishes
to be heard by only the learned few; his works, in conse-
quence, exhibit the characteristic of 'laboured remoteness'.
I quote a quatrains from a madrigal which states in a rather
recondite manner the familiar fact that the glory of love
Chap. IV. Midrical books Reviewed.

Love is often stained by gloom:

O Love, thou mortal sphere of powers divine,
The paradise of Nature in perfection,
What makes thee thus thy kingdom undermine,
Veiling thy glories under woos reflection?

It seems that there has been a slackening of the laboured
strain in one song in this set; the words of which are
addressed to Boy Cupid who is a mere lay figure for hanging
on the tale of a disappointed lover:

Cupid, my pretty boy, leave off thy crying,
Thou shalt have beets or apples, be not peevish.
Kiss me, sweet lad. Bebree her for denying!
Such rude denials do make children thievish;
Did Reason say that boys must be restrained?
What was it to tell that cruel Honour chidden?
Or would they have thee from sweet Myra weaned?
Are her fair breasts made dainty to be hidden?
Tell me, sweet boy, doth Myra's beauty threaten?
Must you say grace when you should be a playing?

* * * * * * * * * * * * * * *
Chap. V. Song-books of the Lutenists Reviewed.

In 1596 William Barley published 'A New Booke of Tablature, containing sundrie easy and familiar instructions'; it is a collection of seven songs which appeared in Barley's treatise on the lute as suitable examples for the lute-accompaniment. Walter Raleigh and Lord Vaux are among the writers. Two of the pieces appeared in the Elizabethan miscellanies, such as

"Your face, your tongue, your wit" (four stanzas with slight variations appeared in Phoenix Nest; another version is in the Poetical Rhapsody).

and

"Short is my rest, whose toil is ever long" (appears in Phoenix Nest with slight variations).

The song beginning "Those eyes that set my fancy on a fire" is, as Mr. Bullen says, a free translation from the French of Desportes. This book opens with a grave song that well claims our attention; it is in three stanzas, each formed of a quatrain and a couplet of decasyllables; the opening words are "Thoughts make men sigh, sighs make men sick at heart"; the poet thinks this doleful life is only delaying the life of love that ensues after death. An extremely pessimistic view of life is taken, but the many rays of hope that death may restore life and secure a constant friend for the faithful, tends to disperse the enveloping gloom.

Raleigh's poem (in six quartets) addressed to a lady, employs the device of the-echo, adding a force to the meaning of the words which are ingeniously punctuated, so as to suggest the melodic measure of time.

Your face, your tongue, your wit,
So fair, so sweet, so sharp
First bent, then drew, so hit
Mine eye, mine ear, my heart

Mine eye, mine ear, my heart
To love, to learn, to love,
Your face, your tongue, your wit
Both lead, doth teach, doth move.
Chap. V. Song-books of the Intenists.

The sonnet (of 3 quatrains and a couplet) beginning "Those eyes that set may fancy on a fire" sings the praise of the power and virtue of the eyes, hairs and wit of the lady.

This book closes with three stanzas of a poem by Lord Vaux Groslot's Vaux, P. 23, which urges the importance of the pleasure of the senses in human life. It employs the burden: "Is this a life? Nay, death I may mix it call That feels each pain and knows no joy at all."

In the following year (1597) John Dowland published his

'The First Booke of Songs or Ayres of Powre parts with Tablature for the Lute; so made that all the parts together, or either of them separately may be sung to the lute, orphe-... Also an invention by the sayd Author for two to play upon one Lute! It is a collection of 21 songs. Here we have a song by Lord Brooke (taken from his Saelica Sonnets - used also by Peerson in his Brave Motets) beginning "Who ever thinks or hopes of love for love" which inculcates the lesson that every man under Cupid's influence must come to grief, and to him will appear love's delights like 'treasures hid in caves but kept by sprites'. Four songs found in this collection are repeated in England's Helicon. They are

(1) "My thoughts are winged with hopes, my hopes with love" - in which the lover compares his mistress with Cynthia who is constant in the midst of changes, and tries to excuse himself for the thoughts of distrust that cross his mind, fancying that 'love is sweetest seasoned with suspect' - the initials W.S. found in an early MS. led some to attribute it to Shakespeare but W.S. its authorship has not yet been definitely established.

(2) "Burst forth, my tears, assist my forward grief" - a love-plaint in which 'sad pining care at Beauty's gate in hope of pity knocks, but Mercy sleeps while deep disdain increase' - an interesting feature is the
the personification of abstract qualities.

(3) "Come away, sweet love! the golden horn breaks"—in form and spirit, reminds us of Herrick. Lines consisting of a word or syllables occur. The lover, impatient of the passage of time, invites his mistress to a shady grove

Thither, sweet love, let us die,
Flying,
Dying,
In desire.
Winged with hope and heavenly fire.

(4) "Away with these self-loving lads!" (taken from Lord Brooke's Caesius Sonnets) —here the poet measures the worthiness of a lady by the strength of her affections.

George Peele's song "His golden locks Time hasst hath to silver turned" (from his Polyhymnia—written upon Sir Henry Len's retirement from the court of Elizabeth—sung by Mr. Hales; Her Majesty's servant, 'in the Queen's presence at the Tiltyard in Westminster on 17, 1599—see Nicholls's Progresses of Elizabeth Vol. 111. F. 197) expressed loyal sentiments in the last stanza:

And when he saddest sits in homely cell,
We'll teach him swains this carol for a song;
Shall be the hearts that wish my sovereign well
Curst be the soul that think her any wrong.

Let me, alone, this aged man his right
To be your bedfellow now that was your knight.

We may notice another song (of five quintets) which, by repeating the same series of words, produces a jingling sound, as in some of the madrigals noticed before. It begins

Wilt thou unkind thus serve me
Of my heart, of my heart, and so leave me?

and employs the refrain

Farewell! Farewell!
But yet or ere I part, 0 cruel!
Kiss me, kiss me, sweet my jewel.

(3)

In the following year (1598) was issued by Michael Cavendish "14 Ayres in Tableturke to the Lute expressed with two voyce
voyces and the basse viol or the voice & Lute only,6 more to 4.voyces and in Tablerorie. And 8 Madrigalles to 5.voyces - a collection of 28 pieces. On account of the preponderance of the ayres in this book has been included among the Lutenists' song-books. The general theme is that of the lover's sorrow for the disdain of his lady; in some of the songs are introduced a Cordichon as the unhappy lover and a Phyllis as the cruel shepherd-maiden, in order to create the atmosphere of the pastoral. An idyllic scene is depicted in a poem (of 19 lines of unequalled length) in which the shepherd-lads crown fair Lelia their queen with a green garland of flowers with which the valley is 'dyed in grain'. Three times over are these lines repeated - serving as a sort of refrain: "Shady vales are pleasant sports Meet for merry lads' resorts."

There is one song which introduces an interesting situation; a lover pursues a lady who has denied his suit, requesting her not to fly away but stay and have a stroll together; he addressed her first as 'wanten', and then as 'Sweet Nymph'; words failing to move her, he bade her farewell; but then she suddenly changes her attitude, and sighing deeply, cries "Sweet shepherd, how I love thee".

Ex In 1600 John Dowland published "The Second Booke of Songs or Ayres, of 2, 4, and 5 parts. With Tablature for the Lute or Orpherion, with the Viol de Samba": It contains 22 pieces. It opens with "I saw my lady weep"—the rhapsody of a lover who sees sorrow beautified in his lady and feels all the more drawn towards her:

O strive not to be excellent in woe; Which only breeds your beauty's overthrow.

The songs in this book have the same general tone and character as the songs in the other books. Two pieces, however, deserve mention. One of them is of Arcadian interest, using at the beginning of each stanza the refrain...
the refrain (a common practice in the song-books)
"O sweet woods, the delight of solitariness,
O how much do I love your solitariness!"
It bears the Elizabethan note of the praise of a life freed from 'Fame's desire' and 'love's delight' - things which people seek but never shall obtain. The other is the song of the pedlar beginning "Fine knacks for ladies, cheap, choice, brave and new!" - the pedlar, who retailing witty gossip with fancy goods, had always the Elizabethan mind.

In the same year (1600) Robert Jones published 'The First Booke of Songs & Ayres for four parts with Tablature for for the Lute. So made that all the parts together, or either of them severally may be sung to the Lute, orpherenon or viol de gamba. It is a collection of 21 songs. Jones's book opens with a diatribe against woman, beginning "A woman's looks are barbed hooks" which culminates in the vitriolic upbraiding of woman-kind in another song where questions on feminine traits are raised and answered; - women are compared to weathercooks, virtue's stumbling-blocks, beasts of Hyaenes' kind enticing their prey with the sweetest voice, and so on. It is in three stanzas, each employing a quatrains and a closing couplet which is a significant refrain:

"We men, what are we? Fools and idle boys
To spend our time in sporting with such toys."

A couple of songs may be selected for notice in which death is recommended as the panacea for the woes of life. It seems, the overwhelming cynicism seeks relief in thoughts of death; so one song begins in the melancholy strain, nevertheless sweet as well as seductive:

"Lie down, poor heart, and die awhile for grief.
Think not this world will ever do thee good."

and uses the refrain - a sort of lullaby inducing death:

"Then this is all can help thee of thy hell,
Lie down and die, and then thou shalt do well."

The other song expresses the joy of parting from life that 'prolongs this space of lingering death', life that is 'a
'a poet's fable' and whose days are but 'lies stolen from Death's reckoning table'. Witness how the lover of Death wishes to fly to her bosom.

This instant of my song;
A thousand men lie sick,
A thousand knells are rung;
And I die, and I die as they sing,
They are but dead and I dying.

Lastly, we may mention the song "farewell, dear love, since thou wilt needs be gone", quoted by Shakespeare in Twelfth Night (Act. 11. Sc. 3); it records the passing thoughts of a lover disdained, now moved by love to court his lady, now moved by wrath and disgust to leave her.

In the following year (1601) Robert Jones published 'The Second Booke of songs and Ayres, set out to the lute, the base violl the playne way, or the Base by tablature after first fashion': This book contains 21 songs. Here we have Walter Raleigh's song (which appears also in England's Helicon) "Now what is love, I pray thee tell?", written in depreciation of love which is described as the fountain of pleasure but the well of repentance, as 'December matched with May', as 'a sunshine mixed with rain'. The song beginning "Over these brooks, trusting to ease mine eyes" is from Sidney's Arcadia (Grosart's edition Vol. 11. F. 65) - a mournful tone runs through it; a man woe-begone seeks relief from the streams, air, and sand, but to his sorrow finds that they all conspire with his eyes and tears to inflame the corroding ulcer of grief that is in his heart. In a couple of quartets we get a pretty, lucid, unostentatious description of a shepherdess:

My love is neither young nor old,
Not fiery hot, nor frozen cold;
But fresh and fair as springing briar,
Blooming the fruit of love's desire.

Not snowy white nor rosy red,
But fair enough for shepherd's bed;
And such a love was never seen
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And such a love was never seen
On hill or dale or country green.

We may now notice one interesting example of a song written
in a tricksy manner, but with an attention to the artistic
device of combining alliteration with rhyme. The refrain
at the end of each stanza bears, too, a joyous jingle:

Pretty, witty, sit me by,
Fear no cast of many a eye;
We will play so privily
None shall see but you and I
What I will do
With a dildys dildo,
Sing do with a dildo.

This book closes with a song (of two eight-line stanzas)
in which its author, like a grave poet and a philosopher,
welcomes 'wise griefs' that can elevate the soul heavenward,
and bids farewell to alluring pleasures that lead on to
everlasting sorrows.

(7)

In the same year (1601) Philip Rosseter published his
'A Booke of Ayres, Set forth to be song to the Lute, Orphe-
rician, and Base violl'. It consists of two parts—part I
contains 21 songs by Thomas Campian, and part II 21 songs
by Philip Rosseter.

Campion always evinces a sincere longing
for peace in affairs of love. He has an appreciation for the
beauty of artlessness and tenderness in a woman; so trumpery
and frivolity in her provoke only abuse, often unmitigated,
from him. He writes

I care not for those ladies that must be wooed and prayed.

Give me kind Amaryllis, the wanton country maid.

Again he writes

Thou art not sweet, though made of mere delight,
Nor fair nor sweet, unless thou pity me.

Elsewhere he earnestly commends love that alone makes life
worth living:

My sweetest Lesbia, let us live and love
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My sweetest Lesbia, let us live and love,
And, though the sager sort our deeds reprove,
Let us not weigh them, Heavens' great lamps do dive
Into their west, and straight again revive.
But soon as once set is our little light,
The must we sleep on ever during night. I

Among others may me mentioned the song (printed among the poems of 'Sundrie other Nobleman and Gentlemen' in the 1591 edition of Sidney's Arcadia) which presents an imaginary picture of the arrival of Proserpina at 'the Myrtle arbours on the downs' at midnight hour, calling all ladies away from their beds and bidding them 'increase the loving humour more' and hold watch with love, offering also to make them 'fairer than Dione's Love':

Roses red, lilies white,
And the clear damask hue,
Shall on your cheeks alight.
Love will adorn you.

The first part closes with a prayer and thanksgiving to God, beginning "Come, let us sound with melody the praises Of the kings' King, the omnipotent creator, Author of number, that hath all the world in Harmony framed.

Campian, in his address to the Reader prefixed to this volume, makes the following observation in reference to this song: "The lyric poets among the Greeks and Latins were first inventors of airs, tying themselves strictly to the number and value of their syllables; of which sort you shall find here, only one song in Sapphic verse; the rest are after fashion of the time, ear-pleasing rhymes, without art."

Partill. It is generally maintained that the songs here are by Campian and that the musical setting is by Rosseter. Nearly all the songs treat of the pains of unrequited love. The song beginning "And would you see my mistress' face?" (also printed in Davison's Poetical Rhapsody) gives a flowery description of womanly beauty - 'the heavens' bright reflect'; it may be read with its companion-piece written in
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written in a rather ponderous diction. "When Laura smiles, her sight revives both night and day". In the song with which this part closes we again find the stern cynic Campian pointing to the illusory character of life, its joys and sorrows, successes and failures.

Flowers above in clouds do sit
Mocking our apish wit,
That so lamely with such state
Their high glory imitate.

In 1603 John Dowland published 'The Third and Last Booke of Songs or Aires. Newly composed to sing to the Lute, Orpheiron, or viole, and a dialogue for a base and meane Lute with five voices to sing therto'. It is a collection of 51 songs. Here as in the First booke of Robert Jones we meet with a poem of two quartets, expressing the desire for death:

Still I desire from earth and earthly joys to fly.
He never happy lived that can not love to die.

An exquisite idea about the permanence of grief in this world is in the poem "Flow not so fast, ye fountains; What needeth all this haste?"

The poet counsels -weep but weep not fast; you may weep your grief out because 'true grief will still remain' ; the poem is in three stanzas, each formed of a quatrain and a couplet -the couplet serving as an effective refrain:

"Gentle springs, freshly your salt tears
Must still fall dropping from their spheres."

One of Thomas Campian's songs is here, beginning "I must complain, yet do enjoy my love" in which the lover regrets that Nature made the lady of his love 'too too beautiful of hue' but 'had no leisure left to make her true'. There is the poem by Sir Edward Dyer in which, it seems, his thoughts fly too far but attain very little. Before telling us that true love is tongue-tied, Dyer would have us hear

'where waters smoothest run, deep are the fords;
The dial stirs, yet none perceives it move.'
and again we are to reach the idea that 'Love is love in beggars and in kings' through a series of thought-flashes, not certainly witty, rather flat and jejune, such as

\[\text{The lowest trees have tops, the ant her gall.}
\text{The fly her spleen, the little spark his heat... etc.}\]

In 1604 Thomas Greene published his 'Songs of Sundrie kinds: First, Aires to be sung to the Lute, and Base Violl. Next, Songs of Sadesse, for the viols and voyce. Lastly, Madrigalles for five voyces'; This book falls into three divisions: The first division contains nine songs for the Lute and viol; the second division six songs of sadness for the viols and voices; and the third six madrigals for five voices.

The songs in the first part are characterised by shortness of form; there is nothing very particular in them that claims our attention. Of the love-songs one piece is of some interest in which the lover appeals to the bubbling springs, the Philomel, and the Echo for imparting his message of love to his mistress when she will come to the wood; it closes, however, with a frank confession of the lover that for love he will not die.

The second part opens with a song of prayer to God by a penitent soul, written in five stanzas, each formed of a quatrain and a couplet—the couplet repeated with slight variations in the first line serves as the refrain:

"With tears I cry unto the God of Truth: Forgive, O Lord, the errors of my youth."

Another song gives the story of the origin of woman as cut out of the rib of man and of the fall of man through woman (woe to man).

The third part opens with the song "England, receive the rightful king", a song of welcome to King James I
James I., consisting of a sain of fourteeners rhyming aa bb cc. Another song, addressed to 'the nymphs that trip along the English lands', is a call to sing in honour of Oriana. The song with which the book closes is a ballet with the fa-la refrain, sung by a lover while inviting his lady to join in the general sport with the nymphs of the wood.

(10)

In the following year (1605) Tobias Hume issued his 'Musical Humors' (The first part of Ayres, French, Polish, and other together, some in Tabliture, and some in Pricke-song, with Fauna, Galliards, and Almaines for the Viol De Gambo alone, and other musical conceits for two Base Viols, expressing fine parts, with pleasant reportes one from the other, and for two Leero Viols, and also for the Leero Viole with two treble viols, or two with one treble. Lastly, for the Leero Viole to play alone, and some songs to bee sung to the x viole, with the Lute, or better with the viole alone. Also an Invention for two to play vpon one viole:)

This volume contains 114 pieces of which 107 are for the lute and other instruments, having a gay, jaunty character. Among others may be mentioned one soldier's song, one tobacco-song, and some of love's pain. It opens with the soldier's song in praise of honoured wars and 'well-gotten scars', the words of which suggest an actual action in the field:

Mark the shots and wounds abroad,
The drums alarum sound,
Captains cry: za-za!
The trumpets sound ta-ra!
O this is music worth the ear of Jove,
A sight for kings, and still the soldier's love.

The writer of the tobacco-song, light-hearted and witty as he seems by nature, attempts to prove that the virtues of tobacco are the same as those of love; some of his interesting arguments are:

Love maketh lean the fat man's tumour,  
So doth tobacco
Love still dries up the wanton humour,  
So doth tobacco
Love makes men sail from shore to shore,  
So doth tobacco.
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The volume closes with a poem on the grave theme of the vanity of human life. The world is the 'nurse of desires', 'fosteress of vain attire'; the longing for death that ends this empty show is expressed with a dramatic effect by the re-iteration of this address to men at the close of each stanza:

Ales, poor men, why strive you to live long
To have more time and space to suffer wrong?

In the same year (1605) Francis Filkington published 'The First Book of songs or ayres of 4 parts:with tablature for the Lute or Orpheryon,with the violl de Gamba.' - a collection of 21 songs, exhibiting varied rhyme-schemes. Some of them are quite lengthy pieces. Among them one song is by Th. Lodge, one by Campian, one by Henry Constable, one by Anthony Munday, one by Th. Watson - all of which appeared in England's Helicon.

This book opens with a pastoral in which a shepherd expresses his joys and fears on seeing his Phyllis asleep on his bed; he leaves his sheep and comes to guard his love; then thinks he 'Phyllis doth sleep, and I will kiss my love'; but, alas, she stirs, his spirit faints; she awakes, he leaves her, and his sorrow renewal. Another snapshot is presented by a poem (written in triplets of fourteeners) in which the Queen of Love, sitting under a cypress shade, laments the disdain of Myrrha's son. The poem beginning "Thanks, gentle moon, for thy obscured light" (which is in three stanzas, the first and the third consisting of seven lines rhyming abba bcc - the middle stanza consisting of six lines rhyming abba ccc) suggests the picture of the dalliance of a couple in a shady arbour under the subdued moonlight during which the brother of the lady creeps in with the object of betraying their secret love but gets killed (a similar event, we may
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may note, gives the start to Kyd's Spanish Tragedy; the tragic murder of her brother divides the passion between the lady and her lover; and he is left to suffer life-long wo.

Accursed be the bower that was the scene of that tragic action.—so the refrain is

"But be those bowers still filled with serpents' hisses
That sought by treason to betray our kisses."

There is an abundance of verbal melody in Henry Constable's poem beginning "Diaphenia like the daffodilly White as the sun, fair as the lily" which is an address to Diaphenia in which love for her is sought to be expressed as unreservedly as possible with the aid of similes:

"I do love thee as each flower Loves the sun's life-giving power
Dear joy, dear joy, how I do love thee! As the birds do love the spring, Or the bees their careful king.

Then in requite, sweet virgin, love me."

There are two elegies in this volume — one on William Harwood (of whom nothing is known in which more attention is given to the form than to any real expression of grief; it is in two 18-line stanzas exhibiting a peculiar scheme of construction; a line of octosyllables introduces a tri-syllabled chiming triplet followed by a tetrasyllabic line—this is repeated twice over forming ten lines which again are followed by a decasyllabic couplet and a sixain (a pair of triplets) of heptasyllables, rhyming abba cdcd; there is an entire lack of feeling in the elegy, as may be illustrated from a quotation of four lines with which the first stanza closes:

All my mirth turn to mourning.
Heart, lament, for hope is gone;
Music leave, I'll learn to moan,
Sorrows the sad adorning.

The other elegy, the concluding piece in this volume, on Thomas Leighton, 'the Muses' jewel', invites all 'angel-breasted sons of harmony' to join in the general mourning; it is in two stanzas, each formed of nine decasyllabic lines rhyming abaa cdcd e.
In the following year (1606) John Bartlet issued 'A Booke of Ayres with a Triplicate of Mvsicke, whereof the First Part is for the Lute or Orpharion, and the viol de Gamba, and 4 parts to sing, the second part is for 2 Trebles to sing to the lute and viole, the third part is for the lute and one voice and the viol de Gamba': a collection of 21 songs. It opens with "O Lord, thy faithfulness and praise I will with viol sing" — a paraphrase of one of the psalms of David by John Hopkins (in the Sternhold and Hopkins' metrical version of psalms of David). It is followed by an elegiac poem (in four stanzas, each of a quatrains and a couplet) by Mary, Countess of Pembroke, written in memory of her brother Philip Sidney whose life was snatched away by the cruel hand of Fate. She would build up a temple of grief, and there daily enter and mourn her fill for her only brother 'whose like this age can scarcely yield another'.

Two simple lays occur, in which interest in birds is shown. One speaks of the sorrow of a pretty duck, long a maid, in deep despair, failing to get some lover to repair her joys; and the other piece is on 'Philip my sparrow hath no peer'.

There is George Peele's song "What thing is love, I pray thee tell? It is a prickly, it is a sting" (taken from his pastoral 'The Hunting of Cupid' — Bullen's Peele, Vol. II, p. 366) which suggests by its opening line Walter Raleigh's song "noticed in the second book of Robert Jones.

A rather interesting piece of argument is advanced by a lover disdained by his lady whose beauty, he thinks, is divine and immortal, from which he endeavours to derive solace: "No marvel then she loathes my sight, Since Adone Venus would not woo."

We notice the display of strange conceits in a poem.
poem (written in three stanzas, each formed of a quatrains and a couplet) beginning:

"Unto a fly transformed from human kind
Methought I ranged on a sunshine day;"

It is the lover who has become a fly; he begins his play upon the rose of his mistress, mounts up her dainty breasts; not content, flies up to her curled hair; then trying to increase his joys, he chances upon her eyes of flames only to get, wings burnt; then falling into the ground, craves her pity with mournful buzzings, but she crushes him with her foot to end his grief, and says

"Lo, where the silly wretch doth lie,
Whose end was such because he flew so high."

This poem might well have been claimed of the Caroline poets.

The final piece is a song in praise of the indescribable charm of the wood-notes of music-birds; such as the thrush, the limnet, the goldfinch, the blackbird, the jay, the wren, the woodpecker, the stock-dove. The poet had gone into the sylvan bower to ease his grief-laden heart, and enjoyed in full measure the wild melody; then as the darkness of the night was creeping along, the birds retired to their nests leaving their ditties; and our poet, too, returned home with the music of the wood still ringing in his brain. The closing stanza presents a beautiful description of the retiring scene at even-tide which seems to pass before our very eyes.

Then Hesperus on high
Brought cloudy night in the sky,
When lo, the thickets-keeping company
Of feathered singers left their madrigals,
Sonnets and elegies, and presently
Shut them within their mossy several,
And I came home and vowed to love them ever,
Of strains so sweet, sweet birds deprive us never.

In 1606 appeared also John Cooper's (Ooprario's) "Evneral

Tears, For the death of the Right Honourable the Earle of Devonshire Figvred in seaven songes, whereof sixe are so set forth that the words may be exprest by a treble voice alone to the Lute and Base viole, or else that the meane part

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means part may be added, if any shall affect more fulness of parts. The seventh is made in form of a dialogue, and can not be sung without two voyces:"

This book contains seven pieces — all

in memory of the departed, the dearest while alive. The best piece, it seems to me, is that in which the mourner fancies he sees the spectre of the beloved in the shades around him, and desires that the shadowy figure may grow into a body of flesh and blood, or that he himself may shrink into an apparition and vanish away;

Despairing Fancy, why deludest thou me,
The dead alive presenting? My joy's fair image carved in shades I see.
O false, yet sweet, contenting! Why art thou not a substance like to me,
Or I a shade to vanish hence with thee?

The concluding piece is a dialogue in which are expressed two important ideas that man is not flesh but soul, and that true life is that which death cannot kill.

(14)

In the same year (1606) was published by John Danyel 'Songs for the Lute Viol and Voice', which contains 21 pieces. The opening piece "Joy Daphne fled from Phoebus' hot pursuit" is printed also in Pilkington's second set of madrigals. The song of the lover "Like as the Lute delights, or else else dislikes", in which he says that his Muse sounds according as his mistress strikes on his heartstrings, is one of the Delia sonnets (Crosart's ed. Vol.1. P.75.).

"Time, cruel Time, canst thou subdue that brow"
(followed by seven more lines) forms the first stanza of a poem here; this stanza is taken from a Delia sonnet (Crosart's ed. Vol.1. P.52); the theme is that of the disdain of a lady, treated ingeniously, nevertheless effectively, in the form of questions addressed to Time:

Or art thou grown in league with those fair eyes, That they might help thee to consume our days?

Or dost thou love her for her cruelties, Being merciless like thee that no man weighs?
The poem entitled 'Mrs. M.E. her funerall tears for the death of her husband', beginning "Grief, keep within and scorn to show but tears" suggests comparison with "Flow not so fast, ye fountains", noticed in John Dowland's third book of airs, which embodies philosophic reflections on grief without which the world shall never be. But here is a concrete tale of grief; the husband is dead, the widow is in tears; she wonders why sorrow could yield nothing more than water-drops, drops that she could shed on many an occasion even before the worst sorrow was upon her. I quote an extract from the poem which exhibits qualities, both of emotion and imagination:

Drop not, mine eyes, nor trickle down so fast,
For so you could do oft before
In our sad farewells and sweet meetings past;
And shall his death now have no more?
Can niggard sorrow yield no other store
to show the plenty of affliction's smart?
Then only thou, poor heart,
That know'st more reason why,
Pine, fret, consume, swell, burst, and die.

An instrumental piece entitled "Mrs Anne Grene her leaves be greene" occurs at the close of this book.

In the following year (1607) Thomas Ford published his 'Musicke of Sundrie kindes, set forth in two books'. The book contains 10 airs for 4 voices to the lute, orphéron, or base-viol with a dialogue for two voices and two base viols in parts; the second book consists of mainly of instrumental pieces. Among the love-plaints there is one example which shows some rhetorical flourish; the opening quatrain follows:

Unto the temple of thy beauty,
And to the tomb where Pity lies,
I, pilgrim-slayd, with zeal and duty
Do offer up my heart, mine eyes.

One of Th. Lodge's Phillis sonnets is here which appeared in Phoenix Best; it bears a lover's curse upon the cruel lady—
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Lady — a theme also to be found in the other song-books, namely that the physical beauty of woman will soon fade away and then too late she will repent; it employs the burden

"Siren pleasant, foe to reason
Cupid plague thee for thy treason!"

We may notice also the song "Come, Phyllis, come in these bower" which suggests the general atmosphere of an idyl; the shepherd invites his Phyllis to sit with him in the shady arbour and 'note the chirping birds pleading his love in silent words'.

A dialogue which completes this part ends in a pretty little song sung by a pair — an expression of genuine love knitting two souls together:

Let one grief harm us,
And one joy fill us,
Let one love warm us,
And one death kill us.

(16)

In 1607 appeared Captain Hume's 'Posticall Musickes'. Nearly all are instrumental pieces in it, and are of a jovial character. This book opens with 'A New musicke made for the Queens most excellent Maiestie, and my New-yeerees Gift to Her Highness' in which the poet shows an exuberance of delight in the 'heavenly noise of music'. Here occurs one hunting-song 'which was sung before two kings to the admiring of all brave hunstmen' ; as usual, it presents a company of chanter and joler, trowstring and drummer, bowman and gunner, and a pack of hounds, and at last a buck quite spent. Hunting is recommended as the sport of the highest order, to which all other sports are but toys.

(17)

In 1608 Robert Jones published his 'Ultimæ Vale' or the third book of airs of 1.2. and 4 voices. It is a collection of 21 songs; eight of them were printed in Davison's
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Davison's Poetical Rhapsody. This book opens with "Do not, O do not prize thy beauty at too high a rate" - in theme and in the quality of utterance, suggesting Campian to be its author. It is followed by A. Munday's "Beauty sat bathing by a spring", which is also set by Corkine (Sk. I) and by Pilkington in his 1606 edition of the First Book of Airs. We have here Francis Davison's "Sweet, if you like and love me still"; Walter Davison's long poem "At her fair hands how have I grace entreated" (of six stanzas, each formed of seven lines of unequal length, exhibiting varied rhyme-schemes); Thomas Campian's "Blame not my cheeks, though pale with love they be" (also in Campian's set printed with Hosseter, and in the Poetical Rhapsody), "There is a garden in her face" (also in Campian's Fourth Book of Airs and in Alison's set of madrigals), and "How let her change and spare not" (also in Campian's third book and in Pilkington's Lute set with variations). Lastly, we may notice the song "Cynthia, queen of seas and lands" which uses the refrain "There is no fishing to the sea, nor service to a king"; it is from the 'Lottery' presented to Queen Elizabeth in 1601, at the residence of the Lord Keeper Egerton; it was sung by a mariner with a box under his arm containing multifarious articles (an account of this is given in Nicholls's Progresses of Queen Elizabeth, Vol. II); it is on P. 290, Grosart's edition of the Poems of Sir John Davies.

In 1609 Alfonso Ferrabosco who came of a family of Italian musicians settled in England for many generations, published his 'Ayres', a collection of 28 songs. The song with which this volume opens is a mutilated piece consisting of the first four and the last two lines of a sonnet which appeared in Phoenix Nest (with slight variations); it is the ejaculation
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ejaculation of a disappointed lover who intends to live
like a hermit in an obscure corner of the world.

In this book, seven songs by Ben Jonson,
six of which are taken from his masques and one from his
Volpone; one song by Campian ("Young and simple though I
am"—which is also in fourth book); one song by John Donne
(So, so, leave off this last lamenting kiss).

In the song beginning "Had those that dwell
in error foul" (in octosyllable couplet—taken from the Masque
of Beauty) Ben Jonson refutes the view commonly held that
women have no soul, and firmly asserts that women are the
souls of men. The song beginning "Why stays the bridegroom to
invade", taken from his concluding epithalamium in the masque
at Lord Haddington's marriage, contains rather vulgar sugges-
tions. The song that begins "Come, my Celia, let us prove,
while we may, the sweets of love" (appears as Venetian song in
Volpone,—printed by Hazlitt among the poems by Carew, 1870,
ed. P. 137) is an invitation to Celia to come without more
waste of time and steal the fruits of love; it argues that
the sun that sets rises again but if human beings once lose
this light, it is with them night; this idea seems to have been
derived from Catullus.

The poem beginning "So, so, leave off this
last lamenting kiss" displays a strange form of conceit
while expressing the sorrow of parting. Through the quaint
exuberance of wit, however, an ardour of passion is divinable.
Go, go! and if that word have not quite killed thee,
base me with death by bidding me go too.
Oh, if it have, let my word work on me,
And a just office on a murder do.
Except it be too late to kill me so,
Being double dead, going and bidding go.

The last three pieces are dialogues between a shepherd and a
nymph, each concluding with a duet expressive of the senti-
ments of genuine love.
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(19)

In the same year (1609) Robert Jones published his 'A Musicall Dreame or the Fourth books of Ayres,' the first part is for the lute, two voyces, and the viol de Gambo; the second part is for the lute, the viole and four voyces to sing, the third part is for one voyce alone, or to the lute, the basse viole, or to both if you please, whereof, two are Italian ayres."

It is a collection of 21 pieces. It opens with Thos. Campian's "Though your strangeness frets my heart" (which occurs in his second book of airs).

This book contains some songs which show the ingenious trick of form in the stanza in which frequently occur dissyllabic or trisyllabic lines—naturally resulting in the jangling of the like-sounding words repeated in a rather too quick a succession. Thus the disdained lover makes his moan.

Sweet Kate
Of late
Ran away and left me plaining;
Abide! I cried,
Or I die with thy disdaining.

Here again is the wailing of an unhappy husband:
A fig for such a wife!
O what a life
Do I lead
For a wife
In my bed
I may not tell ye.
'Tis a smart
To my heart;
'Tis a rack
To my back,
And to my belly.

There is one song with the fa-la refrain, which begins "My complaining is but feigning." We meet with one poem in this book which has the charm of novelty for us. We have had enough of the woes of the unhappy lover, but here it is the lady who sorrows for her absent lover, seeking in the last resort vain relief by inviting 'sable care' to seize on her heart. The woman's sentiments find a lucid expression in this simple stanza formed of a quatrains and a couplet:
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O He is gone, and I am here.
Ay me, why are we thus divided?
My sight in his eyes did appear;
My soul by his soul's thought was guided.
Then come again, my all, my life, my being,
Soul's zeal, heart's joy, ear's jester, eye's only seeming.

Another interesting piece deserves mention, which, by a few interrogations, suggests the picture of the meeting of a loving couple under the shades of night 'blinding pale envy's eyes':

And is it night? Are they thine eyes that shine?
Are we alone and hard by and here alone
May I come near? May I but touch thy shrine?

It is followed by a lover's lament "She hath an eye, ah me! ah me!", which shows the quality of an epigram, and seems to gain in expressiveness by the occasional reiteration of the same series of words in the successive lines; enamoured of the beauty of his lady's eyes, the lover says

An eye to see, that she hath too,
She hath an eye to see
Which makes me sigh as lovers do
Ah me, that an eye
Should make her live and me to die
Wise men's eyes are in their mind,
But lover's eyes are ever blind.

A highly philosophic note is struck in a poem (of two stanzas, each formed of a quatrain and a couplet of axylaaylx decasyllables) where the poet delights in speaking of the divinity of the soul and in picturing the heaven's vault as ringing with the requiem of a choir of angels. It has its companion-piece in which Death is welcomed as the passport to a higher life:

0 Thread of life, when thou art spent
How are my sorrows eased?
0 veil of flesh, when thou art rent
How shall my soul be pleased?

Lastly, mention may be made of the song of Robinhood whom the beauty of Marian's eyes could win over but the strict law of the realm could never curb. It is in four stanzas, each formed of a quatrain and a couplet, followed by the
the refrain

"Hey ! jolly Robin Hood !
Love finds out me
As well as thee
To follow me
To the green wood."

(204)

In 1610 Robert Jones published 'The Muses Garden for Delights, or the Fift Booke of Ayres, onely for the Lute Base-viol, and the Voyce': a collection of 21 songs. Some of the poems are of the nature of the popular six bar ballad; the most typical example is furnished by the song beginning "There was a wily lad Met with a bonny lass" which uses the refrain "I pray, quoth he;

Hey, my, quoth she,
I pray you let me go."

There is one song which employs the refrain 'Fa la la lere deri dan'; it begins "All my sense thy sweetness gained". Our attention may well be claimed by a song (addressed to a cruel lady by her lover) beginning "To thee, dear sap, with dying voice", where the lover, disappointed, perhaps distracted too, thinks his dying hour has arrived, recalling his mind the repulses he received from her, and yet requests her in the name of the Creator's piety, her mother's love, her nurse's love, in the name of the heavens, day and night, to remember her servant dead; again in the next moment he turns round to say that his shadow shall haunt her like a nightmare and shake her guilty soul:

... If not, with groans it shall ascend
Like a raven, owl, bear, or hellish fiend,
Rattling the chains which do it bind;
And where thou art by silent night
It shall thy guilty soul affright.

(21)

In the same year (1610) William Corkine published his 'Ayres, to sing and play to the Lyre and Basse Violl, with Pavinas, Galliards, Almaines, and Corantos for the Lyra violl'.
Besides many instrumental pieces, there are 12 songs of which
"Beauty set bathing by a spring" is by Anthony Munday (printed
also in England's Hallow, in the Ultimul Vale of R. Jones, and
in the Late set of Pilkington) and "Think you to seduce me
so with words that have no meaning" is by Th. Campian (also set
in his fourth book with considerable variations). We may read
with great interest a pretty piece of a song, composed, it
seems, with no conscious art, but all the same a delightful
rendering of a love-scene in which the very helplessness in
shoving off the importunities of love acquires a grace which
is rare and beyond artifice:

Sweet, let me go! Sweet let me go!
What do you mean to vex me so?
Cease, O cease your pleasing force.
Do you think thus to extort remorse?
Now no more; alas, you overbear me;
And I would cry, but some would hear, I fear me.

In 1610 Robert Dowland issued 'A Musical Luncheon' (Furnished
with variety of delicious Ayres, collected out of the best
Authors in English, French, Spanish, and Italian):

It contains 10 songs in English of which one is
by George, Earl of Cumberland; two by Robert, Earl of Essex;
three by Sidney (from Astrophel and Stella); one by Sir
Henry Bea, Champion of Queen Elizabeth at court (Nicholls's
Progresses of Queen Elizabeth, 111 - 197). There are, besides
the English songs, three French airs, three Spanish airs, and
four Italian airs.

"Change thy mind since she doth change" (printed
in Grosart's Essex P. 92 with variations) is a love plaint,
showing a strange mixture of love and indignation. The lover
thinks his lady is the best but yet untrue, so he would
leave her but her love none other; again a while after, a bit
of indignation breaks out from him:

She in whom my hopes did lie
Now is changed, I quite forgotten.
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She is changed, but changed base,
Baser in so wilde a phase.

We have here the song "Go, my flock, go get you hence"1 (the ninth song in Astrolphel and Stella) which is the
the rhapsodical address of Astrolphel to his flock, sur
surcharged with grief for the feigning love displayed by
Stella. He tells his sheep that Stella has 'refused him',
but has not forsaken him altogether, using but all the while
shows to beguile him; he suspects her insincerity, yet thinks
she is not so hideously cruel as to display all her hate
which would straight kill him; he then requests them to carry
his last message to Stella:

Then, my flock, now adieu!
But alas if in your straying
Heavenly Stella meet with you,
Tell her in your piteous baying
Her poor slave is just decaying.

It is followed by the tenth song in Astrolphel and Stella,
beginning "Oh, dear life, when shall it be
That mine eyes thine eyes may see", in which
we notice the beautiful pose of Astrolphel, sending his
thoughts to Stella which, unseen, would bravely enter every-
where, 'seize on all to her belonging', and behold all fair
wonders in her. Portions of the eighth song in Astrolphel
and Stella are also printed in this book, which show Astrolphel
and Stella in a shady grove resounded with the music of
birds - Astrolphel pointing to Stella how all nature inspired
the sense of love and beseeching her favour, but Stella
treating him with repulse, 'all grace expelling' and 'leaving
him with passion rent'.

Sir H. Lee's song beginning "Far from
triumphing court and wonted glory" (in four stanzas, each
formed of a quatrains and a couplet of deasyllables) is the
story of a knight, living in an obscure cell a life retired
from court, upon the loss of his lady; but a life, nevertheless,
nevertheless, happy and content with the 'saint's image' enshrined in his heart; soon the glory of the recluse life begins to fade away; age wears him out, and he becomes a prisoner of Time.

(23)

In the following year (1611) John Maynard published 'The XLI wonders of the world. set and composed for the violl de Gamo, the lute, and the voice to sing the verse, all three jointly, and none severally' (together with a number of lessons for the lute and other instruments):

It is a collection of 12 songs—all by Sir John Davies. The songs are written in a light, humorous vein; they all exhibit the same stanza-form, namely that each consists of one stanza formed of three Alexandrine couplets; John Davies takes up any theme and turns it into the verse-machine; but a poem of his bears the impress of having been finely thought and excellently expressed. Here we have the dainty little pictures of the courtier, the soldier, the lawyer, the physician, the merchant, the country gentleman, the bachelor, the married man, the wife, the widow, and the maid:

"Long have I lived in court, yet learned not all this while To sell poor suitors scones, nor where I hate to smile; Superiors to adore, inferiors to despise; To fly from such as fall, to follow such as rise; To cloak a poor desire under a rich array; Nor to aspire by vice, though 'twere the quicker way."

(24)

In 1612 appeared William Corkine's 'The Second Book of Lyes, some, to sing and play to the Base-violl alone. Others, to be sung to the Lute and Base violl. With new Sonnetees, Rovins, 'Imagines; as also divers new Descants upon old Grounds, set to the Lyre-violl.'

It is a collection of 13 songs and 9 instrumental pieces. Among the songs one is by Sidney, one by John Donne, one by Sylvester. Several textual variations from the version in Professor Grierson's edition of Donne's Works, Vol.1.P.23, are noticed here in the song by Donne, beginning "'tis true 'tis day, That though it be?", where the lady at break of day tells her lover impatient to leave the bed that it is not night but love that brought
brought them together, and that she would not part from him 'that hath her heart and honour'. Then she inquires - 'Is it business that makes you stir?', and observes at last, 'He that hath business and makes love, doth do such wrong as if a married man should woo.'

Joshua Sylvester's song (of the epigrammatical kind) "Beauce, fair maids, of musky courtier's oaths" (printed in Grosart's Sylvester, vol. II. P. 341) is, in four stanzas (each formed of a quatrain and a couplet of decasyllables) an appeal to maidens against the lure of gallants who seek still to devour the fruit 'and leave the tree to stand or fall alone'.

The song beginning "The fire to see my woes for anger burneth" (taken from Sidney's Arcadia 1593 ed. Bk. III. P. 239 - showing differences of text) is of the nature of the conventional love plaint; the lover fancies that all the forces of nature, such as fire, air, sea, earth, time, rue his sorrow but 'only she no pity taketh', and so he makes an appeal to them that they may contrive to put an end to his life; and then he accuses Death of cowardice:

"Death fears her displeasure, Fie, Death, thou art beguiled."

It is interesting to find two songs (of unknown authorship) in this book in which the lover, like Astropheus, sends thoughts (Petarchists, we know, write of the sending of sighs by lovers) to his mistress; one of them begins "Go, heavy thoughts, down to the place of woe", and the other "Fly swift, my thoughts, possess my mistress' heart".

Among others occurs one song (consisting of a quatrain and a couplet of decasyllables) displaying a strange form of conceit: Chaste Diana sits by a fountain and views her beauteous face; the waters boil with love, she boils
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boils with hate and punishes them by leaving the fountain-side. The closing couplet records in a curious manner the metamorphosis of the waters occasioned by their grief due to Diana's hate:

"They, murmuring, ran to sea, and being there each liquid drop turned to a brinish tear."

In the same year (1612) John Dowland issued 'A Pilgrimes Solace' (wherein is contained Musicall Harmonie of 3, 4, and 5 parts, to be sung and playd with the lute and viola). It is a collection of 21 songs among which one is by William, Earl of Pembroke(?), which introduces a novel and an interesting idea into the familiar theme of love-plaint: the lover argues that he who enjoys his love can love no more and that heat to life is the same as desire to love. So he welcomes disdain from his lady in order that he may ever love her; the similes he advances are interesting examples of poetic effort:

"The war once past, with ease men coward's prove, And shipes returnt do not upon the shore. And though thou frown I'll say thou art most fair, And still I'll love, though still I must despair!"

This song is followed by an aubade, marked by a passionate intensity, ascribable to Donne:

Sweet, stay awhile; why will you rise? The light you see comes from your eyes. The day breaks not, it is my heart. To think that you and I must part. ... etc.

A different version is given in Professor Grierson's ed. p. 432 among the doubtful poems of Donne beginning "Stay, O sweet, and do not rise." The song, as it is in the present collection, is dedicated to Dowland to his friend Mr. William Jewel of Exeter College, Oxford. Another song, dedicated to his loving countryman Mr. John Forster the younger, merchant of Dublin in Ireland, is probably by Dowland himself; it is written in an
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an exceedingly mournful strain, expressing nothing but sorrow, grief and care. The opening lines are

"From silent night, true register of moans;
From saddest soul, consumed with deepest sins;
From heart quite rent with sighs and heavy groans
My wailing muse her woeful work begins."

Next, may be mentioned a love-song which is treated in a novel manner; it is in four 8-line stanzas, each having two decasyllabic lines (first and seventh) and six other much shorter lines, either trisyllabic or tetrasyllabic; the closing line being a trisyllabic line of one word or two and the rhyme-scheme being represented by ab cd cd ab. Here the lover does not wish to receive from his lady all that she can give him. He thinks it would be madness to ask for all her love and her whole heart because 'Who giveth all hath nothing to impart but sadness'.

Four songs in this book possess a grave, moral tone; they are addressed to the Lord in prayer for the removal of darkness from the mind and the bestowal of the virtues of Patience and Hope. One of them beginning "If that a sinner's sighs be the angels' food" was also printed by Byrd in his 1598 set.

It is well worth noting that this book contains an interesting example of a sailor's song which exhibits by turns the mood of the seaman as affected by the sea, calm or rough. When the seas are smooth, the sails are full and all things do please, and then the seamen sing:

"Up, merry mates! To Neptune's praise
Your voices high advance.
The watery nymphs shall dance;
And Aeolus shall whistle to your lays."

But when the seas are rough, sails are rent and each thing appears threatening, the seamen for fear of being drowned in the sea, drown their music and struggle hard to keep
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keep their boat from harm; the words of the song suggest their activities at such dismal hours:

"Hark, hark! the rattlings! 'Tis bale.
Make fast the tackles.
Strike sail.
Make quick despatches;
Shut close to the hatches;
Hold stern, cast anchor out.
This night we shall at random float."

(26)

In 1513 appeared John Cooper's (Copracio's) Songs of Mourning (bewailing the death of Prince Henry, worded by Th. Campian. And set forth to bee song with one voyage to the Lute or viol.)

Prince Henry had many accomplishments; he died at the age of eighteen in 1512. Cooper was the musical instructor of the royal household; Thos. Ford, the lutenist, was also one among the musicians on the prince's staff. Some of the songs in this collection are in stanzas made of lines of unequal length. There are in all seven songs of which one is addressed to the king, one to Queen Anne, one to Prince Charles, one to Lady Elizabeth, one to Frederick the Fifth, Count Palatine of the Rhine, one to 'the most disconsolate Great Britain', and one to the world. They all eulogize the dead and purpose a general mourning. One passage, in particular, which occurs in the song addressed to King James, deserves mention; Fate, it is argued, is guilty of murdering a youth of royal blood, and on that charge capital punishment should be his due:

O Fate, why shouldst thou take from kings their joy and treasure?
Their image in men should deface
'Twre death, which thou dost raise
Even at thy pleasure.

We, however, catch a ray of hope, an optimistic glimpse in the closing lines of the song addressed to Frederick.

Such the condition is of human life,
Cure must with pleasure mix, and peace with strife.
Thoughts with the days must change; as tapers waste,
So must our griefs. Day breaks when night is past.

(27)
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(27)

Undated. 'Two Books of Ayres' (The first containing Divine and moral songs. The second Light Conceits of lovers. To be sung to the Lute and viols, in two, three, and four parts; or by one voice to an instrument.) It is generally maintained that the songs in this book are by Campian himself. Two songs in the first book, written in memory of Henry, Prince of Wales, show that it must have appeared later than 1612. Some of the songs are direct-addressed to God, the Author of light, the fountainhead of bliss, in prayer for His mercy in redeeming the dying spirit of man from the snares of all-confounding night and curing his soul's deep wounds. Two of the songs are paraphrased of psalms. Among others may be mentioned Campian's song on The Man of Upright Life to whom the earth is a sober inn and a quiet pilgrimage - an a theme which connects him with the line of William Byrd.

In his first book, as in all his books, various stanza-forms are employed; and through its contents is traceable a wistful yearning after the joys of Heaven. Campian expresses a desire to have his spirit lifted up to the bosom of his Father whose fury, if there be any at all, the son need not fear.

The second book contains 21 songs abounding in Light Conceits of lovers. In one song a lover fails to console himself with the thought that he is the secret friend of his lady while others whom he considers his rivals are but passing acquaintances. Her strange behaviour frets his heart, yet he may not complain:

"I am nearer yet than they,
Hid in your bosom, as you say,
Exstnix Is this fair excusing?
O no, all is abusing."

There is one song in two stanzas, formed of unusually long lines, which is a lover's record of a mass of his feelings, resulting from a strange mingling of the indignation for her faithlessness and the passion for her still working in him:

Silly traitress, who shall now thy careless tresses place?
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Silly traitress, who shall now thy careless tresses place?  
Who thy pretty talk supply? whose ear thy music grace?  
Who shall thy bright eyes admire? what lips triumph with thine?  
Day by day who'll visit thee, and say: Thou'rt only mine?  
Such a time there was, God wot, but such shall never be.

The song beginning "So many loves have I neglected", sung by a woman, is a covert satire against her kind, ingeniously fashioned by the author; she herself draws a contrast between the life of man and that of woman, and in doing so confesses her own weaknesses as a woman:

O happy man, whose hopes are licensed  
To discourse their passion,  
While women are confined to silence,  
Los't wixed wished occasion.  
Yet their tongues than theirs, men say,  
Are apter to be moving,  
Women are more dumb than they,  
But in their thoughts more roving. Before

concluding this book we may turn to an interesting piece upon the description of feminine beauty, displaying Caroline conceits:

Her rosy cheeks, her ever-smiling eyes,  
Are spheres and beds where love in triumph lies.  
Her rubine lips, when they their pearl unlock  
Make them seem as they did rise  
All out of one smooth coral rock.

(28)

Undated. Th. Campian's 'The Third and Povrth Booke of Ayres' (composed ...... so as they may be expressed by one voyce, with a violl, lute, or Orpherion). The dedicatory address to Sir Thomas Monson, beginning "Since now those clouds, that lately overcast Your Fame and Fortune, are dispersed at last."

offers a clue to the date of this collection. Monson was implicated in the Overbury plot in 1615 and was not acquitted until early in 1617; so it may be conjectured that this book was published not long after this date.

In the song beginning "Maids are simple some men say" (in quatrains) a maid accuses young men of vow-breaking in love:

Saf'er may we credit give
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Safe may we credit give
To a faithless wandering jew,
Than a young man's vows believe,
When he swears his love is true.

At times the didactic strain of Campian breaks out, as when (in a song consisting of five triplets) he tells a maid to her very face that she should not feel proud of her physical beauty which lasts but a short while:

'Tis thy beauty, foolish maid, that like a blossom grows,
Which who views no more enjoys than on a bush a rose,
That by many's handling fades, and thou art one of those

It seems that the theological doctrine that warns men against the snares of women, hinting out the fall of Adam through a woman's weakness, is always in Campian's mind, and makes him slander woman unsparingly for inconstancy. One of his songs (in three stanzas, each formed of a quatrains and a couplet of decasyllables) begins "If love love truth, then women do not love"; he wonders why Nature had power to frame Deceit and Beauty, traitors both to Love; then likening women to foxes for their subtle wily nature, he states that 'It is a woman's nature to beguile'. Another song deserves mention in this connection; it is, in triplets of unusually long lines, a description of a 'good wife' who is pictured as an obedient serving-maid, ministering carefully, promptly, and lovingly to all her husband's wants. This ideal of a good wife will not probably find favour with the modern girls who claim equal rights with men.

In the song beginning "If thou longest so much to learn, sweet boy, what's to love", a strange but charming picture is held before us of a woman enticing a boy, who perhaps is having his first amorous thrills, to fall deeply in love with her; she offers to climb the grovy hills with him and 'play the wantons there', dance and sing with him, gather flowers together, and daily on the
the grass; she knows full well the power of her charms over
the tender adolescent; and she rejoices in the thought -
'What a sport she would make of him' - she would encourage
other suitors and be more kind to them; the silly youth
enraged would then try to sever all his connections with her
and leave her for ever; but his wings are clipped and can
never fly:

Those sweet hours which we had passed,
Called to mind thy heart would burn;
And could'st thou fly ne'er so fast,
They would make thee straight return.

Exceedingly interesting is the anatomy piece (in three stanzas
each of a quatrains and a couplet of heptasyllables) in which
a dramatic appeal is made by the lover to his lady for granting
him the favour of an interview. He desires admittance into
her chamber under cover of night and requests her not to
delay his entrance which may occasion his destruction before
her door at the hands of the sinister-intentioned thieves or
enemies lurking in the darkness:

Shall I come, sweet love to thee
When the evening beams are set?
Shall I not be excluded be?
Will you find no feigned bet?

Let me not, for pity, more
Tell the long hours at your door.

Who can tell what thief or foe
In the covert of the night
For his prey will work my woe,
Or through wicked foul despite?
So may I die unredressed,
Ere my long love be possessed.

Campion's fourth book contains 24 songs; in many of the songs
we detect the moralist Campian speaking like a preacher. To
a boy who joys to be loved by many dames he preaches this
lesson which may well serve for all gallant youths:

Men that do noble things all purchase glory,
One man for one brave act hath proved a story.
But if that one ten thousand dames o'ersame,
Who would record it if not to his shame?

In the song "Every dame affects good fame, whate'er her doing be" (in three stanzas, each of three couplets) Campian attacks
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attacks the insincerity of woman and the frivolities of fashion in which she (i.e., the woman of his day) indulges, and in the end invokes Heavenly aid to set right the things of the world gone 'so out of frame'.

Among the love-plaints three interesting pieces may be selected; one of them beginning "Beauty is but a painted hell", is in three stanzas, each of six lines of unequal length; the reiteration in each stanza of 'Aye me! aye me!' adds a point to the expression of the lover's lament. There is the trace of moral seriousness even in the appeal of the disdained lover in the song of which the opening lines are

"Are you what your fair looks express?
O then be kind!
From law of nature they digress,
Whose form suits not their mind."

The lover then endeavours to rise to the platonic level, explaining to his lady the infinite power of the soul and the nothingness of the body, and thus expressing his ardent desire:
Let our minds then meet,
For pure meetings are most sweet.

In the song "Her fair inflaming eyes, Chief authors of my cares" (consisting of six stanzas, each formed of a quatrains and a couplet) the poet indulges in witty turns of thought. The repulses and rebuffs the lover received from his lady are all described in a light humorous vein. He looked for her lips and 'words of fair delight' but 'a voice from them brake forth As a white wind from the North'; then he sought refuge in her hands but was dashed off with a scoff; next he fled to her bosom and there bewailed his fill but not a word of his could find a passage into her heart of adamant; when nothing could move her, he fell down to her feet and pleaded for pity. An abundant colour of wit and imagination embellishes this little dramatic scene:
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dramatic scene:

Then down my prayers made way
To those most comely parts,
That make her fly or stay,
As they affect deserts.
But her angry feet, thus moved,
Fled with all the parts I loved.

This book closes with a satirical poem which is an attack upon woman's incontinence and inconstancy, but the whole is so designed that it is the woman's self-revelation that presents the show, leaving the satirist behind the screen. I give the full text of the poem, an interesting specimen of its author's genius which, as we have seen, flowers equally well in heavy didacticism, strange conceits, light raillery, or amorous sentimentalsma:

Fain would I wed a fair young man, that day and night
Could please me,
When my mind or body grieved that had the power to ease me,
Maids are full of longing thoughts that breed a bloodless sickness,
And that, oft I hear men say, is only cruel by quickness.

Oft I have been wooed and praised, but never could be moved,
Many for a day or so I have most dearly loved,
But this foolish mind of mine straight loathes the thing resolved
If to love be sin in me, that sin is soon absolved.

Sure, I think I shall at last fly to some holy order;
When I once am settled there then can I fly no farther.
Yet I would not die a maid, because I had a mother;
As I was by one brought forth, I would bring forth another.

(29)

In 1618 John Barsden and George Mason published 'The Ayres that were sung and played, at Brougham castle in Westmorland, in the kines Entertainment Given by the Right Honourable the Earl of Cumberland, and his Right Noble Sonne the Lord Clifford.':

It contains 10 pieces, two of which are dialogues.

Mr. Vivian states that the songs in this book are by Th. Campian, but it is difficult to prove their authorship; they show some points of resemblance with the generally known lyrics of Campian, but as lyric pieces they are certainly inferior; nearly all of them sing the praise of the king; the
the farewell-song shows the general atmosphere of the declin-
ing enthusiasm and fading joy following on the heels of
the days of rejoicing during the king's presence:

"..... .... ..... 
Bright beams that now shine here,
When you are parted,
All will be dim, all will be dumb,
And every breast sad-hearted."

I We meet with a song entitled 'A Ballad' in this book which
is the story of Dido and Aeneas, in order to support 'ranging and
changing' in affairs of love by monarchs and princes. It seems
strange that a song of this kind could be sung and played
'in the king's entertainment'. The closing lines of the song
follow:

"Learn, lordlings, then no faith to keep
With yourmix'm loves, but let them weep;
'Tis folly to be true,
Let this story serve instead of your turn,
And let twenty Dido burn
So you get daily new."

(30+)

Four years later in 1622 appeared John Attey's 'The First
Book of Ayres of Foure Parts, with Tablature for the Lute:
So made, that all the parts, may be plaide together with the
lute, or one voice with the lute and base-voile'; - a collection
esten of 14 songs of which one is by William Browne and one
by Sir Thomas Wyatt. The song beginning "Shall I tell you
when I love?" by Browne (from his Britannia's Pastoral, Bk. 11
song 2.), in five stanzas, each of a quatrain and a couplet of
heptasyllables, is a description of the excellent virtues of
a lady - her natural grace, her ample wit, her kind heart, her
good reason - enough to kindle love; - the whole giving the
impression of being a record of somewhat mawkish effusions.
Wyatt's example, song beginning "Resound my voice, ye woods
that hear me plain"(the version in Tottel's miscellany shows
differences of text) is, in three stanzas, each formed of a
quatrain and a couplet of demasyllables, a love-plaint in
which the disdained lover fancies that the rivers, the trees,
the hills and the dales have been forced to compassion
compassion 'to hear his heaviness'; even the earth, dull and senseless by nature, has rued his sad fate; hence the cruelty of his lady passes his understanding and only does his sorrow increase.

In a pseudo-pastoral poem (written in quatrains using the refrain 'with no, no, no, no, no,' we are shown a charming little picture of Venus and Myrrha's child met in a grove of myrtles—Venus working Adonis into her affections by artful means. One stanza will suffice to illustrate the method of the poet who, unfortunately, is not known to us but seems to resemble Michael Drayton in some respects:

Louish lad, come learn to venture
On the ivory breast of love;
I dare stay thy worst encounter,
But her words as wind did prove
With no, no, no, no, no!

We may next notice a pastoral, a sort of aubade showing the intenseness of the amorous passion that fills Sylvia at day-break when her shepherd must go to the field for work. The pastoral quality, it seems to me, suffers because the poet has overcharged Sylvia with an impassioned vehemence which makes her show her fairest bosom, open her lips, blow rich perfumes while begging a kiss of her swain. But our critical faculty remains suspended when she says:

"...... Now kiss me and be going,
My sweetest dear;  
Kiss me this once and then be going,
For now the morning draweth near."

Mr. Bullen says that this poem is a paraphrase of Pierre Guedron's 'Un jour l'amoureuse Silvie'.

This book closes with a cradle-song sung by Virgin Mary lulling the Divine Babe to sleep—a rare instance of its kind in the song-books. It is in two quatrains and a couplet of octosyllables.
Ten years later in 1632 Walter Porter issued his 'Madrigales and Ayres of 2, 3, 4, and 5 voices', with the continued Base, with Toccatoes, Sinfonias and Rittornelles to them, after the manner of consort Musique. To be performed with the Harpe schord, Lute, Theorboes, Base viol, two violins or two viols.

It is a collection of 28 pieces intended for instrumental accompaniment, among which two are by Thomas Carew (printed in Chalmers' British Poets Vol. V.), one by William Strode; one piece in comprises five psalms.

Dr. Strode's song "I saw fair Chloris walk alone", describing fancifully how Chloris was sported with by shower and snow, and Thos. Carew's song "In Jelia's face a question did arise", a pageant of consorts, are repeated in several collections of the 17th century. Besides the songs bewailing love's disdain, there is one song in praise of music a poem of quatrains and a couplet of decasyllables, purporting to send the music-hater to hell.

The concluding piece in this book is an elegy on Lady Arabella Stewart (consisting of ten decasylabic lines rhyming ababcc badd) which combines the expression of sorrow for her death with the eulogy of the pure widow's life she had long passed. Arabella Stewart died in 1615 and this elegy must have been written immediately after. Dr. Fellowes draws an interesting conclusion from this: "It is unlikely", he writes, "that any elegy would have been composed long after the date of death, and from this it may be assumed that these musicians were in the habit of publishing in their collections compositions that may have accumulated during many years. The inclusion by Byrd in his 1611 set of "This sweet and merry month of May", which was certainly written before the year 1590, points to the same conclusion."
A Brief Retrospect of the condition of Music in England before the Civilian War, during the Commonwealth, and after the Restoration:

By the year 1630 the madrigals had virtually ceased to exist. Peerson's collection of 1630, fit for voices and viols, with an organ part which, for want of organ, may be performed on virginals, base-lute, bandora, or Irish harp, and Walter Porter's volume of Madrigals and Ayres of 1632, furnished with 'sinfonias, and ritornellos in the Italian way' indicate a clear departure from the past. But changes in the sphere of music were in England gradually introduced - with no such abrupt violence as was shown by the musicians of Italy at the close of the sixteenth century, casting aside all ecclesiastical traditions of the polyphonic order of music. In the transitional period no musician in England set tragic pieces from the Elizabethan tragedies as did Galilei the story of Ugo line from Dante's Inferno. All possible changes came, the church music being little practised, naturally through secular music, solo and vocal. The Englishman 'had a robust appetite for social mirth', and he 'liked his amusements solid'. And turning to literature we find that many forms were tried to allay that hunger.

Many English dramatists turned to the pastoral drama for the exercise of their lyrical gifts; Shakespeare had blended bucolic elements into the substance of his romantic comedies; Jonson, Fletcher, Daniel had done excellent work in that range of the pastoral. Next to pastoral perhaps masque was the most popular form of entertainment in those days which 'combined music, dancing, scenery, and dialogue and declamation'. The Italian form of masque was introduced at the court of Henry VIII. in 1512, and had since been increasingly popularised and made to thrive during the reigns of the succeeding sovereigns. Fletcher, Chapman, Dekker, Ford, Middleton, T. Campian, Shirley, and Milton had made valu-
A Brief Retrospect of the condition of music in England before the Civil War, during the Commonwealth, and after the Restoration:

valuable contributions to this species of composition. The song-books of the Lutenists, as we have seen, in the Review chapter, contain songs from the masques of the period. Also in the miscellanies of the 17th century are to be found songs from the masques which were performed at marriage-celebrations. Indeed, all lovers of music in the pre-civil war days turned to masques for recreation and enjoyment, and it is to be noted that pastoral dramas and masques (the masques probably merged later into the opera) were written even in the quarter of the 17th century. Professor Allardyce Nicoll provides a hand-list of Restoration plays at the end of his History of Restoration Drama, which shows (to note one or two instances) a pastoral drama 'Amintas' by John Oldmixon dated 1693, and masques and burlesques written by one Thomas Buffet in the years 1674-75-78. From what has been said it is not difficult to see how and in what direction the transition in music had taken place in England.

We have to recall in this connection the tragedy of the Civil War and its consequences - the Commonwealth, the power of the Puritans, and the final blow to church music. The investigations of Davey show that it was not infall in all cases that the choir-books were ordered to be burnt, nor were the instruments of music destroyed; the instruments of music remained but silent. (Davey's History of English Music, PP. 264-73, 303-305.) But this had a direct effect on the production of secular music, both vocal and instrumental. The composers, debarred from writing anthems and psalms, found their chief enjoyment in the writing of songs and instrumental pieces. Further, the law prohibiting stage-plays only suggested evasions of it by means of masques,
masques, operas, and drolls. During this period there was very little of ecclesiastical music written in England. "By the end of the Commonwealth", writes J. Hubert Parry (Oxford History of Music Vol. III, p. 255), "the secularization of musical art in England was complete .... a return to the old polyphonic method or to the style of the pure reflective church music, was impossible. Lyrical songs had taken the place of madrigals in the favour of domestic amateurs, dance-tunes and suites had taken the place of the imitations of choral forms of art for instruments, and church music of the old order had ceased."

The Restoration composers, even of church music, necessarily turned for their model to the declamatory solo songs that were in vogue at the time, discarding the old form of contrapuntal music. Then, we have to take into account the personal tastes of Charles II; violins, then practically unknown in England, although common in France, were introduced into the Chapel Royal; the church music was standardised; the king desired 'declamatory expressiveness', 'skilful solo vocalization', and 'instrumental interludes to which the royal hands and feet could beat time'. In the sphere of domestic music, too, there was developed the same liking for declamation and quasi-dramatic dialogue; concurrently with this ordinary speech was thought unsuitable for musical setting, which, according to Dryden, should be used only when abnormal beings are concerned. Thus, the Puritan suppression of church music had but accelerated the tendency towards secular forms which reached a culmination at the Restoration. One feels irresistibly drawn to a very convincing passage on this question, contributed by Mr. Parry (ibid. PP. 255-56) "The very levity of the irresponsible monarch", he
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he writes, "furthered the movement to which the Puritans had given so paradoxical a push. The paradox was indeed maintained and accentuated in the new order of things. For while the effect of excessive Puritanism had been to confirm the new style of secular music, Charles II's taste for things secular had most effect in the range of church music. The reaction in favour of the old paradoxical scheme of English life and of things which were characteristic of it, brought into great prominence especially those things which the Puritans had suppressed."

Chap. VI. Song-books (1652-1768) Their Publication:

For nearly two decades following the publication of Walter Porter's collection of 1632 no musical volume in England had appeared in print. It seems the enthusiasm of the publishers of the madrigalian era was too speedily quenched. Since the year 1650 John Playford who later became a clerk at the Temple church, began to figure largely in the publishing world. It was in that year that he published 'The English Dancing Master', a book full of folk-tunes, which passed through numerous editions in the 17th century as well as in the 18th. John Playford, of all men showed an extraordinary zeal for music. In 1652 he published a book called The Musical Banquet, there being in it 'a small taste of music in four several tracts'; the first contained some rules for song and viol; the second about 30 lessons for Lyra viol; the third about 27 lessons of two parts, basso and treble; and the fourth about 20 rounds and catches. He had

1. Walter Porter published a collection of songs in 1639 (now lost). In this interim period, it need be mentioned, one important collection of 'Select Church Music' was published by Barnard, besides a few volumes of Choice psalms by Child (1639) and by William and Henry Lawes, and several psalters with tunes.
Chap.VI. Song-books (1652-1700)

The publication had enlarged each of these tracts. The first he called 'A brief Introduction to the skill of song and violl'; the second 'Musick's Recreation' wherein are 117 lessons for the Lyra viol; the third is called 'Court Ayres' (1655) of two parts Treble and Basse, containing 246 lessons; the fourth is called Catch That Catch Can, or Catches, Rounds, and Canon, for 3 or 4 voices containing at least 150. Similar ventures were attempted by others. 1 A book of 'mottets of 2 voyces', to be performed to an organ, Harps, Harpsycord, Lute or Bass-viol, was published in 1657 by Walter Porter who was one of the gentlemen of the Royal Chapel, and master of the choristers at Westminster; it was printed in London by William Godbid for the author; the volume is dedicated to Edward Lawrence Esq., the purpose, as stated in the address to all lovers of music, is 'to marry the words and notes well together; it is chiefly a book of lessons on music, and all the words in it are taken out of the paraphrased version of the holy psalms of David by Mr. George Sandys. Indeed, from the time of the Commonwealth until about the end of the century there had been a steady supply of musical volumes from the press.

The address prefixed to Playford's 1652 edition of 'Select Musical Ayres and Dialogues' brings certain interesting facts to light, namely that England was behind other countries as regards culture of music in those days, that there was a hopeless paucity of musical publications in England whereas in other countries music-books were being continually published, and that Playford was enthuised, as it

1. As an instance of a like enterprise is 'Apollo's Banquet', containing instructions and variety of new tunes, ayres, jigs, and several new Scotch tunes for the treble-violin; the 1690 edition of the volume in the Brit. Museum (probably the sixth ed.) contains additions of the tunes of the newest French dances used at court and in dancing-schools, printed by E. Jones for Henry Playford, sold at his shop near the Temple Church at his house over-against the Blue-Ball in Arundel-St. in the Strand.
as it were, in a spirit of emulation, to issue musical volumes, and foster thereby a cultivation of music in his own country. Further, the address contains an expression of grateful thanks to the composers who were mostly gentlemen of the Chapel Royal, and of His Majesty's music; from this we learn that at the special request of Playford, songs were composed for inclusion in the music-books, and further, it may not be unreasonable to conclude that many songs whose authorship cannot easily be identified, may in all possibility be by the composers themselves, who, in some cases, were able writers as well as eminent musicians. Again, in his prefatory note to Musick's Delight on the Cithern 1666, J. Playford observes with regret that the 'Age' had grown so hopelessly 'wanton' and 'nimble' that all solemn music was considered much too insipid and hence unacceptable, and inveighs against the popular taste for foreign music, especially that of France; and in his address to all understanders and lovers of music prefixed to the Second Book of Select Ayres and Dialogues 1669, Playford declares his intention to move the passions of the people 'to noble and virtuous ends'. These addresses bear a sufficient testimony to the fact that John Playford's energy and thoughtfulness had a great deal to do with the spread of the culture and education of music in England during the latter half of the seventeenth century.

Among other publishers are John Gamble (pub. songs of Th. Stanley, 1655), Dr. Wilson, Professor of Music at Oxford (pub. 'Cheerful Ballads', 1659), and Henry Playford (pub. books called Theatre of Music, dedicated to Dr. J. Blow, and Banquet of Music, dating from 1665 to 1692) Printers. Playford's books of Ayres were printed by Thos. Harper (1648-52), and by William Godbid (1658-1678). The books published between 1679 and 1683 were printed by Anne Godbid.
Chap.VI. Song-books (1652-1700)

M. Printers.

Anne Godbid and J. Playford, junior; the 1694 edition of Choice Ayres and Dialogues was printed by J. Playford, junior.

John Gamble's Ayres of 1656 was printed by William Godbid; Dr. Wilson's Cheerful Ballads of 1659 by W. Hall; the first, second and third books of All called The Theater of Music, all dated 1685, were printed by J. Playford, junior; the fourth and the last book of the Theater of Music 1687 was printed by B. Motte; Henry Playford's Books of the Banquet of Music (1680-82) were printed by one H. Jones.

It seems necessary to add a few words as regards the publication of the Catch-Books. John Hilton's 'Catch That Catch Can' 1631, dedicated to Robert Coleman, a true lover of music, which absorbed many pieces from 'Pammelia', 'Deuteromelia', and 'Melismata', issued by William and Thomas Ravenscroft in 1609-11, showed the way for the publication of many more of its kind. These catch-books included rounds, glees, ayres, dialogues, and ballads, for 2, 3, 4 voices. Virtually no distinction was maintained between a catch and a round, or a glee. We have only to remember that the catches are too often more jocose and humorous in character than refined.

Enlarged and corrected editions of Hilton's 'Catch That Catch Can' continued to be issued from the press, successively in 1667, 1672, 1685, 1686, 1701, 1702, 1726, and 1740. It appears that the editions dated 1667 and 1672 were printed by William Godbid for John Playford;
publication of the Catch-books.

Playford; the edition dated 1701 in the British Museum, dedicated to Hugh Bonfey Esqr., was printed in London by William Pearson for Henry Playford; and five more editions of the same followed.

Composers. The list that follows will show names of many eminent persons, successful pupils of Coperario and Henry Cooke, King's musicians, gentlemen of the Chapel Royal, masters of the children of the Chapel Royal or at famous cathedrals, organists of cathedrals and warden of colleges, and choristers at chapels—names that have been mentioned in books of the History of Music in England; it will also show names of persons named in whom very little or nothing is known. The composers named are:

Dr. J. Wilson, Nathaniel Humphrey (Musical Degrees were heard at Cambridge and Oxford towards the end of the 15th century), Selvan Humphreys (We may recall Humphreys was sent to Paris by Charles II to learn from Lully the dramatic principles and methods for introduction into church music), Henry Lawes, William Lawes, Charles Coleman, William Webbe, Nicholas Lammier, Wm. Smegergill alias Caesar, Ed Selman, Jeremy Savile, James Hart, Matthew Locke, Alphon Marsh, John Banister, Wm. Gregor Capt Packe, Simon Packe, Dr. John Blow, Wm. Turner, Wm. Harvey, John Parman, James Cobb, Henry Purcell, John Reading, Isaac Blackwell, F. Staggins, Graboe, Charles Taylor, Abel, Dr. Rogers, Tho Tudway, Robert King, Richard, Sen Darnacree, Richard Crooke, John Rossey, Tho Kingsley, James Reading, Snow, Wm. Aylworth, Geo. Courtyville, George Hart, Thos. Hawney, S. Akeroyde, Senior Baptist, J. Jackson, Daniel Henstridge, Daniel Purcell, Robert Bradley, Barrinole, John Gilbert, Montfort, Tho Tullet.

The composers named in the Catch-books are:

Hilton, Wm Webbe, J. Cobb, Edmund Nelham, Henry Lawes, John Jenkins, Th Brewer, Wm Ellis, Cranford, T. Holmes
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The composers named in the Catch-books.


Writers whose names appear signed: Mrs. Hughes.

Dr. Hughes, Th. Porter, Henry Reynolds, Sir John Mennis, Henry Harington, Patrick Abercorn, John Elranger, H. Purcell, Colonel Salisbury, Mr. Snow, Mr. Blow, Mr. Cusley, Mr. Oldham, Herbert.

The sources from which some of the songs are drawn:

We had seen before that the collectors of the earlier song-books drew largely from the sonnets and other works of the well-known writers, which were readily available to them, such as Lord Brooke's 'Saelica' sonnets, Peele's Polylyamia, Sidney's Arcadia, and Astrophel and Stella, Daniel's Delia sonnets, Ben Jonson's masques and his Volpone, Lodge's 'Phellos' sonnets, William Browne's Britannia's Pastorals, etc. In the case of the song-books of the mid-
mid-seventeenth century only a few pieces, as far as can be identified, appear to have been drawn from known sources. Four or five pieces in all from Beaumont and Fletcher's Beggar's Bush, James Shirley's 'The Cardinals', and William Cartwright's 'Lady Errant' and 'The Ordinary', entered the music-books published up to 1669. For the later publications, it seems, contemporary plays (i.e. the Restoration plays), well known as well as little known, were laid under contribution. They are: Dryden's 'Conquest of Granada', Marriage à-la-Mode; Shadwell's 'Miser'; Wycherley's Gentleman Dancing Master; J. Crowne's History of Charles Vill of France, Sir Courtly Nice; D'Avenant's 'Unfortunate Lovers'; John Wilmot's Valentinian; Mrs. Behn's 'City Heiress'; Th. Jevon's 'The Devil of A Wife'; Tom D'Urfey's 'Commonwealth of Women'; Marriage Hater Matched; Th. Southerne's 'The Wives Excuse'; Disappointment or Mother in Fashion; Samuel Rowley's 'Noble Soldier'; Naham Tate's 'A Duke and No Duke'.

A portion of the chapter on 'The general survey of changes in sentiment, wit and form' is devoted to elucidating the differences in treatment of the important themes of love and death, which can be observed among the contents of the music-books published in the mid-seventeenth century and thereafter, as contrasted with those of the earlier collections. There an attempt has been made to show how the literary compositions of the period became stamped by metaphysicality and a sensuous ardour, by an analytic interest, and a zeal for expressiveness, and how subsequently they became influenced by the French-loving court and all that came with it.

The fore-going sections are designed as preparatory to the Review chapter which follows on the song-books (1652-1700) where the musical publications are taken up in the chronological order—the catch-books following them as a separate series.
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Song-books (1652-1700) Reviewed.

(1)

Select Music call Ayres and Dialogues, for one and two voyees to sing to the Theorbo-liute, or Bassa-violi. Composed by Doctors of Music, John Wilson, Charles Colman, Gentlmen. Henry Lawes, William Webb, etc. to which is added some few short ayres or songs for three voyees, to an instrument. London, Printed for John Playford, and to be sold at his shop in the Inner Temple, near the Church Door. 1652.

In his address to the composers John Playford, while expressing his own sense of obligation to them, regrets that music is neglected by his contemporaries, whereas in other countries musical volumes are being published. England being lacking in that respect, he would preserve and publish a collection of songs, and show the way. "The publications of these may be a means to bring forth," he writes, "more of this nature, to equalise other nations, who daily afford diverse of this kinde."

The first and second parts of this book were published in 1652, and the third part in 1653; all the three parts came out in a single volume in 1653, and also in 1659. The 1653 edition in the British Museum is marked "Gift of G. III."

Among the writers are Shirley, Herrick, Cartwright, Loveace, Shakespeare, Waller, Suckling, Randolph.

The first part contains 50 pieces, nearly all of which are of an amatory character. Some are ordinary love-plaunts, and some are in the conceited style, written in quatrains of 8, 8, 8, 8, or in octosyllabic quatrains, or in continuous octosyllabic couplets, or in sixains of octosyllabic couplets, or in sixains of decasyllabic couplets, or in sixains of heptasyllabic couplets.

This volume, as it noted, appears twenty years after Walter Porter's book of Ayres (noticed before). Some of the pieces in it are repeated in the collections that follow. We have among others
Chap. VII. Song-books (1658-1700) Reviewed.

We have among others

1. "Like a hermit in poor in pensive place obscure"
   (seems to be a variant of "like a hermit poor in place obscure" in the 1669 set of Herrabosco's Ayres
3. "As I walkt forth on summers day
   To view the meadows green and gay"
4. "How cool and temperate I am grown
   Since I could call my heart my own"
5. "A lover once I did espy"
6. "Did me to live, and I will live" (by Herrick)
7. "Stay, stay, o stay, that heart I vow 'tis mine"
8. "Phillis, why should we delay
   Pleasures shorter than the day"
   - by Ed. Weller. See Benten's ed. of Weller's works.
9. "O my Clarissa, thou cruel faire" (in quintets as bb a)
10. "Neither sighs, nor tears, nor mourning
    Protestations
    Impressions. an
    ...
    (printed as anonymous piece in Norman Ault's '17th century Lyrics' P. 261
    in quintets of octosyllables)
11. "Wake my Adonis" - by Wm Sailwright (noticed in Parnassus Sleepe)
12. "If any live that pain would prove"
   This song in which there is an artful expression
   of the woes of a disdained lover, is in seven-line
   stanzas, each made of 8, 8, 6, 8, 6, 6, rhyming abc ab bb.
   Some lines follow:
   "So many stars are not i'th skies,
    Nor yet in burning Autumn flies,
    Or birds in Ayre doe hover;
    The spring hath not so many buds,
    Nor drops are in the ocean floods
    As griefs you may discover
    In me poor constant lover."
   This seems to be in imitation of Philip Ayres's 'A
   Sestina in imitation of Sig. Fra Petrarca. See Professor Saintsbury's Caroline Poets. Vol. 11, P. 305:
The Sestina opens as follows:
   So many creatures live not in the sea,
   Nor e'er above the circle of the Moon,
   Did man behold so many stars at night,
   Nor little birds do shelter in the woods,
   Nor herbs, nor flowers e'er beautified the fields;
   As anxious thoughts my heart feels every way.

Selection may be made of four songs in this book which
show some form of conceit as their constituent, and in some
Chap.VII. Song-books (1652-1700) Reviewed.

some manner their kinship with the school of Caroline poetry. We may take the verses quoted below as illustrations:

(i) Tell me no more her eyes are like
   To rising suns, that wonder strike,
   For if 'twere so, how could it be,
   They could be thus eclips'd to me.

   Tell me no more her breasts do grow
   Like rising hills of snow,
   For if 'twere so, how could they lye
   So near the sun-shine of her eye?

The opening words recall Henry King's 'Tell me no more how fair she is' - the most artistic expression of settled but not violent hopelessness'.

(ii) Since love hath in thine and mine eye
   Kindled a holy flame,
       ...... ...... ...... ...... ......
   What though our bodies cannot meet
   Loves jewels more divine,
   The fixt stars by their twinkling great
   And yet they never join?
       ...... ...... ...... ...... ......
   If thou perceive thy flame decay,
   Some light thine eyes at mine,
   And when I feel mine vast away,
   I'll take new fire from thine.

Here we may include Ed.Waller's

(iii) Gloria, farewell, I now must go,
   For if with thee I hear do stay, (longer)
   Thine eyes prevail upon me so,
   I shall grow blind and lose my way.

(See Johnson's English Poets,Vol.3,P.50
- or Fenton's ed.of Waller's works.1729.P.103)

Lovelace's song "Why should'st thou say I am forewarn" (with slight variations), which is arranged in quintets, each formed of a quatrain and a fifth line that rhymes with the fourth, treats of wantonness in love - a familiar theme with the cavalier lyricists. This song and the answer to it are printed on PP 99-100 in Oxford Drollery, second part, 1671.

An attack upon the inconstancy of woman is made in a song (by Sir J.Suckling - see Hazlitt's ed.of Suckling's works.1692.P.32.) beginning "I am confirmed a woman can, Love this, or that or any man"; it employs the refrain "Then hang me Ladies at your doore,
   If e're I doat upon you more."
Lastly, we may make mention of two bacchanals which occur in this part:

(i) "To Bacchus, we to Bacchus sing"
(ii) "Quench, quench, in sprightly wine your griefs"

The second part of the book contains pastoral dialogues for two voices, to sing either to the theorbo, harpsicon, or bass viol - also short ayres for three voices, with a thorough bass: composed by many excellent masters in music then living in London. Printed by Thomas Harper, for John Playford, and are to be sold at his shop, in the Inner Temple, 1652.

It is a collection of sixteen pieces among which we find James Shirley's "Come, my Daphne" (from his tragedy 'The Cardinal', Act V. Sc. 3. 1652—see A. Dyce's ed. of J. Shirley's works, Vol. 5, p. 344.) Some pieces contain direct suggestions of obscenity, and in consequence lose somewhat of the idyllic character of the pastoral. Again, in others the shepherd-girls use words which might well be spoken by those who are city-bred. Thus we meet with such lines as:

Did not you once Euginda vow
You would love none but me?
But my mother tells me now
I must love wealth, not thee:

Among the pastoral dialogues occurs an elegy upon the death of young Lord Hastings, heir-apparent to the Earl of Huntington, who died a few days before he was to have been married to the daughter of Sir Theodore Melaherne, in June 1649. It is the virgin in mourning who calls upon Charon to draw his boat to the shore and give her a lift. Similar addresses to the 'eternal ferryman' are to be found in the song-books of the century. Such a belief in a charon piloting all departed souls to the other shore of life, it may be noted, existed also in the ancient oriental mind. This elegy is

1. The elegy begins "Charon, O Charon, draw thy boat to the shore"—included by W. C. Hazlitt in the Appendix to his ed. of Herrick's works, with the remarks—now first reprinted from a volume entitled 'Iacchymae Musarum', 1649—but Hazlitt makes no mention of the elegy being printed in bk. of airs.
chap. VII. Song-books (1652-1700) Reviewed.

This elegy is followed by some short, easy, and delightful ayres and or songs for three voices (intended for all practitioners in music) among which occur pieces that are so often repeated in the miscellanies of the 17th century—

(i) "Gather your rose-buds" (Herrick's)
(ii) "Young and simple though I am I have heard of Cupid's name" (Campian's)
(iii) "Gloria, farewell, I now must go" (Waller's)

The closing section of the second part contains four beautiful lines forming a bassus in which the sentiments of a true lover are simply but exquisitely expressed:

I wish no more thou shouldst love me,
My joys are full in loving thee,
My heart's too narrow to contain
My bliss if thou shouldst love again.

(Printed by Norman Ault in his '17th Century Lyrics' 1922, p.169, as 'The Contented Lover', consisting of four quartets; it is given as an anonymous poem written before 1644 — taken from B.M. Harl. MS. 5917)

The third part contains short ayres or songs for three voices, so composed as they may either be sung by a voice alone, to an instrument, or by two or three voices. It was printed in London by T.H. for John Playford in 1653 ... are to be sold at his shop in the Inner Temple, near the church door.

The composers mentioned are
Dr. J. Wilson, Dr. Charles Colman, Mr. Henry Lawes, Mr. Wm. Lawes, Mr. Wm. Webb, Mr. Nicholas Lanmear, Wm SmaRGill, Edward Colman, Mr. Jeremy Savile.

The contents of the first and the second parts published with the third, are the same as in the 1652 edition. There are only 15 songs in the third part, all of which except the following four are to be found in the first and second parts.

(i) "You meaner beauties of the night" by H. Wotton on the queen of Bohemia—repeated in several collections of the century. See A. Dyce's Percy Soc. ed. 1843, Vol. II.

(ii) "Music thou queen of souls"—in which there is the beautiful expression of a longing for a sad requiem—by Th. Randolph—see his Poems. 5th ed. Oxford, 1668:
Chap. VII. Song-books (1652-1700) Reviewed.

(iii) "Fine young folly" (in 5 sixains of heptasyllables rhyme-scheme being represented by asb cde) where a courtier confesses that he only indulges in amorous sport without caring to love any woman and at the same time vilifies woman in order to prove the worthlessness of her physical charms. Thus he gives a fine analysis of the 'fair beauty' worn by a woman of the 17th century:

"Tis the powder in your hair,
Not your breath perfumes the Ayre,
And your cloaths that set you out.
This poem is by William Habington. Printed by Prof. Saintsbury in his '17th century Lyrics' 3rd ed. P. 1842.

(iv) "Welcome to the grove"-this song (in octosyllabic couplet) bears a fine description of the cheery aspect of the wood, graced by the presence of a fair damsel.

"The sun observing Marygold,
That with his light her beams unfold;
Those Tulips a new way doe seek,
To stock their mixtures from her cheek.
Whilst the whole quire of Birds rejoice,
To improve their warbling from her voyce,
Then all must grant her's to be seen,
 Beauties and musicks magazine."

Ayres and Dialogues by John Gamble (to be sung to the theorbo-lute or basso-viol...London. Printed by William Godbid, for the author, 1656. A second edition was issued in 1657: The words of the songs are by Thomas Stanley Esq., Kinman of Richard Lovelace.

The poems in this collection are arranged in sixains (each of a quatrains and a couplet of octosyllables, or of a quatrains of 6, 6, 6, and an octosyllabic couplet), or in 8-line stanzas (each of two octosyllabic quatrains). There occurs, however, one instance of a song which is arranged in triplets of octosyllables. Other arrangements such as deasyllable couplet or quartets of heptasyllables rhyming abba, are also noticed.

The present volume contains 87 pieces, mostly concerning love and its pleasant pains; one noticeable feature in them is the use of a common fantastical notion, namely that a lover lies burning in his lady's eyes or freezing in her breast.

"The Idles" beginning "Think not, poor love, he she dies."
Two songs in this book may well pass into miscellany literature - the in the song beginning "He whose active thoughts disdain To be captive to one foe" (of ten sixains each of a quatrains and a couplet of heptasyllables) it is the picture of a 'rover in love' that is presented, - of one 'tied to all, to none confined'; then, there are three sixains (each arranged in lines of 8, 4, 10, 8, 6, 8 rhyming aab ccb) devoted to satirising woman's deceit and incontinence; Go and beguile some easy heart With thy vain vxize art; Thy smiles and kisses on those to bestow, Who only see the calms that sleep On this smooth flatt'ring deep, But not the hidden dangers know. . . . etc. Perhaps the best lyrical piece in this book is that fine plea so wittily advanced by an inconstant lover; it has the charm of the Elizabethan song. The lover begins:

Wrong me no more
In thy complaint,
Blam'd for inconstancy;
I vow'd to adore
The fairest saint,
Nor chang'd whilst thou wert she:
But if another thee outshine,
Th' inconstancy is only thine.

At the end of the book occur two pieces of dialogue between Philocharis and Charissesa. They meet under cover of night; Charissesa fears if Night betray them and reveal to the Light all the pleasures they steal; Philocharis despises that fear because Night who wants eyes cannot see their actions; the conversation of the pair ends in a chorus expressing ideas that are but fanciful or fantastical:

Then whilst these black shades conceal us,
We will scorn the envious morn,
Our flames shall thus their mutual light betray,
And Night with these joys crown'd outshine the day.

Mention may be made of two poems of Stanley which are inspired by ideas of the 'Fantastical' school, and are not unworthy exercises in that line:

(i) Cast Charissesa, cast that glass away,
Nor in its crystal face thine own survey.
Chap. VII. Song-books (1652-1700) Reviewed.

Nor in its crystal face thine own survey,
What can be free from Love's imperious laws
When painted shadows real flames cause?
The fires may burn thee from this mirror rise
By the reflected beams of thine own eyes;
And thus at last, fallen with thine self in love,
Thou wilt my rival, thine own martyr prove.
But if thou dost desire thy form to view,
Look in my heart where Love thy picture drew;
And then, if pleased with thine own shape thou be,
Learn how to love thyself in loving me.

(ii) Foolish Lover, go and seek
For the damask of the rose,
And the lilies white dispose
To adorn thy mistress' cheek;
Steal some star out of the sky,
Rob the phoenix, and the east
Of her wealthy sweets divest,
To enrich her breath or eye.

We thy borrow'd pride despise
For this wine to which we are
Votaries, is richer far
Than her cheek, or breath, or eyes.

..... etc.

(4)

In 1658 appeared Ayres and Dialogues for 1, 2, and 3 voices
(third book of H. Lawes)... Printed in London by M. Godbid
for John Playford, at his shop in the Inner Temple, near the
Church-door. M.D.C.LVII.

This book is dedicated to the Right Honourable
the Lord Colrane. In the dedication it is stated that all
the single ayres (some 29) are by Dr. Hughes.

The songs are in 6-line or 8-line stanzas of
octosyllabic couplets, or in 8-line stanzas of split
fourteeners 1 e. g. 6, etc. The interesting pieces are among
them are

(i) 'Love Despised' beginning "In love? Away, you do me
wrong" —here the disdained lover wishes to forget his
sorrow by sinking himself in pure wine in which, he
thinks, there is far more sweetness than in love.

(ii) 'Hopeless love cured by Derision' beginning "What?
Wilt thou pine, or fall away?" —here wantonness in
love is recommended. When a lady proves unkind a young
man should "Go sport with wanton Amarillis,
And dance with lovely nutbrown Phillis",
because love is like a shadow always refusing to follow
follow him until he flies. A similar theme is treated in
(iii) the song beginning "Did I once say thou wert fair?"
- where amorous sports are supported on the ground
that 'love feeds upon variety'.
(iv) 'His Platonie Mistress' beginning "Beauty
once blasted with the frost" in which the lover argues
that the lady he loves is an angel of finished beauty,
and cannot but have largeness of heart because goodness
cannot be lodged in deformity.
(v) 'Amintor's Wexladay' beginning "Chloris now thou art
fled away Amintor's sheep are gone astray"—repeated
in several collections.

Besides these, there are two pieces
marked by wit and ingenuity, characteristic of Caroline poetry
One of them turns on 'A Black Ribbon', like the one on
'As Silken Bracelet', an example of Donnish imitation noticed
in the Academy of Compliments 1650, and Wit Restored 1658 —
the full text is quoted in the footnote below. The other
piece gives a description of the beauty of form in Chloris
(in four 6-line stanzas of octosyllabic couplets); we read
these characteristic lines from it:

1. Black as thy lovely eyes and hair,
   This ribbon for thy sake I wear,
   To tye rebellious passions in,
   Lest they on other objects sin;
   Thus I love'se prisoner am, and may
   Expect my sentence evry day;
   My heart foretells me now that I
   Am doom'd a slave to constancy.

   How easie 'tis for to confine
   An am'rous and a willing minde,
   Soft silk from your fair hands I feel
   Bindes faster far than chains of steel:
   O let me still thy bondman be,
   'Tis my content to be thy slave.
Then her voice is compared to music of the spheres, her perfume to rose or amber 'distilled by chymick skill':

There is one drinking-song in this proper collection that shows the spirit of a tippler:

*Come fill us a cup of sherry,*
*And let us be merry;*
*There shall nought but pure wine,*
*Make us love-sick or pine;*
*We'll hug the cup and kiss it,*
*We'll sigh where'er we miss it,*
*For 'tis that that makes us jolly,*
*And sing Hy trolly lolly.*

The final piece in the section on 'Ayres for one voice' is a pastoral elegy sung by Amintor on the death of Chloris; it is in three sestains, each formed of a quatrain of 10, 8, 10, 8, and a couplet of 8, 8. A general atmosphere of mourning is produced by Amintor crying "Mourn, mourn with me, all true enamour'd hearts", and it is imagined that the surrounding valleys are all drowned by tears. Then follow four dialogues, one each by R. Herrick, Thomas Porter, Henry Reynolds, and Sir John Mennis.

Robert Herrick's 'Dialogue on a Kiss' (printed on p. 150 in F. J. Moorman's edition of 'The Poetical Works of R. Herrick', 1915), for two trebles, displays commonplace wit. 'Kiss' is spoken of as a creature born and bred betwixt the lips and fed by love and warm desires, and then as an active flame that first flies to the eyes and 'still[s] the bride too when she cries'. Then, it may be of some interest to notice the dialogue between Cleander and Floramell by Sir John Mennis, the writer of rough, witty verses, and the reputed author of Musarum Deliciae - the dialogue in which the lovers speak of love's power to create a second heaven on earth:

*Awake, awake, fair Floramell.*
*I do.*
*But who freed thee from this enchanted spell?*
*’Twas you,*
*Such heavenly chymistry you taught,*
*From earth sublim’d my purer thoughts.*
*.... etc.*
Chap. VII. **Song-books (1652-1700) Reviewed.**

The concluding section of the book contains ten short ayres, three by Henry Harrington, two by Henry Hughes, and one each by Henry Reynolds, Patrick Abercromby, Dr. William Strode, John Grange, and Mr. J. D. Four of them—Hughes, Reynolds, Abercromby, and Strode (already well known)—by the tone and temper of their writings, show their kinship with the 'wits' of the seventeenth century. Specimens of their composition follow:

(i) **Dear, throw that flatt'ring glass away,**
    I have two truer for your turn;
    These eyes I mean, wherein you may see
    How you blase, and how I burn.  
    (by Reynolds).

(ii) **I pree thee send me back my heart**
    Since I can not have thine
        Yet now I think on't, let it lye,
    To send it me were vain,  
        For th'best a thief in sleight or either eye
    Will steal it back again.  
    (Would)

    Here signed Hughes—Johnson prints it as
    one of Suckling's*English Poets, Vol. 6. P. 502*; Ward
    has printed it on P. 179 (Selections from the Eng. Poets)
    as a song by Suckling. Norman Ault has also printed it
    on PP. 159-60 in his ed. of 'The seventh century Lyrics'
    but he wisely puts (?) after mentioning Suckling as
    its author.

(iii) **Go Phoebus, clear thy face, collect thy rayes;**
    And from those stars which to thee Tribute payes,
    Draw back thy light, and in thy greatest pride
    View my love, a star, not yet exsisi.  
    (by Hughes)

(iv) **If you can find a heart (sweet love) to kill**
        May Fortunes wheel be ever in your hand,
        That you may never sue, but still command;
    And to these blessings, may your beauty still
    Be fresh, and pow'rful, both to save and kill  
    (by Abercromby)

(v) **Once Venus cheeks that sham'd the Moon**
    Her hue let fall;
    Her lips that winter had outborn,
    In June look'd pale;
    Her heat grew cold, her nectar dry,
    No dew she had put in her eye,
    The wonted fire and flames to mortifie.
Chap. VII. Song-books (1652-1700) Reviewed.

When was this so dismal sight?  
When Adonis bad good-night.

Here signed Mr. Strode; but I fail  
to find it in B. Dobell's edition of Strode's  
works.

Henry Hayton's lines as well as John Grange's convey  
satires against faithlessness and incontinence of woman.  

Hayton's song, beginning "Trust the form of Ayrie things"  
(printed by N. Ault in '17th century Lyrics' P. 302) is a  
record of calumniation of woman, frequently to be met with  
in the poetry of the seventeenth century; the poet would have  
as believe in impossible things sooner than truth in woman.  

Hayton's lines suggest a comparison with these lines of  
Charles Cotton:

(from his G. Jucero De Mulierum Levitate  
-translated)  

Commit a ship unto the wind  
but not thy faith to mankind,  
For th' ocean's waving billows are  
Safer than woman's faith by far.  
...  etc.

John's Grange's song, beginning "Sure thou framed wilt by  
Art" (consisting of 5 quartets of heptasyllables) contains  
several hits against the changeful fancies of women and  
the 'catching trade' pursued by them with their eyes.

(5)

In the following year [1669], was published Cheerful Ayres  
or Ballads, first composed for one single voice and since  
set for three voices... By J. Wilson, Dr. in music, Professor  
of the same in the University of Oxford. Printed at Oxford  
by W. Hall, for R. Davis.

This is a collection of 69 pieces, issued in  
three volumes as Cantata dated 1669, Cantus 11 undated, and  
1. This book is dated 1660 by W. Ault.
and Bassus undated - all marked 'Gift of G. Illl' in the British Museum. In the preface it is said that Cantus Primus is the first essay of printing music that ever was in Oxford.

This book is full of sudden melodies, and contains all short pieces given anonymously; some are Shakespearean and others quite well-known lyrics, repeated in several other collections.

Here we have among others

1. "From the fair Lavinian shore" (known to be Shakespeare's)
2. "Full fathoms five thy father lies" (Ariel's song)
3. "Where the bee sucks there suck I" (Ariel's song)
4. "When love with unconfined wings" - in the common measure - the theme being that tangled in his lady's hair or fettered in her eye, the lover imagines that he is in the enjoyment of great liberty unknown even to the birds 'that wanton in the air' - this poem is by H. Lovelace. Reprinted by Prof. Saintsbury in his '17th century Lyrics' 3rd ed. P. 127 f., also by N. Ault in his ed. of 17th cent. Lyrics. P. 228 f.

5. "Cast our caps and cares away" (taken from 'Beggar's Bush') by J. Fletchler. It is also in Merry Drollery, P. 92. Reprinted in Prof. Saintsbury's '17th cent. Lyrics' P. 70;

It appears also in Windsor Drollery.


7. "In the merry month of May" (\(\wedge\). F. 351)

8. "Since love hath in shine and mine eye" (already noticed in the 1652 ed. of Sel. Musical Ayres)

9. "Be not thou so foolish nice" (also in Merry Drollery, P. 69)

-an amorous overture with a touch of obscenity;

10. "Paine would I chloris whom my heart adores

-Longer awhile between thine arms remain"

-an Aubade (in sixains - each formed of a quatrains and a couplet of decasyllables)

-it is also in the 1652 ed. of J. Playford's Sel. Mus. Ayres and Dialogues - reprinted by N. Ault (P. 262, his ed. of '17th century Lyrics') as an anonymous poem:

11. "Cupid thou art a wanton boy"

12. "Love and disdain dwell in my mistress eyes" - bears a Trolisome notion quite common among the writers of the day. The lover concludes that his death is inevitable whether his lady shows love or disdain; love with its restless flames will fry his bosom; disdain with its icy blasts will sap away his life.

13. "Go restless thoughts fly from your master's breasts"

-it may be noted here that the method of sending sighs rather than thoughts is tracable to the Provencal school of poetry.
Chap.VII. Song-books (1652-1700)

14. "Beast not blind boy that I'me thy prize"
   - here the lover says that it was the dart
     feathered with his lady's eyes, not the dart of
     Cupid, that first broke his heart, and that it
     was those holy flashes that burnt his eyes to
     ashes which now rest in an urn that is her
     breast. The idea that the eyes of a lady can
     consume a lover belongs to the Provençal stock.
   - the poem consists of three sixains, each formed
     of a quatrains (of 8, 4, 8, 4) and a couplet of
     octosyllables.

15. "Thou that excell'st and sweeter slist'st
   The budding rose yet cruelly killest"—this is an address
   of a lover who wishes to prove one soul in love
   by multiplying blisse's with sweet kisses. This
   song consists of three sixains, each formed of
   a quartet (of decaasyllables) followed by two
   unrhymed lines of 10; 8; it shows internal rhymes
   that produce a sort of jingle noticeable in the
   madrigals composed early in the century.

16. A song rich in verbal melody (from Fletcher's Faithful
   Shephardess—see Mrs. Leigh Hunt's ed. "Selections
   from Beaumont and Fletcher", 1855, P. 240)

   Do not fear to put thy feet,
   Naked in the river sweet,
   Think not Neate, nor Beate, nor Tread,
   Will bite thy foote when thou hast trode:

   Nor let the waters rising high,
   Nor as thou wast in make thee cry
   And say but ever live with mee,
   Nor at a wave shall trouble thee.

Besides these, there are two songs that call for our attention
as of which one is Donne's Ad Solem beginning "Wherefore
peep'at thou envious day", included among the doubtful and
unauthentic poems of Donne in Professor Grierson's edition of
Donne's works. Vol. 1, P. 451; and the other shows some attempt
attempt at rhetorical flourish and witticism that is characteristic of Thomas Jarew and his company; the authorship of this latter piece (which consists of 8 lines — an alternately rhyming sain to which is added a couplet of decasyllables) is not known to us, so there is a greater reason for the curious interest with which one may read its contents:

Not roses sought within a Lilly bed,
Are those comixtures that desaint thy face
Nor yet the white, which silvers Hyem's head,
Mixt with the dewy morning's purple grace;
But thou whose faire my senses captive led,
Whom I erat fondly deem'd of heavenly race,
Hast from my guiltlesse blood which thou hast
And envies paleness got thy white and red.

The concluding piece of the volume is a narrative poem with pastoral touches, showing a peculiar scheme of construction; it consists of two stanzas in each of which there is a sain (of 6,6,7,6,6,7 rhyming aab ccb) sandwiched between two quatrains — a quatrain of octosyllables precedes and a quatrain of hendecasyllables follows. It relates how a shepherd who used to sing songs in praise of his beloved lass was led to turn all his praises into dispraises, receiving scorn from her. — The opening words of the song are

"In a vale with flowrets spangled
Strephon meeting her thus plained"

(6)

Musick's Delight on the Cithern, Restored and Refined to a more easy and pleasant manner of playing than formerly, and set forth with lessons Al la Mode, being the choicest of our late new ayres, corants, sarabands, tunes, and jiggs... to which is added several new songs and ayres to sing to the cithern. By J. Playford. Philo-musicoae. London. Printed by W. G., and are to be sold at his shop in the Temple. 1666.

The preface by J. Playford supplies an in-
interesting information as regards the frivolous character of the age and the silly practice of imitating foreign models in music, especially those of France. "It is observed of late years," he writes, "all solemn and grave musick is much laid aside, being esteemed too heavy and dull for the light heels and brains of the Nimble and Wanton Age; nor is any musick rendered acceptable, or esteemed by many, but what is presented by foreigners; Not a City Dame though a Tap-wife, but is ambitious to have her daughters taught by Monsieur La Noe Kickshawibus on the Gitter, which instrument is but a newold one hused in London in the time of Q.Mary, as appears by a Book printed in English of Instructions and Lessons for the same, about the beginning of Q.Elizabeth's reign, being not much different from the Gittar only that was strung with Gut-strings, this with wyres,".....

This is a book of instructions and lessons, useful for the practice of beginners; the tunes are set after the manner of the guitar way of playing. Seventeen songs are appended to the volume among which occur such familiar pieces as

the following:
(i) "Gather your Rose-buds"
(ii) "In the merry month of May"
(iii) "O my Clarissa! thou cruel fair" (noticed in 1652 edition of Select Mus.Ayres and Dialogues first part)
(iv) "Claris now thou art fled away"
(v) "I am confirmed a woman can" (by Suckling—noticed in Sel.Mus.Ayres first part)
(vi) "Fie, be no longer coy But let us enjoy"... (also in Sel.Mus.Ayres first part)
(vii) "Come, oh come I brook no stay"—by Wm. Jartwright in his 'The Ordinary' Act. I, Sc. 3, also in Westminister Drollery Pt. II, P. 79. See Jartwright's works, 1651, P. 45— the poem is in quintets of 8, 5, 6, 6, 8 rhyming as a b a:

The concluding piece of the volume is a catch consisting of a triplet:

A boate, a boate have to the ferry,
For we'll go over to be merry,
To laugh and sing and drink old sherry.
Select Ayres and Dialogues for 1, 2, and 3 voices to the theorbo-lute, or bass-viol. London. Printed by W. Godbid for J. Playford, and are to be sold at his shop in the Inner Temple, near the Church-door. 1669. The composers are J. Wilson and Ch. Colman (Doctors in music), H. Lawes, T. Lawes, Nicholas Lanmmear, Wm. Webbe (gentlemen and servants to his late Majesty in his public and private music), and other excellent masters of music.

This is a slightly altered and an enlarged edition of the 1653 or 1659 edition. The three parts contain 124 songs. The first part contains 92 pieces of which 42 are newly added; the new songs are of a light, humorous character, mostly turning on wantonness in love. The opening words of the songs strike the key-note of the whole. Thus, there is the song beginning "I can love for an hour", or "I love, for thy fickleness (in common measure), or "Mistake me not I am as cold as hot" (also given in Oxford Drollery P. 101). An interesting find is an example of Donnish imitation in the song "Catch me a star that's falling from the sky", treating of woman's inconstancy, which appears also in Wit's Recreations.

In the second part there are ten dialogues for 2 voices (of which three are new additions) and four songs or glees for 2 voices which appear to have been repeated in several collections. They are:

1. "To Bacchus we to Bacchus sing" - noticed in the 1652 ed. first part.
2. "Bring out the old chime"
3. "He that a tinker, a tinker will be"
4. "Fly boys, fly boys to the cellars bottom"

In the third part there are 19 pieces, all for 3 voices. The following familiar songs noticed in the previous collections are reprinted here:

1. "Turn Amarillis to thy swain"
2. "In the merry month of May"
3. "From the fair Lavinian shore"
4. "Gather your rose-buds"
5. "O my Clarissa thou cruel fair"
6. "Music thou queen of souls"
7. "Where the bee sucks there suck I"
Chap. VII. Song-books (1652-1700) Reviewed.

(6)

The Second Book of Select Ayres and Dialogues, to sing to the theorbo-lute or basse-viol, composed by Henry Lawes, late servant to His Majesty in His public and private music, and other excellent masters. London printed by William Godbid for John Playford, and are to be sold at his shop in the Temple, near the Church Door. 1669.

This is a selection from Lawes's first and second books of Ayres and Dialogues published respectively in 1653 and 1655. This volume was also issued under the name of Lawes as the Second Book of the Treasury of Music.

Prefixed to this book is an address by J. Playford to all understanders and lovers of vocal music in which he expresses his intention to bind into one volume all songs that have been composed for forty years past, in order to move 'their passions to noble and virtuous ends.' This book is a collection of 102 songs, 10 Italian ayres, and 7 dialogues. The first 51 ayres, it is said in the preface, are composed by Henry Lawes.

The volume opens with a pseudo-dramatic piece, called 'A Storm' in which the poet depicts in verse the varying phases of feelings—the trepidations and the states of hopelessness, by turns—through which passes Amintor on the shore while expecting the arrival of Cloris who is surprised by a storm on the sea, not far from land; the sea surges up, and Amintor cries, "Help, o help, Divinity of Love! Or Neptune will commit a rape on my Cloris!"; the gales blow furiously on, and again he cries like a love-charged maniac:

"See, see, the wind grow drunk with joy
And throg so fast to see Loves Argo"

As the storm abates Cloris comes safe ashore, and solace comes to Amintor's heart. Now Amintor and Cloris would 'outride the storms of love, and for ever constant prove'.

1. A book called 'The Treasury of Music' printed in London by W. Godbid for J. Playford (containing ayres and dialogues, composed by H. Lawes and others) is in BR. Mus. wanting PP 35-6. This is a reissue of J. Playford's first and second books of ayres and dialogues, under a grand title.
Chap.VII. Song-books (1652-1700) Reviewed.

Among the amatory songs we may notice

1. 'Love's Torment' (written in six-line stanzas, each formed of a quota of fourteeners, followed by an octosyllabic couplet), in which the woes of a disdained lover are compared to those of a deposed king.

2. 'Love's Parting', written in quintets of octosyllables, each rhyming abbaa, is a pageant of intellectualised emotions; the closing lines of the piece are

   I'm old when going, gone 'tis night,
   My parting then shall be a dream,
   And last till the auspicious Beam
   Of our next meeting gives new light
   And the best vision that's your sight.

3. "Go lovely Rose" (written in quintets, each of 4,8,4,8,8, rhyming ababb) presents a disappointed lover who designs to send to his lady a rose which, withered, may represent the common fate of things, howsoever sweet and fair.—this poem is by Edmund Waller (see Fenton's ed. of Waller's works, 1729, P.129—Reprinted in Prof. Saintsbury's 17th century Lyrics' 3rd ed. P.223—also in Ault's ed. P.179).

   This poem suggests a comparison with Philip Ayres's "Fading Rose, a present to my fair" (Professor Saintsbury's Caroline Poets, Vol.11. P.291.)

4. "WEEP not, my dear, for I shall go" (of three quartets of octosyllables)—here is a beautiful expression of a desire for sympathy in love; the subject of the song is the parting of two persons who are in love; the lover tries to console his beloved in tears but leaves her saying

   Yet grieve and weep, that I may bear
   Every sigh and tear;
   And it shall glad my heart to see
   Thou wert thus loth to part from me

   This poem is by Carew—see Hazlitt's ed. of Carew's
Chap. VII. Song-books (1652-1700) Reviewed.

CAREW'S WORKS, 1660, P. 62; HAZLITT PRINTS 14 LINES: SEE ALSO JOHNSON'S ENGLISH POETS, VOL. 5, P. 604.

5. "His Mistress going to sea" beginning

(1st) "Farewell, fair saint; may not the sea and wind
Swell like the hearts and eyes you leave behind";

- the lover fancies the winds will court his
mistress all the way, yet appeals to them to
convey her safe to the port;—this song is
probably by Th. carey; it appears also in
Parnassus Biceps, P. 120. Norman Ault has
printed it in his '17th Cent Lyris', P. 137 f;
Ault ascribes it to T. Carey. Hazlitt has
printed it in his edition of carew's works,
P. 161; Johnson has not printed it as one of
carew's poems.

6. 'Cepis Yielding'—This is a very short piece (of only 8
lines in octosyllabic couplet)—a kind of
idyl which might well have a place among the
madrigals. A simple swain thinks he is too
'mean' for his Cepis, and knows not how to
win her:

"...... ........

What rural sport can I devise
To please her ears, to please her eyes
Fair Cepis sees, fair Cepis hears,
With Angels eyes, and Angels ears."

7. "Thou satest to me a heart was crowned"—a song with Donnini
flavour—occurs also in Academy of Compliments,
1650, in Wit's Recreation and elsewhere.

There are some songs in this book which present
bizarre ideas. As a typical example we may select 'The Fly'
(of 3 sain's—in octosyllabic couplet, with occasional short
lines) in which a lover fancies that the fly which skipped
from hand to bosom of his lady and 'sucked all the incense,
incense, mirrhe and spice' from her breath, cheek, and lip, was his rival in love; he then relates that the fly at last flew into her eye and there scorched with flames and 'drowned in dew' fell, and that with the fly dropt a tear too, of which was straight composed a pearl wherein lie enclosed the ashes of the fly. It may not be amiss to notice another example of this sort which is well in the line of Caroline poetry, and shows marked characteristics of a notable species of composition produced during the century; the poem is in quintets of octosyllables - the rhymes scheme being represented by a b a; here, too, the lover thinks of the angelic virtues in his ladylove; fancies that the nightingale 'displays the latest pleasures of her throat' to praise her beauty, the rose blushes to death and martylike flies to her to wear her 'cheeks' fresh livery', that Aurora, the sun and the moon are ashamed to see their splendour outvied by the light of her eyes, and that the saucy wind desirous of the 'soft sense of bliss' steals through her hair and her lips.

Here we also find some songs (written in light-some mood) treating of lukewarmness in love. We may note two songs of this description. One is a sixain of 4, 4, 6, 4, 4, 6 rhyming a b c d e f in plain and simple language:

"No more, no more,
Fond love, give o're
Daily no more with me:
Strike home and bold
Be hot or cold
Or leave thy Deitie."

The other song called "Loves Huse and Cry" (of two 3-line stanzas) as the picture of a gallant kind of enorous excursione:

To quote some lines:

"If nobly, softly, she spake, joy her confidant in her love;
If riches make her melt, we see varietie she'll prove.

Since all will try, the poor no more sport dangerous constancy,
And the proof and virtues, and proof this sweet variety... etc."
Chap. VII. Song-books (1652-1700) Reviewed.

The other song called 'Loves Hue and cry' holds the picture fond of a gallant of amorous excursions:

If nobly burn, she seems to be confined in her love;
If riches make her melt, we see Varietie she'll prove.

Since all will try, she now no more
Court dangerous constancy,
But Ile change objects, and adore
This sweet variety.

These songs are followed by the song beginning "The glories of our birth(?), and state" (by James Shirley), which appearance in the present collection like an exotic is very striking, indeed; it meets us in several other collections; though it points to the vaporuous character of the 'beast of hearldry and pomp of power' it is given a place among the gles and ayres like "Gather ye rose-buds" or "In the merry month of May" in the 1667 edition of Catch That Catch Can or The Musical Companion. Whether there was the design of restraining joviality by presenting occasional reminders of the vanity of human life we do not know; perhaps it belongs, like so many others' pieces, to the general stock-in-trade of the busy collectors of songs.

Next, mention may be made of Abraham Cowley's anacreonitic "The thirsty earth sucks up the rain" (which is repeated in the drolleries and other anthologies of the century) appearing here as 'The Greek's Song'. Among the dialogues we may turn to the elegy on young Lord Hastings beginning "Charon, O Charon! draw thy boat to the shore" (already noticed in the 1652 edition of Select Mus. Ayres and Dialogues 11. part), and the piece beginning "Shepherd, well met I prethoe tell" in which a shepherd sorrows for his Chlorin who is dead; it ends in a chorus expressing the christian faith in a higher life beyond death.
Special Note.

The following are among the pieces by R. Herrick, which appeared in the different editions of the Musical Ayres and Dialogues:

   In Sel. Mus. Ayres & Dial. 1653.
   In the second bk. of Ayres & Dial. 1655.
   In the Treasury of Music, 1669.
   As 'A Strike between two Jupids Remembred'.

   As Leander Drowned, with variations.

3. To a gentlewoman... with variants in Playford's Ayres and Dialogues, bk. 1. 1653; and in J.P.'s Ayres & Dial. bk. 11. 1669.

4. Now Lilies came white. In J.P.'s Sel. Ayres & Dial. 11. 1669; as 'The Lilly'.


6. Not to love. In Sel. Ayres & Dial. bk. 1. 1659; as 'The Vicissitudes of Life'.
   In the Treasury of Music, 1663; as 'On the Vicissitudes of Life'.

   In Sel. Mus. Ayres & Dial. 1653;
   In Sel. Ayres & Dial. bk. 1. 1659;
   In the Treasury of Music, 1669.

   In all the books the piece appears as 'Amidst the Mirthles as I walkes'.

8. To Anthem. In Sel. Ayres & Dialogues, 1652.
   In Sel. Mus. Ayres & Dial. 1653.
   In Sel. Ayres & Dial. bk. 1. 1659.
   In the Treasury of Music, 1669.
   As 'Love's Votary'.
   In the other books the title is not mentioned.


    In Sel. Ayres & Dial. bk. 1. 1659;
    In the Treasury of Music, 1669, as 'Love's Votary'.
    In the other books the title is not mentioned.

11. The Primrose... versions in Ayres & Dialogues, 1653, by Henry Lawes;
    In J.P.'s Sel Ayres & Dial. 1. 1659;
    In the Treasury of Music, 1669.

    In Sel. Ayres & Dial. bk. 1. 1659;
    In the Treasury of Music, 1669, with variations.

The following are among the poems of Thos. Carew, which appeared in the different editions of the Musical Ayres and Dialogues:

1. A beautifull Mistress. "If when the sun at noon displayes" appears in Lawes's Ayres and Dialogues, 1653.


3. "Give me more love or more disdain" in Lawes's Ayres and Dialogues, bk. 1, 1653.

4. "When thou, poor excommunicate" in Lawes's Ayres & Dial. 1653; Lawes omits the second stanza; Hazlitt prints three stanzas under the title 'To my Inconstant Mistress.'

5. "Ingrateful Beauty threatened" beginning "Know, Celia, (since thou art so proud)" in Lawes's Ayres and Dial. 1655. (For an imitation see Holborn Drollery, 1673, p. 22.)

6. 'Dis daine Returned' beginning "Hee that loves a rosie sheeke" in Lawes's Ayres & Dial. bk. 1, 1653. (Porter prints stanzas 1 & 11 in Madrigalles & Ayres, 1632.)

7. "In the person of a Lady to her Inconstant servant" beginning "When on the altar of hand" in Lawes's Ayres & Dial. 1653.

8. "As Celia rested in the shade" in Lawes's Ayres & Dial. 1653.


10. "Ask me no more whither do stray" in Cheerful Ayres, 1653.

11. "Weep not, my dear, for I shall go" in J.P.'s Select Ayres & Dial. 1659.
Choice Ayres, Songs, and Dialogues. To sing to the theorbo-lute, or Basse-viol, being most of the newest ayres and songs, sung at court, and at the public theatres...composed by several gentlemen of His Majesty's music, and others...newly reprinted with large additions. London: Printed by Wm. Godbid and are to be sold by J. Playford near the Temple church. -- 1676.

Previous editions were issued in 1673 and 1675. About forty new pieces—ayres, songs, and dialogues—are added to the present volume.

This book is a collection of 103 songs and 4 dialogues of which several are common to Westminster Drollery, and the general character of the two volumes appear to be similar. Here follows a list of some common to Westminster Drollery and Choice Ayres 1676 many of which are reviewed under Westminster Drollery:

1. "Calm was the evening"—by Dryden (in 8-line stanzas, each formed of a quatrain followed by 4 unrhymed lines—also given in Merry Drollery. P. 220—reprinted in Prof. Saintsbury's 17th Cent. Lyrics. P. 258 f.)
2. "I pass my hours in a shady old grove"—by Charles II. (in four sixains—also appears in Windsor Drollery.
5. "Since we poor slavish women know"—from Wycherley's 'Gentleman Dancing Master'. Act. II. Sc. 2. —also given in Grammatical Drollery.
8. "O Love if e're thou wilt ease a heart"—from John Crowne's 'History of Charles Vill of France', 1672. Act. IV. Sc. 3.—this is the plaint of a maid, arranged in three 10-line stanzas, each formed of lines of 8, 6, 3, 8, 6, 3, 8, 6, 3, 8, rhymed abab cdcd.
Chap. VII. Song-books (1652-1700) Reviewed.

10. "How severe is forgetful old age"

11. "On the bank of a brook" (also given in Windsor Drollery P.23)

12. "Run to love's lottery" - from W. Davenant's 'The Unfortunate Lovers'. Act. III. Sc. 1 - a similar song occurs on page 72 in 'A Folly in Print', 1667, beginning "Who draws blanks, the most gets in".


15. "Sit thee down by me" - also in Wit and Mirth, 1699.

16. "Of all the brisk dames, my Selina"

17. "Give o'er foolish heart" - also in R.V. (Veel's) New Court Songs, P. 59, 1672; also in Windsor Drollery and Covent Garden Drollery.

18. "When Thresis did the splendid eye".

19. "Let Fortune and Phillis from".

20. "As I walk'd in the woods" - also in Wit and Mirth, 1699. P. 184:

21. "Cheer up my mates" - also in New Court Songs.

22. "The Nymph that undoes me" - also in New Court Songs.

23. "When first I saw fair Celia's face" (with variations).

24. "I must confess, not many years ago" - also in New Court Songs, P. 90., as 'The Recovery':

Among others worth mentioning are

(i) the familiar May-pole song beginning "Thus all our lives long we're frolick and gay", which uses the refrain
   "And we have done we laugh and lye down, And to each pretty lass we give a green gown"
   - this is in Shadwell's Tragi-comedy 'The Royal Shepherdess', 1669, Act. III.

(ii) the two bacchanals, such as 'The delights of the bottle', and 'Let us drink and be merry', both in sixains of continuous couplets, with irregular syllabic distribution.

(iii) the song of a badlamite beginning "Forth from the dark and dismal cell" - reprinted in several collections consisting of 3 stanzas, each formed of 13 lines, showing irregular rhymeschemes as well as irregular syllabic distribution.
Chap.VII. Song-books (1652-1700) Reviewed.

(iv) the pastoral dialogue between Thirsis and Dorinda, beginning "When Death shall part us from these kids", which brings us into an ideal world; Thirsis and Dorinda form interesting images of objects they may feel and enjoy in Elysium, and long to die; the beauty of the piece lies in the exquisite sentimental touch given to the things of almost common experience in a shepherd's life and in the visualisation of them in Elysian heights; so they think of 'Elysium' where 'ears may sleep with the music of the spheres', birds sing consort, garlands grow, cool winds whisper, springs flow; and where can be seen 'always a rising sun and a day ever begun', and every nymph a queen of May.

This piece is by Andrew Marvell.—see A. Grosart's Ed. of Marvell's works, 1872, Vol. 1, P. 187f.

The Second Book of Choice Ayres and Songs, to sing to the theorbo-lute or bass-viol, being most of the newest ayres and songs, sung at court, and at the public theatres...composed by several gentlemen of His Majesty's Musick, and others... London, Printed Anne Godbid, and are to be sold by John Playford, at his shop near the Temple Church, 1679...composed between 1676-79. The composers named are Mr. James Hart, Matthew Locke, Alphon Marsh, John Bonister, Mr. Gregorie, Simon Fack, Mr. John Blow, Mr. Turner, Mr. Forster, Mr. Parner, James Jebb, Henry Purcell.

This book contains 73 songs mostly in the pastoral guise; several of them are in stanzas with lines of varying lengths, showing peculiar rhyme-schemes; some are in the common ballad measure, and some in rhymed fourteeners (sometimes monorhymed); the characters are Amoret, Phillis, Selia, Cloe, Beladen, and Cleris, and it is their love and amorous incidents connected with them that form the subject of these songs; yet except the names little of bucolic
bucolic attribute is shown in them. Among the songs bewailing love's scorn we may read "Adieu my Cordelia, my Dearest adieu" (consisting of two quintets, each arranged in lines of 11, 11, 5, 5, 11 rhyming as bbb - the third and the fourth lines being but the parts of the split hendecasyllabic line with internal rhyme) and there note a lack of feelings in the expression of the lover's woes, which suggests a contrast with the songs we read in the earlier collections. The lines that follow are addressed to a lady by her lover complaining of her cruelty:

"Subdue'd by your charms, you inflame my desire,
Till a spark from your eyes, my heart set on fire;
Oh cruelty shown,
No offence, but Love, known;
Exil'd and out-law'd, by a hard Heart of Stone."

There is, however, to be found one song (beginning "Let's love and let's dance") which shows an atmosphere of free rejoicing - each swain with his lass on the soft grass or under a tree when weary; it is composed by John Banister and is in 7-line stanzas, each of 5, 5, 5, 5, 6, 6, 5 rhyming abb cccc; it employs the refrain: "Then who is so happy
So happy as we."

Next, may be noticed an instance of a song which is a dissuasive against love and is condemnatory of woman; it begins "How wretched is the slave to love" - the very opening words striking the key-note of the whole piece; it is arranged in 7-line stanzas, each composed of lines of 9, 8, 6, 5, 5, 8, 6, rhyming aab adda - it is reducible to 6-line stanzas arranged as 9, 8, 6, 10, 3, 6 rhymed aab cab:

This book closes with an elegy (composed by Henry Purcell) on the death of Mr. Matthew Locke, music-composer in ordinary to His Majesty, and organist of Her Majesty's Chapel, who died in August 1677; it is a token of the high esteem in which music-composers were held in those days;
Chap. VII. Song-books (1682-1700) Reviewed.

days; the loss of Matthew Locke was felt, it seems, as a national loss:

What hope for us remains now he is gone?
He that knew all the pow'r of Numbers flown;
Alas! too soon; ev'n he, whose skillful
Harmony had charms for all.
..... ... etc.

(The Third Book of Choice Ayres, London. Printed by A. Godbid and J. Playford Junior, and are to be sold by John Playford, at his shop near the Temple Church; and John Carr, at his shop at the Middle Temple-Gate, 1681.- A collection of 57 pieces: The composers named are Tho. Farmer, James Hart, John Reading, Henry Purcell, Wm. Turner, Isaac Blackwell, N. Staggins, Pelham Humphreys, Mr. Crabbe, Wm. Gregory, Dr. J. Blow;

On the publication of this book a certain pretender to music, it is said in 'the address to all lovers of music' by J. Playford, publicly declared that most of the songs in it were worse than common ballads sung about streets by footboys and linkboys. This remark is not quite justifiable. Apart from the narrative pieces in the ballad measure, it may be noted (among the pieces in the common measure, it may be noted, are to be found pastoral ballads like "Close in a hollow silent cave Young Damon sleeping lay"—whither goes Caelia, caught in a storm, to fall into his trap), or in stanzas composed of couplets with alexandrines and fourteeners interspersed, there are many instances of art-lyrics with light pastoral touches, showing varied stanzaic effects. Take these extracts as specimens from two songs composed by Henry Purcell:

(i) How can you then a Love despise?
A love that was inflamed by you;
You gave breath to its infant sighs,
And all its griefs that did ensue.
The pow'r you have to wound, I feel,
How long shall I of that complain?
Now shew the pow'r you have to heal,
And take away the tort'ring pain.
(ii) How I sigh when I think of the charms of my swain,
And remember how sweetly he kindness can feign;
Oh ! I rather would love all his falsehoods than try;
There still is some pleasure, though 'twere but to dye.

Some lyrics in this book show one thing unmistakably, namely
the interest of the age in town-life which, being displayed
in a pastoral, only wrests away its essential quality from it.
Thus, the shepherd-lover of Glorinda (in the song beginning
"Glorinda, adieu,"—composed by Th. Farmer) resolves to defy
her proud scorn and 'ransack the town' for a nymph who is
more true; another song is introduced under the title of
'Adieu to the curse of country life' (composed by James Hart
—in quintets with lines of varying lengths, rhyming abba)
in which the city and court are spoken of as having more
attractive features than the naked fields 'which with nothing
but thoughts the genius affrights'.

Then, there are a few drinking-songs, notable
among which is "I'll drink off my bottle each night for my
share, But as for a mistress I'll never take care"—a true
tippling-song well in tune with seventeenth century orgies.

Towards the close of the book there are,
besides some common pastoral dialogues, a few pastoral elegies
in which the dead are represented as pious and honest swains;
one of the elegies is upon Pelham Humphreys beginning
"Did you not hear the hideous groan", set by William Gregory—
(this elegy is by Th. Flatman—see Prof. Saintsbury's Caroline
Poets. Vol. 3. P. 334); Another same elegy beginning "As on his
Death-bed gaping Strephon lay" is upon Earl of Rochester
set by Dr. John Blow; it is in decasyllabic couplet; it shows
the dying shepherd expressing his desire to be remembered
after death, and counselling his friends not to prize worldly
glories—here are the last words he spoke:
The last words he spoke:

Believe me shepherds, for I tell you true,
Those pleasures which from virtuous deeds we have
create the sweetest slumbers in the grave.

(12)

The Fourth Book of Choice Ayres and Songs .... to sing to the
theorbo-lute or basse-viol...being most of the newest ayres and
songs sung at court, and at the public theatres....composed by
several gentlemen of His Majesty's music, and others...London.
Printed by A. Godbid and J. Playford, junior, and are sold by
John Playford, at his shop near the Temple Church; and by J.
Carr, at his shop at the Middle-Temple Gate. 1683....containing
77 pieces.

The composers are Wm. Turner, Charles Taylor,
Francis Facer, Dr. Blow, Mr. Abel, Wm. Gregory, Capt. Packe, Dr.
Rogers, H. Purcell, Mr. Mic. Lannier, Isaac Blackwell, The Tudway,
Mr. Banister.

This book is a rich collection of poems—some
written in them measure of 3, 6, or 8, etc.; some in couplets
of octosyllables, decasyllables, or fourteeners; some in
stanzas showing irregular line-lengths and peculiar rhyme-
schemes. One noticeable feature of the love-plaints is the

Fatalism shown by the love-sick swains, lines like the
following meet us in a song beginning "She who my poor

heart possesses"...composed by H. Purcell:

You whose skill in love is greater,
Say what charms compels my Fate;
Say what makes me love her better,
Whom I fear I ought to hate.

— again, in a song beginning "You I love by all that's true",
composed by Ch. Taylor, printed by H. Ault in his ed.of '17th
century Lyrics' as an anon. piece under the title of 'To
Silvia'. PP. 414-15):

Love's not a thing of choice, but Fate,
That makes me love, that makes you hate
Sylvia then do what you will,
Bane or cure, torment or kill.

Fatalism is shown also in a pastoral dialogue (on page 58)
in which Daphne and Aminta censure Fate and her whims and
drown their sorrow by music:

Some of the amatory poems show a rich diction and
diction and an emotional intensity, especially surprising as they come from unknown authors; the characters are shepherd lads and shepherdesses, but they express ideas too high for their conception, and it seems we hear idealistic lovers recite passionate verses. As illustrations we may take

(1) Why does the morn in blushes rise
Tell me a God of Day?
Clarioun, Oh! Clarion's eyes,
Outshine the brightest rays.

If anchorite-like, full twenty years
On Earth's cold bed I'd lain,
And won'd the gods with fasting and pray'rs,
Celestial crowns to gain;
Yet after all, could you but love,
No more would I pursue
The endless search of joys above,
But find out Heavn in you. (composed by Dr. Blow)

(2) When Sterphon found his passion vain

See how the blood springs from each vein,
The sad effects of your disdain;
Can't thou behold this purple flood,
And not shed tears when I shed blood?
How, now at last more kind appear,
Grim Death I do not, do not fear;
But oh! your charms I can not bear.
(composed by H. Purcell)

(3) the soliloquy of a love-sick swain who with his Phillis would retire into an alcove and drink the cup of life to its dregs:

Where whilst I enfold the soft dear in my arms,
I wallow in joy, till dissolved by the charms
Of her soft melting kisses, I gasp for fresh breath,
Each minute reviving to dye a new death.
Thus in unparallel'd Raptures of bliss
We count the swift minutes of troublesome life,
'Till Nature retire, and puts out Love's fire,
And Age puts an end to our amorous strife.

Next may be noted an instance of a bedlam-song (by H. Purcell) sung by a frenzied girl, called Bess, which is not altogether a Tom-a-bedlam leading to no end. Bess shows some method in her madness; she has lost her shepherd, can hope for no cure, thinks the world is mad, and wishes to die; the next moment we see her in another sphere busy philosophising:

"For Love's grown a bubble, a shadow, a name,
Which fools do admire, and wise men endure," she concludes
Chap. VII. Song-books (1658-1700) Reviewed.

She concludes saying that she is free from the law and in her thoughts as great as a king.

This volume closes with 'Hero's Complaint to Leander' (a long poem in continuous couplets of decasyllables with occasional interspersion of fourteeners) in which Hero is shown, like the taper that guided her lover across the waters, 'burning and dying in her languishing desires'; it gives a description of the sudden storm enraging the seas and blowing out the signal-lamp, and finally of the image Hero sees of Leander, her 'soul's joy' which makes her cry:

"When"

"Wo's me! 'tis he! drowned by th'impetuous flood."

"O dismal hour!"

"Curst be these seas, these shears, this light, this Tower!"

"In spite of Fates, dear Love! to thee I come."

"Leander's bosom shall be Hero's Tomb."

The Fifth Book of Choice Ayres and Songs. ... London, Printed by John Playford Junior, and are sold by John Playford, at his shop near the Temple Church, and by John Carr, at his shop at the Middle Temple Gate, 1684; containing 57 Ayres and Songs, sung at court and at the public theatres. The composers named are Robert King, Tho. Farmer, Capt. Pack, J. Hart, Mr. Richburn Sen. Damasens, Francis Forger, Richard Troone, Tho. John Rossey, Tho. Kingsley, Pelham Humphrey.

The songs in the present collection are in quatrains of 4x4, 6, 6, or in fourteeners couplets, or in decasyllabic couplets, or in sixains (each of a quatrain and a couplet of heptasyllables or octosyllables), or in 10-line stanzas, each formed of a quatrain and a sixain in continuous couplets.

There are two songs in this book particularly mentioned as belonging to contemporary plays, in which the simple emotions of love-sick swains find an expression almost artless and ingenuous - they are:

(1) Where would coy Aminta run,
Chap VII. Song-books (1652-1700) Reviewed.

(i) Where would coy Aminta run,
From a despairing lovers story?
When her eyes have conquered won,
Why should her ear refuse the glory?
Shall a slave, whom racks constrain
Be forbidden to complain?
Let her scorn me, let her fly me,
Let her mock her love deny me;
Be ye shall my heart yield to despair
Or my tongue cease to tell my care,
Much to love, and much to pray,
Is the way to heaven's only way.

(taken from the play called 'A Valentinian' revived after the Restoration)

(ii) Ah Jenny gin your eyes do kill,
You'll let me tell my pain;
Gud faith I lov'd against my will,
Yet wad not break my chain:
Ize once was call'd a bony lad,
'Till that fair face of yours
Betray'd the freedom once I had
And all my blither hours;

(a song with a Scotch melody, by Mrs. Behn, in the City Heiress, 1682.)

In the conceited style is the song which presents Strephon lying at Sylvia's feet and complaining of her cruelty; a quatrain following will prove the quaintness in the utterance of the love-sick swain:

Tears lose their virtue, when addrest,
To thaw her frozen heart,
Tears drop'd on Sylvia's icy breast,
To chrysal strait convert.

Here we have some songs which, as dissuasives against marriage, contain aspersions against woman, like writers the same... (composed by Th. Kingsley in 4 stbs. each a sestain of 2 tripods.)

As illustrations we may take the following extracts:

(i) On Marriage:
He that is resolv'd to wed,
And be by th' rose by woman led,
Let him consider well ere he be sped;
For that lead instrument, a wife,
If that she be inclin'd to strive,
Will find a man shrill musick all his life.
(composed by Th. Kingsley in 4 stbs. each a sixain of 2 tripels.)
Chap. VII. Song-books (1652-1700) Reviewed.

(i) A wife I do hate
For either she is false,
Or she is jealous
... ... etc.
(words by Wycherley...composed by P.Humphreys—appears also in the Drolleries).

(ii) "Like a dog with a bottle ty'd to his tail"
in this song a married man is further likened
to a vermin or a thief;—appears also in the Drolleries. This song is by Th.Flatman. (See Prof.
Saintsbury's Caroline Poets, Vol. III. P. 342.)

Towards the close of the volume occurs a pastoral elegy
on the death of a lovely boy who is mentioned in many
different names of endearment, and whose loss, as the loss of
one whom every swain did love and of one who was cheerful
when every swain was sad, is deeply mourned.

(14)
The Theatre of Music, or A Choice collection of the newest
and best songs sung at the court and public theatres...com-
posed by the most ingenious wits of the age, and set to music
by the greatest masters in that science. The First Book.
London, Printed by J.Playford, for R.Playford and R.J., and are
to be sold near the Temple Church, and at the Middle Temple
Gate, 1685... containing 53 pieces... also symphonies and
retermas in 3 parts to several of the songs for the violin
and flutes besides theorbo—bass to each song for the theorbo
or bass—viol.

This volume is dedicated to Dr. John Blow, master
of the children, and one of the organists of H.M.'s Chapel-
Royal:

The songs in the present collection show these
different arrangements: The common measure, octosyllabic
couplet, quatrains of octosyllables or of decahyllables,
sixains each of a quatrains and a couplet of decahyllables,
or sixains each of two triplets.

The songs beginning

(1) "I never saw a face 'till now,
That could my passion move"
(3.2. Cowley's song "I never yet could see that face
Which had no dart for me"
A. Grosart's ed. of Cowley's works, Vol. I. P. 125, 1881)
Chap. VII. Song-books (1652-1706) Reviewed.

and (ii) "See how Corina lies, Kindly calling with her eyes, In the tender moment prove her; Shepherd! why so dull a lover?"

(both composed by Capt. Pack) are said to be in The Disappointment or The Mother in Fashion, a contemporary play. Two other songs beginning respectively "The can resist my Celia's charms?" and "Ah! poor Clilda! I never boast" (both composed by Wm. Gregory) are said to be sung in the play of the Duke and No Duke. By Wm. Turner is composed a song, in common measure, beginning "Bright was the morning, and cool the air; severe was all the sky"; the opening words remind one of Dryden's "Calm was the evening", but the theme treated in it is different - it is the mourning of a lover upon the loss of his lady-love at sea - a show of fine madness brought on perhaps by bereavement; he finds Heaven and Nature smile, but turning to himself a sad contrast; he thinks the waves curled and decked their heads as though proud of what they bore; he thinks, too, an enthusiastic reception was given her by the sea-nymphs and all Nature was beautified by her presence.

We may also read another song (beginning "My heart, whenever you appear") in this book, composed by Henry Purcell, in which the despairing lover resorts to a new argument of appeal. He says he stands trembling for the doom from his lady because she is poor, having but one heart to bestow, although a thousand hearts there be to adore her.

Lastly, mention may be made of a drinking-song beginning "A curse on all cares" (composed by Jh. Taylor), consisting of 3 stanzas, each ending in a chorus which serves as the refrain:

"For we will be dull, and heavy no more, Since wine does increase, and there's claret good store"
Chap. VII. Song-books (1658-1700) Reviewed.

(15)

The Second Book of The Theater of Music...London, Printed by J.P. for Henry Playford, and sold by Henry Playford near the Temple Church, and John Carr at the Middle Temple Gate. 1685...containing 36 pieces.

The composers named are H.Purcell, R.King, P.Forcer, J.Goodwin, Th.Tudway, Henry Hall:

The songs in the present collection show these arrangements: Quatrains of 3, 6, etc, or of 11, 8, etc.; octo-syllabic or hendecasyllabic couplets arranged in sixains or 8-line stanzas; sixains, each of double alexandrine triplets; Nothing of much interest strikes us in this book. Three pieces may be mentioned in which young maids are invited to dalliance; they are

(i) "Tune your lute and raise your voice" (in quatrains) - printed in other song-books also composed by R.King:

(ii) A Dialogue in the Play of Sir Courtly Nice

beginning  "Oh, be kind, my dear, be kind! Whilst our love's and we are young."

(iii) "Phillis, be gentler, I advise, Make up for time misspent"...composed by Thomas Tudway.

The interest of the book, however, rests in a piece of verse-satire cast in the form of a dialogue (P.47., with the name of Henry Hall printed at the bottom) between Oliver Cromwell and Sharon; it has an epic grandeur of style and the Greek element of a chorus at the end, sung by three Furies. The bitter feelings of the cavaliers towards Cromwell find expression through the eternal ferryman who has all the license of speech. Cromwell is shown in hell surrounded by flames and serpents and raging up to attack Elysium upon hearing that Charles, beloved both of God and man, is there placed as a martyr.
Chap. VII. Song-books (1652–1700) Reviewed.

(16)

The Third Book of The Theater of Music, 1685...the composers mentioned are Richard Brown, S. Akeroyde, H. Purcell, Mr. Hart, James Hawkins, Mr. Snow.... (dated 1686 by N. Ault)

This volume contains 40 pieces of which three mentioned below are printed also in the other collections of the century:
(i) William Strode's "I saw fair Cloris walk alone"...here set by H. Purcell;
(ii) "Tell me what a thing is love"—complaining that gods in wanton pleasures live but men get scorn for love...set by James Hawkins.
J. F. Francis Beaumont's first song to The Captaine—"Tell me dearest what is love?"
(iii) "While Orpheus in a heavy strain"—in which we are told how the trees were moved by his doleful accents...set by George Hart.
J. F. Strode's "When Orpheus sweetly did complain."

There are three other songs which are said to have been sung in contemporary plays:
(i) "liberty's the soul of living" (in the Commonwealth of Women), treating of woman's freedom from the subjection of men; and it shows the tendency to reduce the number of rhymes; even as many as four lines are rhymed together; it ends in a chorus in which is contained the spirit of the song: "Then since we are doom'd to be chast,
And loving is counted a crime;
And do what we can,
Not to think of a man,
But make the best use of our prime."
(ii) "Whilst you court a vintner for such nasty liquor" (in the Devil of A Wife).
(iii) "Let the vain spark consume his store" (in the Devil of A Wife) consists of 4 sixains, each of 8, 8, 6, 8, 8, 6, rhyming aab ccb; in this song the poet, while eulogising a tender wife, recommends to
Chap. VII. Song-books (1652-1700) Reviewed.

recommended to young men that they may 'keep whores as perfumes they wear'.

Besides these, we may notice one song (set by R. Brown... in three sixains, each of 8, 8, 6, 8, 8, 8, rhyming aab ccb) beginning "When first I pass'd the happy night", in which there is the expression of a longing for reunion with the beloved; it is remarkable for its lucid style and emotional appeal. A few lines as specimens follow:

Ah! nothing can express how sweet,
'Twas with my lips with thine to meet!
And none can tell the pain
Which I poor lover must endure!
Unless thou wilt compleat my cure,
And give thyself again.

(17)

The Fourth and the Last Book of The Theater of Music, 1687. London. Printed by B. Motte for M. Playford, at his shop near the Temple Church. The composers named are J. Reading, Mr. Snow, Th. Farmer, James Hart, John Rossey, J. Aylworth, H. Purcell, Mr. Gore, Mr. Courtiville, George Hart, Thos. Hawney, S. Akroyde, Senior Baptist, John Blow, J. Jackson, M. Lock:

The reasons for acceptability of the volume adduced by M. Playford in his address to all lovers and understanders of music are

(i) that some songs and dialogues in it are composed by Dr. John Blow and Henry Purcell,

(ii) that two new songs, long since out of print, are published in it, namely

"Go perjur'd man", set by Dr. Blow

and

the dialogue beginning "When Death shall part us from our kids", sung (by Andrew Marvell) - here set by Matthew Locke.

This is a collection of 53 pieces of which three are by Cowley, two by George Etherege, and one each by Colonel Salisbury, Mr. Snow, Mr. Blow, Mr. Cusley, and Mr. Oldham (these names appear signed with the songs).

There is a piece of idyl in this book, instances of which we met with in the earlier song-books.
song-books — to quote some lines from the piece beginning

"How sweet is the air, and refreshing;"
Sometimes in a grove, as delighting,
We sit by our sweetings in bow'rs;
Mince Roundelay's to 'em reciting,
Whilst making us Garlands of Flow'rs;
As loving as Turtles we pass the soft hours,
No shepherd is sullen, nor shepherdesse bow'rs.

Among the bacchanals may be mentioned
Cowley's "Fill, fill the bowl with Rosy wine" (see Grosart's ed. of Cowley's works, vol.1.P.148)
Oldham's "Fill me a bowl, a mighty bowl"
Snow's "Some wine boys, fill it up"

It may be incidentally mentioned here that Charles Cotton is also credited with an anaacreontic beginning "Fill a bowl of lusty wine"—see Johnson's English Poets, Vol.6.P.713.

Well worth our consideration are three pieces, each treating of the power of love, contributed by (i) Cowley, (ii) Etherege, and (iii) Mr. Cowley:

(i) Words quoted from Cowley's song:
I little thought, thou ingrateful sin!
When first I let thee in.

What cursed weed's this Love! But one grain
And the whole field it will overgrow;
Straight will it shame up, and devour,
Each wholesome herb, and beauteous flow'r! Nay, unless something I do,
'Twill kill I fear, my very Laurel too. (P.64)


On page 54 occurs another song by Cowley where he says that the strings to his song yield to nothing but love although he desires to sing of kings and heroes.—see Grosart's ed., Vol.1.P.146.

(ii) Words quoted from Etherege's song:
Cease, anxious world, your fruitless pain;
To grasp forbidden store;
Your study'd labour will prove vain,
Your Alchemy unblest:
Whilst seeds of far more precious ore,
Are ripen'd in my breast:
My breast, the forge of happier love,
Where my Lucinda lies;
And the rich stock does so improve,
As she her art employs:

††† ††† ††† †††
In love let's lay out all our days,
How can we e're be poor?
When ev'ry blessing that we use,
Begets a thousand more?  (P. 60)

Another song by Etheredge (on page 69) begins
"In some kind Dream upon her slumbers steal
And to Lucinda, all I beg, reveal"
- an exquisite piece of lyric that
presents a love-appeal 'in music made' to 'strike all
repulses mute'.

-see P 385 f.ed., of Etheredge's works, by
A. V. Verity, 1688:

(iii) Ousley's words form a song (in octosyllabic couplet)
in Madam Behn's Last New play, sung by by Mr. Bowman,
here set by Dr. John Blow. The song beginning "Go
perjured man, and let them excerase" (intermexit it
opens as follows:
"O Love, that stronger art than wine,
Pleasing delusion, witchery divine;"

-this song is printed by Norman Ault in his
'17th century Lyrics' PP. 426-27, as taken from
A. Behn's The Lucky chance, 1687. (And H. Playford's
The Theatre of Music, IV, 1687).

The song beginning "Go perjured man" (in decasyllabic
couplet) of which there is a notice in the prefatory address,
conveys a kind of imprecation for false lovers; it presents
a somewhat bizarre idea, and is marked by an energy of
expression; the woman beguiled desires that her last remains
in the urn, wind-blow'd, may strike her false lover blind when
he would come to laugh at her religious dust and ask
'where's now the colour, form, and trust of woman's beauty'.

Chap. VII.  Song-books (1652-1700) Reviewed.
The Banquet of Musick, First Book, or A Collection of the newest and best songs sung at court, and at public theatres...with a Thorough-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord or Organ,...Composed by several of the best masters...the words are by the ingenious wits of the age,...Licensed, Nov. 19, 1687. Rob. Midgley. Printed by H. Jones, for Henry Playford at his shop near the Temple Church. 1688.

This book contains 26 pieces, mostly common love-plaints, arranged in quatrains of 3, 6, 8, 6, or in octosyllabic quatrains cast in the form of dialogue. Two songs in the present collection, both in decasyllabic couplet, are of some consequence; one of them beginning "How pleasant is this flowery plain and grove?" is in praise of shepherd's life, and contains such poetical lines as

Oft to the silent groves he doth retreat,
Whose shades defend him from the scorching heat:
In these recesses unconnected he lies,
Whilst through the boughs the whispering zephyre flies,
And the woods choristers on ev'ry Tree,
Lull him asleep, with their sweet harmony.

The other song (set by Daniel Purcell) presents a gloomy picture of the world where fortune's fools alone are in request, since truth and virtue have flown away; this is, however, preceded by a beautiful description of the stillness of the night, disturbed only by 'Philameon,' pouring out her 'sad despair.' Thus the song opens:

"'Twas night, and all the village wrap'd in sleep,
When grief hush'd, and sorrow could not weep;
E'en proud ambition too in quiet lay,
And peaceful Rest did all the world survey:"

The second Book of The Banquet of Musick. 1688. Among the composers are H. Purcell, Mr. Snow, John Rossey.

This is a collection of 33 pieces (including 2 Italian songs and one dialogue) among which occur short pieces set by Henry Purcell. Most of the songs in this book show the tone and temper of the contents of the earlier
earlier madrigal-books. We may take the following extracts as illustrations:

(i) "... ... ... ....
Long have I been unregarded
Sighs and tears still unrewarded
If this does with you agree,
Truth, good madam, 'twent with me."
(set by Henry Purcell)

(ii) "... ... ... ....
On beds of roses we would lye,
Soft gentle streams murmur by;
Cupid's graces round us play,
Stood, kissed, Time away:
Angels then might wond'ring view,
And envy's, see what we would do." (set by now)
-the final couplet is used as refrain.

It may be noted in passing that there is one song in this collection which presents the familiar conceit of the consuming power of a woman's eyes; it consists of two sixains, arranged in octosyllabic couplets; the opening words are

"Lucinda, close or vail those eyes,
Where thousand Loves in Ambush lyes;"

This song suggests a comparison with Th. Stanley's 'The Relapse' beginning, "Oh, turn away those cruel eyes,
The stars of my undoing!"
(Prof. Saintsbury's Caroline Poets, Vol. 3, P. 146)
or more readily with Wm. Strode's

"Keeps on your maske, and hide your eye/For with beholding you I dye"
(Dobell's ed. of Strode's works, 1907, 3, 5-4.)

(20)
The Third Book of the Banquet of Musick, 1699, containing 22 pieces (including one catch and one dialogue), mostly arranged in 3-line stanzas, each formed of alternately rhyming lines of octosyllables, or of continuous octosyllabic couplets. They do not present anything novel or interesting to note:

(21)
The fourth Book of the Banquet of Musick, 1690, contains 13 pieces, including one catch. Two good lyrics in this book
Chap. VII. **Song-books (1652-1700) Reviewed.**

book are "No more Cleansing, glance no more" (consisting of two 7-line stanzas, each arranged in lines of 8, 6, 8, 6, 10, 10, rhyming ab aab cc) and "Evang, I must let you know" (consisting of two 8-line stanzas, each arranged in 2 quatrains of 8, 6, etc); in the latter piece the shepherd tells his nymph that beauty without heart is not the thing he cares for—a theme also to be found in the song-books of the first quarter of the century.

The concluding piece beginning

"Nay, Lesbia, never ask me this
How many kisses will suffice?" (set by Daniel Henstridge) is by Mr. Oldham (signed); it gives the picture of a person stark mad with love, displaying his emotions to a ridiculous excess. Notice how he soliloquises on the question of the measure of kisses that might satisfy him:

Think how what drops the ocean store,
With all the sands that makes its shore;
Think what spangles deck the skies,
When Heaven looks with all its eyes;
Or think how many Atoms came
To compose this, this mighty frame.

This recalls to mind Alexander Brome's lines (from 'Courtship') — P. 349, Johnson's Eng. Poets, Vol. 6.)

My Lesbia, let us live and love,
Let crabbed age talk what it will;

.....   ....  ....  ........
Kiss me a thousand times,

.....   ....  ....  ........
Some, a third thousand.....

.....   ....  ....  ........
Thus we'll love and then we'll live,
While our posting minutes fly,
We'll have no time to vex or grieve,
But kiss and unkind till we die.  

(22)

In the following year (1691) was published the Fifth Book of the Banquet of Musicke, a collection of 20 pieces, including one catch and one dialogue.

It is of interest to find here a song by Herbert, entitled 'The Fair Lover and his Black Mistress',

---

I. After Cavellius.
Chap. VII. Song-books (1652-1700 Reviewed).

'The Fair Lover and his Black Mistress' which shows some measure of fancy and wit. Here follow three quatrains of the song as composed:

O Nigrocella! don't despise
A lover's trembling flame;
Passion kindled by your eyes,
You can not justly blame

Unhappy me! had you been fair,
You had been kinder sure!
Were I as black as Leda's hair,
You should not thus endure.

Come Nigrocella! tell the truth,
Who's the Alexis of your soul?
You burn for some fair scorning youth,
Take heed you burn not to a coal!

(23)

The Sixth Book of the Banquet of Musick was published in 1692. The composers named are Robert Bradley, Barrinoole, John Gilbert, Ralph Courtiville, H. Purcell, Mr. Montfort, The Tillet:

This is a collection of 23 short pieces, including one Scotch song, and two humorous catches - one in derision of the frivolities of women, and the other in praise of 'snuff'. Three songs (here set by H. Purcell) are from 'The Wives Excuse' (words quoted below), and two, both in octosyllabic quatrains, one beginning "Great love once made Love like a Bull", set by Montfort, and the other beginning "Bonny lad, prithee lay thy pipe down", set by The Tillet, which shows a lover in sorrow, for his Peggy is wedded to another, are from 'Marriage Hater Matched'. This book closes with a

I. (i) Ingrateful love! thus ev'ry hour
To punish me by her disdain;
You tyrannize to show your pow'r,
And she to triumph in my pain.

(ii) Hang this whining away of wooing,
Loving was design'd a sport;
Sighing, talking, without doing,
Makes a silly idle court.

(iii) Corinna, I excuse thy face,
The erring line which Nature drew;
When I reflect, that ev'ry grace
Thy mind adorns, is just and true;

To punish me by her disdain;
You tyrannize to show your pow'r,
And she to triumph in my pain.

Hang this whining away of wooing,
Loving was design'd a sport;
Sighing, talking, without doing,
Makes a silly idle court.

Corinna, I excuse thy face,
The erring line which Nature drew;
When I reflect, that ev'ry grace
Thy mind adorns, is just and true;
closes with a song that presents an idyllic picture of life that an epicure lives underneath the myrtleshade and in the midst of roses, 'drinking away the heat and troubles of the day'. This song (beginning "Underneath this myrtleshade") is a rendering of the fourth ode of Anacreon by Cowley - given on P.85. Johnson's English Poets. Vol. VII. - also on P.148. Grosart's ed. of Cowley's works. 1881. }
Special Note:
A passing reference may be made to the following collections:

(1) 'Songs and Fancies To several Musical Parts. Both apt for voices and viols'...second ed., enlarged. J. Forbes, 1666. (The first ed., 1652, apparently not extant). The third edition, dated 1662, printed in Aberdeen, has been examined by me. A copy is in the Public Library in Edinburgh. It contains 'some Italian songs' (which are only composed by Giacomo Castoldi Da Cararaggio) and (some) seven New English Ayres, all in three parts, viz Two Trebles and a Bass.

Among the Italian songs occur "Were thou fairer then thou art" (also given in Wit's Interpreter, 1655, P. 102, 1671, P. 209); Edmund Waller's "Phillis why should we delay, Pleasures shorter than the day"; "Stay, stay, o stay, that heart I vow 'tis mine"; "Two Ayres". Among the 'New English Ayres' occur "From far Levinian shore", "Gather your Rose-buds", "I wish no more that thou should'st love me", "Here's a health unto his Majesty" (with a fa, la, la), and "Now we are met, let's marry, marry be". Among other songs are to be found H. Wotton's "You meaner Beauties" with the second part by Marquis / Montrose, beginning "You minor beauties of the night"; "Sweet Kate, of Late"; "Now is the month of Maying" (composed by Thos. Morley—In his 1593 set). In most other songs (besides some devotional lyrics which are full of echoes of 'Lord, my God, Receive me home to thee') we hear the dolorous complaint of the disdained lover which bears a note of calm resignation. This annex will be evident from the following extracts;
from the following extracts:

(i) "How should my feebler body sure
The double doleur that I endure:
What remedy shall I find?
But patience suppose I miss
That should be mine."  (signed Alexander Scott)

(ii) Even Death, behold I breathe
My breath procures my pain;
Since there is no remedy
Some patience perforce.  (signed Montgomery)

(iii) Like us the Lark within the Marleons foot,
With piteous voice doth chirk her yealding lay;
Even do I, since is no other bout,
Rendering my song unto your will obey.

(iv) Though your strangeness frets my heart,
Yet must I not complain:
You persuade me it's but Art,
Which secret love must fill.
If another you affect,
It's but a toy to avoid suspect;
Is this fair excusing?
O no, o no, o no, o no,
o no, no, no, no,
All is abusing.

When another holds your hand,
You'll swear I hold your heart;
I am nearer yet than they,
Hid in your bosom, as you say:
Is this fair excusing
... etc.  (In Smith's Musica Antiqua from a MS of James I's time in his possession.)

(2) 'A New Collection of (poems) and songs written by several persons'...collected by John Bulsteel. 1674. The volume called 'Melpomene: or The Muses Delight' is a re-issue of the 'New Collection' with a new title-page. It is not a song-book proper; it is a miscellaneous
Chap. VII.

Song-books (1652-1700)

It is a miscellaneous collection of poems and songs. This book contains a beautiful lyric, possessed of anaecentic ardour; it is quoted below:

'Fading Beauty'
Take Time, my dear, ere Time takes wing,
Beauty knows no second spring,
Marble pillars, tombs of brass,
Time breaks down, much more this glass;
Then ere that tyrant Time bespeak it,
Let's drink healths in't first, then break it.
At twenty-five in women's eyes
Beauty does fade, at thirty dies.

Here may be included the names of a few more collections, notably

'New Court Songs and Poems' published by R.V. 1672,
(many pieces in it appearing also in Westminster Drolery of the same year); and 'A Perfect collection of the several a slightly songs now in made mode', 1675, which appeared with different titles again in the same year (as 'A Perfect collection of all the songs now in mode, with additions'), and subsequently as 'A New collection of the choicest songs. Now in Esteem.' in 1676, and as 'The Last and best edition of New songs' in 1677. Apparently, these cannot present surprisingly new materials for us.
Chap. VIII. The Catch-books (1652-1740) Reviewed.

(1)

Catch That Catch Can .... mainly a collection of bacchanalian chants and glee's for 3 or 4 voices, published by John Hilton in 1651 - reissued in 1652, 1659, and 1673 .... dedicated to Mr. Robert Coleman, a true lover of music. Hilton speaks of music as 'the earthly solace of man's soul', and in his address to the readers says, "Only my wishes are that they who are true catchers indeed, may catch them for their delight".

This volume contains one hundred catches and rounds, and forty-two sacred hymns and canons. The names given at the bottom of the songs (probably of composers) are those of Hilton, William Webb, John Cobb, Edmund Feltham, Henry Lawes, John Jenkins, Thomas Brewer, William Ellis:

Some of the songs in this book appear also in the 'Antidote Against Melancholy' 1661, which forms part of the small quartos among the documents known as King's Pamphlets preserved in the British Museum. Again, a few of them are printed in Walsh's Catch Club (c. 1705). Several enlarged editions of catches and glee's, together with dialogues, ballads, and ayres were issued as 'The Musical Companion' or 'The Pleasant Musical Companion' between years 1667-1740.

The following are among the songs common to 'Catch That Catch Can', 'Antidote Against Melancholy', and 'Merry Drollery' :

1. "Now I am married, Sir John"
2. "O the wily, wily fox"
3. "She that will eat her breakfast in her bed."
4. "If any so wise is, that sack he despises" (by Wm Child)

The three songs mentioned below are common to Merry Drollery and Catch That Catch Can:

1. "Now that the spring hath fill'd our veins".
2. "She that will eat her breakfast in her bed."
3. "Have you observed the wench in the street?"
The songs that follow are common to *Antidote Against Melancholy* and *Catch That Catch Can*:

1. "Come, come away, to the Tavern" (In Suckling's tragedy 'The Sad One', Act iv. Sc. 4)
2. "There was an old man at Walton's Cross" (In Richard Brome's 'The Jovial Crew. Act ii. 1641). 
3. "Come, let us cast dice, who shall drink" 
4. "Never let a man take heavily" 
5. "Let's cast away care, and merrily sing" 
6. "Hang sorrow, and cast away care" - seems to be a variant of "Come, lay by your care, and hang up your sorrow" by Shadwell in his 'The Miser' Act iii which is printed by Sandys in his Percy Soc. ed. of 'Festive Songs', Vol. 23. PP. 90-91.
7. "My Lady and her maid, upon a merry pin" 
8. "Wilt thou lend me thy mare" 
9. "Good Symon, how comes it" 
10. "What are we met? come"

(2)

The *Musical Companion* or Catch That Catch Can, containing catches and rounds, and four voices... to which is now added a second book, containing dialogues, glees, ayres, and ballads, etc., some for 2, 3, 4 voices. Printed by Wm. Jodbid for J. Playford, London. 1667.


This volume, issued in two parts, contains 143 rounds and catches, 3 dialogues for 2 voices, 11 glees for 2 and 3 voices, 43 ayres for 3 voices, and 10 ayres and songs for 4 voices. Nearly all pieces in Hilton's Catch That Catch Can are reprinted here; among the new songs in the first part may be mentioned

(1) "Jog on, jog on the footpath way" (well-known for
Chap. VIII. Catch-books (1652-1740)

(well-known for Antiochus's singing it in Winter's Tale)

(11) "'Tis Amarillis walking all alone
In her garden making mean for her Coridon"

and (iii) the fisherman's catch "Man's life is but vain";

In the second part of dialogues, glee, ballads and ayres

we have the familiar pieces -

(i) "Come, my Daphne, come away"  
(ii) "He that's a Tinker, a Tinker will be"  
(iii) "From the fair Lavinian shore"  
(iv) "Where the bee sucks there suck I"  
(v) "Gather your rose-buds"  
(vi) "In the merry month of May"  
(vii) "The glories of our blood and state"  
(viii) "The thirsty earth drinks up the rain"

The Musical Companion in two Books, was published in 1672.  
first book contains catches and rounds for 3 voices,  
second book dialogues, glee, ayres, and songs for 2, 3, 4, voices  
... collected by J. Playford etc... Printed by W. Godbid for J.P.

The second book has a separate title-page. In this edition the composers named are Jenkins, R. Johnson, J. Goodgrome, 
J. Banister, G. Holmes, Morley, B. Rogers, Campion, B. Gibbons, 
Dearing, R. Fleckno and B. Wallington.

Another edition of the Musical Companion was issued in 1673 which differs from 1672 edition in having two additional leaves after page 112.

Among the 23 pieces added to the section on glee

and ayres for 2 voices are

i. "Cast your caps and cares away" (From the Beggar's Bush by F. Beaumont—see Johnson’s English Poets, Vol. 6, p. 195.)

ii. "Sachus, Iacchus fill our brains"

iii. "Now that the spring has fill'd our veins  
With kind and active fire"  
(this piece occurs twice in this book on p. 1 and on p. 32.)

iv. "Now in the month of Maying  
Each with bonny lass upon the greeny grass"  
(Uses the fa-la refrain)

To the section on glee and songs for 3 voices as many as
as many as 27 pieces are added among which occur

i."I saw fair Chloris walk alone" (by Wm. Strode)
ii. "Keep on your veil and hide your face"
   a.J. Strode's "keeps on your maske, and
   hide your eyns"
iii. "Dear, throw your flat't'ring glass away"
   (by H. Reynolds. Also in 1669 ed.
   of Ayres and Dialogues).
iv."Let the bells ring" (from the Spanish Curate, by
   Fletcher, Act III. Sc. 2—sung by the Parishioners
   on their reconciliation with the Curate, who
   had threatened to leave them on account of
   their poverty—printed by Sandys in his Percy
   Soc. edition of Festive Songs, Vol. 23. P. 33.)

Catch That Catch Can or the Second Part of the Musical
Companion (said to be a collection of new catches, songs and
Gles, never printed before). Printed by J.P. (the junior)
for J.P. 1685.

The composers named are H. Alridge, H. Purcell, J. Blow,
J. Lenton, W. Turner, H. Wise, J. Jackson, T. Tudway, H. Frost, H. Locke,
J. Hilton, J. Playford, W. Pizing, R. Smith, J. Rossey, F. Forster,
J. Moss, J. Lawes, J. Reading, S. Ives.

In the address to all lovers of music J. Playford
states that he gives to this volume the title of 'The Second
Part of the Musical Companion' because its contents are
similar in character to those of his Musical Companion.

This is a collection of 70 catches and songs for
2, 3, and 4 voices, some being coarse and vulgar in taste. We
have here among others Shadwell's "Come, lay by your cares",
two humorous songs— one treating of a scolding wife (No. 34
"My wife has a tongue"), and another of friskiness in love
(No. 55, "How happy a thing were a wedding")—and a cavalier
catch with sarcastic allusions to republican activities of
the period (No. 36, "How England's great council's assembled"
); wherefrom take these lines:

To make laws for all English-born freemen;
Since 'tis dangerous to prate of matters of
State,
Let's handle our wine and our women.
Chap. VII. Catch-books (1652-1740)

The Second Book of the Pleasant Musical Companion: a collection of catches, songs, and glee for 2 and 3 voices.

London: Printed for J.P. near the Temple Church, or at his house over against the Blue-Ball in Arundel Street. 1686.

One small impression of the book was published in 1684.

The composers named are Hise. Purcell, Jackson, Blow, Wm. Turner, J. Reading, J. Denton, Barth. Isaac, R. Browne, Matthew Locke, P. Parleloe.

The volume in the British Museum is a presentation copy from John Playford with his autograph on the title, to one of the contributors to this book, John Jackson, whose autograph signature is at the end of the Cambridge catch; this copy contains at the end the new additional sheet to the catch-book which is scarce.

There was a reprint of this edition in the following year, identical with the present in every respect except the date on the title, which is altered from 1686 to 1687; the edition is printed from the same type as this, without the slightest change.

This book contains 92 pieces, mostly humorous catches with occasional touches of ribaldry. The following are among the familiar pieces repeated in several other collections:

1. "My wife has a tongue"
2. "How happy a thing were a wedding"
3. "Had she not care enough of the old man"
4. "What a woman that's buxom, a Dotard does wed. "Tis madness to think she'll be true to his bed."
5. "The delights of the bottle and the charms of good wine"
6. "Sir Eglandeur, that valiant knight" (said to be printed here for the first time, intended for 3 voices)
7. "The bedlam-song "Forth from the darksome cell"
8. "The ballad of sucking's expedition to Scotland - 1639. -- "Sir John got him an ambling mag"
9. "I keep my horse, I keep my whore"- appearing here as "The Banditte song" (said to be sung in the play of Henry the Fourth) - but this is, as is well known, sung by Latrunculo in the Widow, Act. iii. Sc. i. - see Bullen's ed. of the works of Thomas Middleton, 1885, Vol. 5, P. 168f. The comedy of 'The Widow' is by Jonson, Fletcher, and Middleton.
The occasion for the Cambridge catch, it may be noted, is upon a small piece of plate at the Rose Tavern in Cambridge, being made in the form of a milk-maid, holding two drinking-cups, the pail on her head and her tail below, commonly called 'The Milk-maid'd Boul'. The words are quoted below:

Here's a health to the milk-maid Boys,  
A pox of these toys,  
Are made of paint and false tyres;  
Here's a wench for our use, whose friendly juice  
gives warmth to our blood, but no fires.

Chorus for 3 voices:  
Turn her up boy,  
If her tail chance to heat, and to fool ye,  
'Tis but turning her up Boy,  
She has that on her Head that will cool ye.

The new additional sheet to the catch-book contains 5 catches of which two are for four voices, and three for three voices - their subject being that there is no solid joy but in jolly full bowls, a truth not known to the lover, the ambitious, and the miser, who are the colossal fools of the world. A good poetical piece among them (set by H. Purcell) presents before us a thorough-going epicurean, a case-free tippler; it shows irregular syllabic distribution and a peculiar rhyme-scheme, namely that the even lines rhyme at the end, while the uneven ones rhyme internally and not at the end:

The Macedon youth left behind him this truth,  
That nothing was done with much thinking;  
He drunk, and he fought, and he got what he fought,  
And the world was his own by fair drinking  
He washed his great soul in a plentiful Boul,  
He cast away trouble and sorrow;  
His mind did not run of what was to be done,  
For he thought of today, not tomorrow.

The 1686 edition is the second edition of the volume, dated 1701, is in the British Museum, dedicated to Hugh Bonfoy Esqr. It is a collection of 82 catches. Many pieces from 1686 edition...
Chap. VIII. Catch-books (1652-1740)

edition are reprinted here; the catches are for 3 and 4 voices; it is stated on the title-page that this book was published chiefly for the encouragement of the musical societies which would be speedily set up in all the chief cities and towns in England. It was printed in London by William Pearson, for Henry Playford, at his shop in the Temple Church, or at his house over-against the Blue-Ball in Arundel Street in the Strand. The following names of composers occur in this volume: J. Blow, H. Purcell, M. Wise, T. Tudway, J. Boolees, J. Wilson, J. Rossey, Gillie, J. Gilbert, J. Lenton, J. Reading, B. Isaac, J. Jackson, R. Brown and S. Akroyd.

Out of this catch-book we may take the following piece as a typical example of its contents (especially of the new additions); it consists of six lines, the first four lines being monorhymed:

I'll tell my mother my Jenny cries,
And then a poor languishing lover dies;
But ye-faith I believe the gipsy lies,
For all she is so grave and wise;
She longs to be tickl'd,
Oh! she longs to be tickl'd. (set by Dr. Blow).

Five more editions of the book appeared during the 18th century - successively in 1702, 1707, 1720, 1726, and 1740:
A Crown Garland of Golden Roses. (consisting of ballads and songs). Gathered out of England’s Royall Garden. Being the Lives and strange fortunes of many great Personages of this land, set forth in many pleasant new songs and sonnets never before imprinted. By Richard Johnson (Author of "The Seven Champions of Christendom") at London. Printed by G. Eld for John Wright, and are to be sold at his shop at Christ Church Gate, 1612. It passed through no less than six editions during the seventeenth century — being issued in 1631; 1659 and 1662 for W. Gilbert; 1690 for W. W. and 1692 for W. Thackeray; (and probably others are still extant). To these editions new ballads were from time to time added, many of which are by Thomas Deloney. Mr. Wm. Chappell brought out his edition of the Crown Garland for the Percy Society in 1842. In the introduction he writes: "R. Johnson the compiler, and in all probability the author was a ballad and prose-romance writer of some note at the end of the sixteenth century. This is reprinted from the first known edition viz that of 1612, a copy of which is deposited in the Bodleian Library. It was frequently reprinted, each time receiving new additions. The greater portion of the ballads are historical, and from very early times down to the end of the seventeenth century, the common people knew history chiefly from ballads. Aubrey mentions that his nurse could repeat the history of England, from the conquest down to the time of Charles I, in ballads."

One peculiarity is that each poem appears with the tune to which it should be sung.

Poems of historical interest. The Crown Garland opens with 'A Princely Song made of the Red Rose and the White' which describes how the Civil War was brought to a close and the two rival houses of York and Lancaster were royally united by the marriage of Henry VII, the Lancastrian, with the Princess Elizabeth, daughter of Edward IV, the Yorkist. It presents also
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presents also a royal genealogy right down to King James I, who descended from Margaret, the eldest daughter of Henry VII and "Great Scotland's queen." Then towards the close it describes how Henry VII's queen died at childbirth and Henry remained a widower.

'A mournful ditty of the death of Fair Rosamond, king Henry the second's concubine (by Th. Deloney—In Strange Histories, 1607—reprinted by the Percy Society)—written in the ballad-style, relates how king Henry parts from Rosamond while proceeding to France to quell the rebellion raised by his son, leaving kinsman Thomas in charge of her protection; and how queen Eleanor comes to Woodstock, gets knight Thomas killed, compels Rosamond to drink poison despite her complete surrender to Her Majesty's mercy. Let me quote two passages from the poem, one of which describes the physical charm of Rosamond while alive, the other when dead. It seems that these lines on the beauty of her cheeks are written in anticipation of the wits of the seventeenth century:

"The blood within her crystal cheeks,
Did such a colour drive;
As though the lily and the rose
For mastership did strive."

Here again are the lines upon her death:
"And when that death through every limb
Had done her greatest spite
Her chiefest feet did plain confess
She was a glorious wight."

These lines suggest a comparison with William Cartwright's lines "Yet death's not deadly in thy face
Death in these looks it selfe hath grace" (From the ode in the Lady Errant. Act. iii. Sc. 4)

The ballad upon the Duchess of Suffolk's calamity (also printed in 'Strange Histories') narrates vividly how the Duchess during the persecutions in the reign of Queen Mary, left London with her husband, a child, and a nurse, disguised as beggars, and went over to Germany; how on the
how on the continent attacked by robbers, they lost the nurse; overtaken by rains and storm ran about for shelter getting none because the people, not understanding their speech, left only coins with them; how then they reached a church-porch where the Duke came to blows with the drunken sexton who wanted to drive them away, were brought before the Governor, and their identity recognised the Governor and his officers welcomed the new-come guests with 'reverence great and princely cheer'.

A song (in decasyllabic couplet) describes the lamentable fall of the great Duchess of Gloucester, the wife of Duke Humphrey. The Duke was murdered in sleep, and the Duchess practised witchcraft in punishing the murderers; her accomplices were punished and she was robbed of all her possessions. The belief in the supernatural agencies performing miracles is noticeable in these lines:

"We slept by day, and walkt by midnight hours
The time the spells have force and greatest powers...
Red streaming blood fell down my azur'd veins;
To make characters in round circled (strains);
With dead men's skulls, by brimstone burned quite,
To raise the dreadful shadows of the night."

The Duchess did penance in London streets barefooted with a wax candle in her hand, and lived in exile in the Isle of Man, where full nineteen years she in sorrow spent; at times she remembered her former joys, recalled her grief for the tragic death of her husband; her utterances are touched with pathetic emotion:

"My melody of musick's silver sound,
Are snakes and adders hissing on the ground.

The loss of Greenwich towers did grieve me sore,
But death of my dear Love ten thousand more;
Yea, all the joys once in my bower and hall,
Are darts of grief to wound me now withal."

But the distich "My beauteous cheeks, where Cupid dane'd and play'd,
Are wrinkled grow, and quite with grief decay'd;
records an unnatural expression of grief, and here one is
one is inclined to find fault with the poet; yet, it seems to me that the poet can be excused on the ground that nineteen years of exile brought the Duchess to the verge of madness.

The ballad upon Ill-May-Day in the time of king Henry VIII (also to be found in Chappell’s Collection of Old Ballads, and Evans’s Coll.) relates how Queen Katherine begged the lives of two thousand London ‘Prentices who killed a lot of Spaniards (settled in the city through the favour of the queen) – the prentices who in future rendered good service to the king in his wars with France (at the siege of Tours, also at Boulogne).

An Excellent Song made of the successors of King Edward the fourth (also in Chappell’s Coll and in Evans’s coll.) records the treacherous conduct of Richard, Duke of Gloucester who conspired with the Duke of Buckingham, got his two nephews (the minor sons left by King Edward) murdered by hired assassins, and usurped the throne after getting rid of Buckingham; the ballad continues the story of the usurper being killed upon his horse by Earl Richmond who then was crowned King as Henry VII, and of the successors of Henry VII, namely Queen Mary and her persecutions, Queen Elizabeth and her glorious deeds, and last of all, James, ‘likewise of Henry’s race’:

The Ballad of upon the Battle of Agincourt (also in the colls. of Chappell and Evans) relates the grand victory of the English over the French in 1415 and concludes with a prayer that a similar victory may attend King Henry V in future.

Amatory Poems. ‘The Lamentable Song’ of the Lord Wigmore, Governor of Warwick Castle, and the Fayr Maid of Dunsmore’ (a narrative poem in octosyllabic quatrains, with the basic measure as iambic) gives a warning to all maids to have care how they yield to the wanton delights of young gallants.
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The poet first presents a pretty scene in which we see fair Isabel sitting all alone (and Lord Wigmore, too, sees the fair virgin with longing eyes) amidst a meadow green, and then by a river come to spend away some evening hours; thinking not to be espied she lays by her clothes, unties the tresses of her hair, and washes herself 'in secret wise'. The beauty of her bare body is described with a naïvete characteristic of Wordsworth:

And as the flakes of winter's snow
That lie unmelted on the plaines,
So white her body was in show;
Like silver springs did run her vaines.

Then follows the complaint of fair Isabel for the loss of her honour at the end whereof she slays herself; some of the verses which record her complaint are a paraphrase of a portion of the third book of Job; I quote two stanzas below as specimens:

O that the womb had been my grave,
O that I had perished in my birth!
O that some day may darkness have
Wherein I first drew vital breath.
The night wherein I was conceived
Let be accurst with mournful eyes!
Let twinkling stars from skies be reav'd,
And clouds of darkness thereon rise!

'The Song of a Beggar and a King' (appears without a tune set to it - arranged in ten stanzas, each of 12 lines, in the ballad measure) records the story of an African prince called Sophetua who develops a passion for a beggar-woman; Sophetua is known as a person who does not care for woman-kind; so he struggles in his bed like a Troilus, but ultimately decides to marry her; one day he throws a bag full of gold among the beggars, but the beggar-woman is the last to come near the bag; then the king gives her a gold chain and calls her his queen:

"Thus, hand in hand, along they walke
Unto the king's place:
The king with courteous, comely talke,
This beggar doth embrace."
This song has an added interest for us because of Shakespeare's alluding to it in his Romeo and Juliet (Act ii sc.i) where Mercutio says "Young Adam Cupid he that shot so trim, when king Cophetua loved the beggar-maid", and in the second part of Henry iv. Act.v.Sc.3, where Falstaff says to Pistoll "O base Assyrian knight, what is thy news? Let king Cophetua know the truth thereof."

Ben Jonson also alludes to this song in his comedy of 'Everyman in his Humour', and William D'Avenant in 'The Wits':

'A Courtly New Song of the Princely Wooing of the fair maid of London by king Edward' (also appears in Bagford Coll and Oxenbury Coll, vol.i.p.58) shows the king as one given to lasciviousness, and taking undue advantage of his kingly position in victimising every woman who appears attractive to him.

There is an interesting poem (in octosyllabic couplet, with occasional short syllables in the lines) in which a maid, making complaint for lack of a lover, says:

"Babish blushing hinders all
Who would to modesty be thrall?"

We may next notice a pastoral piece on Coridon and Phillida, loosely called a sonnet, which presents varied rhyme-schemes in the stanzas; the device of the echo, as in England's Helicon, is employed here, which adds a measure to the harmony of the verse, as also a point to the shepherd's expression of love:

Here are threads, my true love, fine as silke,
To knit thee, to knit thee,
A pair of stockings white as milke,
Here are reeds, my true love, fine and neat,
To make thee, to make thee,
A bonnet to withstand the heate.

The poem closes in an interesting manner - Coridon and Phillida hiding themselves behind a beech-tree as Phillida's mother passes by. This pastoral is followed by Coridon's complaint for the absence of Phillida, during which he lays m
Chap. IX. (A)

lays by his pipe of oaten reeds and sighing sits and does tears shed; and this complaint is followed by 'Phillida's kind Reply' where the artless grace of the pastoral is spoiled by making a shepherd-girl allude to Cressida, Æneas, and Penelope.

Elegies. In the elegy upon Queen Anne (died at Hampton Court, March, 1613-19) the poet, assuming the character of an ignorant servant bewailing the loss of his Royal mistress, advances the pathetic touches in such simple words as

There is no joy
But in annoy
Then who can comfort me? ... and closes with the comforting thought that 'Yet after-days
Shall sound her praise.'

There is another elegy (in ballad measure, represented sometimes in two lines, sometimes in three) in which a shepherd sorrows for the death of his beloved son. No philosophy can satisfy him, and there is an intensely human touch in his expression of grief:

"Since his divine
Parts with you shine
Too bright for us below,
And earth's sad breast
Entombs the rest,
Yet mine is all the woe."
IX. Miscellanies of the seventeenth Century.

IX. (B) The Wit-collections:

Two forms of wit: It is easy to distinguish two forms of wit working in the wit-volumes, viz poetic wit and sportive wit, or better to say, gambolling wit. By reason of the presence of the latter form of wit, these volumes partake of the character of the drolleries; yet because of the predominating influence of the former kind, as can be noticed in a few among the miscellanies, some fourteen volumes are named 'Witwick' 'Wit-collections' and taken up as a separate series.

The aim of the wit-collections: The desire for recreation is deep-rooted in the human mind. No man can perpetually remain serious. A period of time passed in a serious mood is necessarily followed by an interval of relaxation. But what might have been the actual circumstances that favoured the publication of so many volumes under the heading of 'Wit'?

From Thomas Bright's Treatise of Melancholy, 1586, we learn that a sort of boredom had come upon scholars from overstudy, which was sought to be remedied by indulging systematically in fancies and ingenious conceits. Also Burton's Anatomy of Melancholy, 1621, bears testimony to the passion for field-sports among the people and the 'passion for field-light literature among the monks'. The wit-collections, there is no doubt, originated from the idea of providing medicine for the melancholy. This idea was pursued with a zeal throughout the 17th century, and Tom D'Urfey's 'Pills to Purge Melancholy', 1719, is the monumental book, illustrating the pursuance of such an idea. Apart from the thought of recreation, there was also the idea of restoring the wit that was supposed to have been lost. This is evident from the title of 'Wit Restored', 1658. Perhaps the wits of the period, sorely
The aim of the wit-collections; sorely affected by Puritanical excesses, saw the end of the great traditions of the Tavern clubs of the days of Shakespeare and Ben Jonson; this idea of loss gave rise to the counterbalancing idea of preserving several choice pieces of poetry, composed by the best wits that were in the universities of Oxford and Cambridge, before their dissolution (see Parnassus Biceps, 1656, - the quaint epistle prefixed by Abraham Wright to the 'Ingenious Reader').

We should also take into account the spirit of enterprise, or the surplus energy, which actuated men like Abraham Wright, K. Philomusus (I suspect that Philomusus is a pen-name), Edward Phillips, William Leake and others, to undertake the publication of works, calculated to teach people the art of wooing and complimenting. Abraham Wright was in Holy Orders, but fascinated, as he was, by the weird sensuousness of Donne, he could not let Donnish things perish; so he brought out Parnassus Biceps, comprising the works, mostly of the wits of the school of Donne, K. Philomusus (of whom little is known beyond his association with the editing of collections of poems, gay and vivacious, such as 'The Marrow of Complements', or 'The Academy of Complements'), interested in things frivolous and humorous, opposed to the pietists for the 'varnish to their clandestine venery', was eager to prepare ladies and gentlemen for the fashionable world, so as to enable them to accommodate their courtly practice with gentile ceremonies, supplement all amorous high expressions, and forms of speaking or writing of letters most in fashion'. Many volumes, it should be added, were issued during the 17th century, in which a small collection of poems would appear interspersed among prose tracts on subjects as
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A. Wright, Philomusus and others.

subjects as diverse as the Interpretation of Dreams, Art of Love and wooing, Rhetorick, Palmistry, Physiognomy, etc.

Edward Phillips, nephew of John Milton, published the most interesting volume of the Mysteries of Love and Eloquence, 1658; it 

smacks of licentiousness and offers a curious commentary, to borrow the words of Sidney Lee, on the strict training to which his uncle had subjected him in youth." William Leake, the editor of Le Prince d'Amour, 1660, regretted the mingling of gall and venom with 'the ink of these last twenty years', and so wished for the return of the blessed days when elaborate entertainments were held in honour of the 'Prince of Love' and excellent poems were written by wits of eminence to celebrate those occasions.

Among other editors may be mentioned H. Bold, the infamous collector of all gross and licentious poems (see Dictionary of National Biography, vol. V. pp. 316-17), and John Cetgrave, the well-known compiler of 'The English Treasury of Literature and Language' and 'The Wit's Interpreter' (Sæ Dict. of Nat. Biography. Vol. XII. pp. 284-385).

Probable suggestions for the title of the Wit-volumes.

Among the wit-collections the first in order of publication is the volume of Wit's Recreations, 1640. Long before this date appeared in English the famous book of Lyly with the title of 'The Anatomy of Wit', 1578. Euphuism was abandoned about 1590, evidently being replaced by Sidney's Arcadianism. But from the pens of the 15th- and-16th century scholars, as is well known, issued also Latin facetiae, almost similar in character to the collections of 'Exempla'.
Chap. IX. (B)

Probable suggestions for the title of the wit-volumes:

'Exempla'. Early in the 16th century an interest in the Romance of the Latin chronicles and German legends was betrayed in England, Wynkyn de Worde having published a translation of Gesta Romanorum (1510-15). But this was soon followed by an interest in wit, ribaldry and satire, as shown in the Jest-books (see 'The Literature of Roguery' by F.W. Chandler, 1907), which may be regarded as the rightful descendants of mediaeval fabliaux and the Eastern tales. The title of John Taylor's jest-book 'Wit and Mirth' fashioned into clinches, bulls, quirks, yerkes, quips and jerkes which appeared in 1629, perhaps served as a suggestion for exactly similar, as well as nearly similar, titles of the miscellanies that were being issued ceaselessly from the press all through the century. Curiously enough, William D'Avenant brought out a comedy in 1633, entitled 'The Wits'; Fletcher a comedy, called 'Witt without money' in 1639; and Beaumont and Fletcher a merry comedy of intrigue, called 'Witt At Aeveral Weapons' in 1647. It seems that the word 'wit' on the title-page proved to be an additional attraction for a book in print, during the closing decades of the 16th century and throughout the succeeding century. It may be noted in passing that Hazlitt printed in his 'Remains of Popular Poetry', P. 63 f., a tract, called 'The Chapman of Penworth of wit' which was in the library of Captain Cox in 1575; we also know of John Heywood's quasidramatic dialogue on 'Wit and Folly' (see Fairholt's Percy Soc. edition, Vol. XX.); of a rare chap-book, called 'Wit's Academy', or 'Six Penworth for a Peny' ('being Ben Jonson's last Arrow to all citizens wives and London dames, shot from his famous poetical quiver, to the general view of the courteous Reader, laid open by way of question and answer,
Chap. IX. (B) Probable suggestions for the title of the wit-volumes:

answer, and interlarded with sundry choice conceits upon the Times, very Pleasant and delightful'—Printed, London, R. Wood, 1656; of two books by John Davies of Hereford, called 'Wittes Pilgrimage' (c. 1610) and 'Wittes Bedlam', 1617 ("Malone, Brydges and others have quoted from this volume; but no copy can at present be traced"—Dict. of Nat. Biography, Vol. XIV, P. 140); and of a book by Sopley, called 'Wit's Fits and Fancies', 1614 (see Censusa Literaria, 1815, by Sir Egerton Brydges, Vol. 2, PP. 126 f.)

Influence of the Books of Jests and Riddles:

The Jests-books, too, like the Wit-books, were designed to provide mirth. They declined in importance after the first quarter of the 17th century, although chap-book editions of jest-books continued into the 19th century. Side by side with the Jests-books appeared also the Books of Riddles. And, indeed, in some of the miscellanies, notably in Wit's Recreations or in Wit's Interpreter, we find a conglomeration of facetiae, riddles and fancies. Both these types of books—of jests and riddles—must have had the effect of imparting a mental training, rather a unique form of mental alertness, which, in turn, assuredly had a determining influence upon the later Elizabethan and Jacobean traders in wit and conceit.

The influence of the Jest-book wit is seen in Butler when he writes, "A melancholy man is one that keeps the worst company in the world, that is his own."; it is in the general atmosphere of the Drolleries and in some degree in the Wit-volumes.

On the rarity of the Wit-collections. As to their rarity, it may be stated that with the exception of Wit's Recreations (1646, 1655, 1657, 1683), Wit's Interpreter (1655, 1662, 171), Museum
Chap. IX. On the rarity of the wit-collections.

Wit's Recreations (1640-41-45-50-54-56-66-67), Wit's Interpreter (1655 and 1671), Musarum Deliciae (1655 and 1656) and The Mysteries of Love and Eloquence (1658, 1685, and 1699), the other volumes were not printed for the second time during the 17th century, or the succeeding one. The three volumes of Wit's Recreations, Musarum Deliciae, and Wit Restored (1659) were reprinted in 1817. The editor (unnamed) of the 1817 publications writes in the preface that the three books were committed to his care by the publishers who desired a very limited reprint of them for the satisfaction of the curious alone in ancient rarities. The volume of Abraham Wright's Parnassus Biceps (1655-56) was edited by G. Thorn Drury in 1927 when only 370 numbered copies were printed.

Writers identified: Th. Carew; J. Suckling; R. Herrick; Dr. H. Edwards; H. Wotton; B. Jonson; J. Donne; F. Beaumont; J. Hall; H. Reynolds; Wm. Strode; Th. Campion; James Shirley; J. Fletcher; A. Brome; J. Harrington; W. Raleigh; Freeman; Wm. Cartwright; Sir L. Digby; Abraham Wright; Dr. Corbet; Richard Brome; R. Wild; Wm. Browne; Henry King; Owen Feltham; Jasper Mayne; E. L'Estrange; R. Godfrey; Ed. Dalby; Th. Gawen; John Earle (Bishop of Worcester); John Cleveland; Th. Randolph; Sir J. Mennis; Dr. James Smith; H. Bold; T. Stanley; Bishop Still; Wm. Murray of His Majesty's Bed Chamber; Peter Apsley; George Chambers; Richard Barnsby; Steven Locket; M. Locket; Th. Deloney; Wm. Shakespeare; James Howell; R. Baron; J. Milton; Dryden; George Merley (Bishop of Worcester).

Names of the plays from which some of the pieces are drawn:

1. 'Epigones' by Ben Jonson (1609)
2. 'The Widow' by Fletcher, Ben Jonson and Middleton (1616)
3. 'The Lady Errant' by William Cartwright (c. 1640)
4. 'The Cardinal' by James Shirley (1653)
5. 'The Nice Valour' by Fletcher
6. 'An Evening's Love' by Dryden (1668)

Note: In this chapter (at page number mentioned) of 'Chic. Byrdley, Andor Against Malachy, Harry Bocking, and Westminstor Byrdling refer to his editions of J. W. L. Barke.
Chap IX. (0). Wit-collections. Reviewed - Reviewed.

(1)

Wit's Recreations. Selected from the finest fancies of moderne muses (Augmented with Ingenious conceits for the Wittle and Merrie Medecine for the Melancholie) with a thousand outlandish proverbs. Printed by R.H. for Humphrey Blunden, at the castle in Corn-hill, 1640.

This book passed through some eight editions during the 17th century: 1641 augmented; 1645 refined 3rd ed. (mentioned by F.W. Moorman-Cambridge History of English Literature, Vol. 7, P. 77); 1650 refined (mentioned by W.C. Hazlitt, see his ed. of Herrick's Works, Vol. 2, P. 485, 1869); 1654 refined; 1663 refined; 1667 refined, 1683 refined and enlarged (see Sir Egerton Brydges's Censura Literaria, Vol. 3, P. 30);

In the preface to his edition of Herrick's works Wm Hazlitt writes "... in the first and subsequent impressions of Wit's Recreations 1640, etc., are printed a considerable number of pieces by this writer (Herrick), some common to the miscellany mentioned and to Hesperides, others peculiar to the former, yet (if my opinion be correct) unquestionably from the same pen." Professor Courthope writes (History of English Poetry, Vol. 3, P. 255), "In 1640 sixty-two of the poems afterwards included in Hesperides were published in a miscellany called Wit's Recreations." - a list of songs by Herrick which appeared in this book will be appended to the review;

The Reprint of 1817 (which I have examined closely) was made after a collation of four editions 1640-41-54 and 63. The edition of 1817 was printed in London by T. Davies, Whitefriar for Longman, Hurst, Rees, Orme, and Brown, Petermaster-Row.

All the pieces appear anonymous. But some of them are by well-known writers. We have here Thomas Carew's 'Lipps and Eyes' (which is also in Choice Drollery), Sir John Suckling's famous ballad upon 'Wedding', Dr. Henry Edward's
Chap. IX. (G) *Wit-collections* Reviewed.

Edward's "Fetch me Ben Jonson's Scull" (repeated in Antidote Against Melancholy and other collections), Henry Wotton's poem on the Queen of Bohemia, John Hall's 'The Call', etc:

This volume contains 516 pages of which the first 211 pages are occupied with 964 epigrams; the second section consists of 208 epitaphs covering pages 213-274; the third section on Fancies and Fantastics covers pages 276-472; and the fourth and the last section contains 910 'outlandish proverbs' selected by George Herbert:

**The epigrams.** An epigram originally meant an inscription but in course of time it has come to mean any pithy saying in verse or prose. By reason of its very brevity an epigram is frequently in danger of passing into puerile triviality; it will not be difficult to supply instances of epigrams of a trifling character from this collection. Just to quote a few lines from 'A Tobacconist':

"... *...*... *...*...
He is a frugal man indeed
That on a leaf can dine.

*...*... *...*... *...*
That keeps his kitchin in a box,
And roast-meat in a pipe"

Again from 'Pot-Poet':
"Poet and pot differ but in a letter,
Which makes the poet love the pot better."

But the verse-epigrams has long been a convenient medium for the expression of any feeling or thought. It may be a satire, a love-poem, an elegy or a bon-mot set off with rhymes.

In this collection we find four main classes of epigrams:
(i) Some are short encomiums upon the great writers alive or not long dead, (ii) some are quaint, witty expressions in praise of the beauty of the mistress, (iii) some satirise woman's inconstancy, (iv) some show the teutonic tendency to the moral and didactic. It is to be noted also that a few pieces are introduced by Latin titles:
Chap. IX. (c) Wit-collections Reviewed

There are epigrams (in no case a poem of more than six lines written mostly in the decasyllabic couplet) on Sir John Suckling, William Habington, Beaumont and Fletcher; Ben Jonson, Shakespeare, Nash, Hooker, George Wither, Thomas Middleton, Philip Massinger, George Chapman, Ford, Shirley, Heywood, Thomas Goffe, and others. Only four lines are addressed to Shakespeare of which the most significant line is "Shakespeare, we must be silent in thy praise." Again, in four lines the highest praise is expressed for George Chapman on his translation of Homer: "Thou ghost of Homer 'twere no fault to call His the translation, thine the original."... etc.

To George Wither are addressed these witty lines: "Th' hast whipp'd our vices shrewdly, and we may Think on thy scourge untill our dying-day: Th' hast made us both eternall,for our shame Shall never Wyther, whilst thou hast a name."

Among the epigrams of the second class we may select a piece entitled 'On a Charming Beauty' of which the first four lines are: "I'll gaze no more on that bewitched face Since ruin harbours there in every place For my enchanted soul alike she drowns, With calms and tempests of her smiles and frowns."

This piece is by Th. Carew (see Hazlitt's ed. of Carew's works 1870. p. 9 - also Johnson's Eng. Poets. Vol. 5. p. 592).

Under this class we may include Henry Wotton's poem 'On the Queen of Bohemia,' which argues that the queen by her brilliance and sweetness has eclipsed all others of her kind just as the moon does the stars, the rose the violets, Philomel the birds of the wood.

As examples of the third class of epigram we may notice such passages as: "A woman's love is like a Syrian flow'r, That buds, and spreads, and withers in an hour." (from 'On Woman's Love')
Chap. LX. (C) Wit-collections Reviewed.

Go catch that's falling from the skye

* * * * * * * * * * * *

Weigh out an ounce of flame, blow back the wind
And then find faith within womans mind

(evidently a variant of Donne's wellknown poem
given on page 8 in Professor Grierson's ed.of
Donne's Poetical works.)

Epigrams written in the didactic vein are all sharp reminders of death and the futility of human life. Hardly anything could be more gloom-inspiring than the investing of the common things of life with 'death's livery' - things to which men must cling during their breathing hours. Let us read these lines from 'Fatum Supremum'

"All buildings are but monuments of death,
All clothes but winding sheets for our last knell,
All dainty fattings for the worms beneath,
All curious musique, but our passing balm;
Thus death is nobly waited on, for why?
All that we have is but death's livery."

This passage suggests a comparison with George Herbert's 'Mortification' (see A. Grosart's ed. of Herbert's works, 1874, Vol. 1, p. 110):

How soon doth man decay!
When clothes are from a chest of sweets
To swaddle infants, whose young breath
Scarce knows the way,
Those clouts are little winding sheets, Which do consign and send them to Death.

When boys go first to bed,
They step into their voluntarie graves;
... etc.

In another poem man is thought of as a vapour, a mere bubble which may at any moment melt into the thin air. Even if we do not choose to accept such an extravagant notion about man, we cannot help wondering at the sweep of the imagination displayed by the poet. Likening man to a thin piece of cloud the poet says

Now 'tis dispersed by the scorching sunne,
Now frozen up in some cold region.
Chap. IX. (3) Wit-collections. Reviewed.

Here, and then there, it can no resting find,
But lightly flees before each gale of wind:
Each tempest hurry'st it about, each stormes
Hangles, and rends it into a thousand forms:
Till at length tost by night, consum'd by day,
It melts in tears and vanishes away.

Epitaphs. It appears that a class of epitaph-writers had
arisen, who made it their business to give all obituary notices
- not even the extinction of a candle must go unnoticed, not
to speak of the death of a cobbler, or a butler, or a horse, or
a porter. They show wit, rather buffoonery, specially while
writing epitaphs upon ordinary men. Here is an example of an
epitaph on a lock-smith:

A zealous lock-smith dy'd of late,
Who by this time's at heaven gate,
The reason why he will not knock,
Is 'cause he means to pick the lock.

An epitaph on a Dyer begins
"Though death the dyer colour-lesse hath made,
Yet he dies pale, and will not leave his trade;"

Instances of epitaphs with the elegiac note and with short
euomiums upon the dead are also to be found. There are
epitaphs upon Queen Elizabeth, Queen Anne, Edmund Spenser,
Michael Drayton, Beaumont, Ben Jonson, Francis Quarles, Sidney,
Walter Raleigh, Francis Drake, William Shakespeare, Dr. Donne.

A very interesting specimen is the epitaph upon Dr. Donne:

"He that would write an epitaph for thee,
And do it well, must first begin to be
Such as thou wast .........

.....

.....

.....

.....

.....

Who then shall write an epitaph for thee,
He must be dead first; let alone for me."

(This piece is inscribed by Dr. Corbet. See Johnson's English
Poets, Vol. 5. P. 577. - see also Professor Grierson's ed. of
Donne's works, Vol. 1. P. 374.)

Lines on the Tombs in Westminster beginning
"Mortality, behold and fear,
What a change of flesh is here?" (by F. Beaumont, see
Johnson's Eng. Poets, Vol. 5. P. 204) seem to anticipate Gray in
pointing to the truth that Death will not spare the king, his
pomp, his power. The concluding poem of this section is an
Chap. IX. (3) Wit-collections. Reviewed.

is an address to Death in which Death is accused of slaughtering 'rich-souled men', and his power to kill them is thus challenged:

............       but (fond fool) they be
Now crown'd and cloath'd with immortality,
Nor shalt thou kill their names; here we will raise
A monument to them, shall outlast dayes;

The Section of Fancies and Fantastics; contains a number of love-poems in which fantastic notions are introduced and peculiar situations invented. Yet we find rich poetic utterance in them which seem to result from an interesting blend of emotion and witticism. Various stanza-forms are used, and an attempt at sonneteering is also noticed in some instances. Herrick's 'Gather you rose-buds' is here in the company of others of the same species; a few pieces occur in which the rose is sent to the mistress in order to illustrate that 'small is the worth of beauty retir'd' and that all things 'wondrous sweet and fair' share but a small part of time. Again, a lover sends over a stream a drop of his tears to his lady and fancies that she 'strings his tears as pearle', and his fond hope is that when he will have nothing more to send, she will ask no more, (see Hazlitt's ed. of Herrick's works. 1869, Vol. I, p. 48 f.) a poem entitled 'The Teare sent to Her from Stanes'). In another piece we find that a lady weeps and the lover compares her to some stone 'liquid grown' or to a coral 'soft under water, hard above' (see J. Hall's poem, called 'Julia weeping' in Vol. I, Prof. Saintsbury's Caroline Poets, p. 197. - this poem is included by Hazlitt in the Appendix to his ed. of Herrick). Herrick's works. pp. 486-37, as 'To Celia Weeping').

In a sonnet (of three quatrains and a couplet) there is a fanciful suggestion about the sweetly sour thing called 'love':

"..............
Oft seizes men, like massy stupid earth.

Yet
Chap. IX. (C) Wit-collections. Reviewed.

Oft seizes men, like massy stupid earth,
And with the aire, it filleth every place;
which had no midwife, nor I think no birth,
No shrine, no arrows, but a woman's face.
A god he is not, for he hath no power;
A boy he is not, for he hath no birth;
A fiction 'tis not, all will yeeld I trust;

There are two pieces which call up the pastoral atmosphere.

One of them is entitled 'The Call' beginning

"Marina stay
  And run not thus like a young roe away,
No enemy
  Pursues thee (foolish girl) 'tis only I"

Then the lover invites Marina to come and sit by him on the

ground: "Of which of these proud plots thou wouldst repose,
Here mayst thou shame
The rusty violates, with the crimson flame,
Of either cheek;
And primroses white as thy fingers seek;"

In the end he expresses a noble sentiment that his Marina
proves 'that mans nest noble passion is to love'. This poem
has that arresting quality which belongs only to
poetry that is poetry'. The other poem is called 'The Lure'
where the lover entreats Marina to sit with him amidst roses
and their aromatic gusts and knit the flowers into diadems;
then he points out to her how the brook yonder has flowed
back to attest their joy and speaks feelingly of the
refining and elevating power of love that will bind them
together: "Far be it from lust, such wild fire we're
Shall dare to lurk or kindle here;
Diviner flames shall in our fancies roule,
Which not depress
To earthliness,
But elevate the soul."

These two pieces—'The Call' and 'The Lure' are by J. Hall
(see Prof. Saintsbury's Caroline Poets, II, PP. 193-94, where
we read 'Romira' in place of 'Marina'). Professor Saintsbury
does not mention that these poems of John Hall were printed
in Wit's Recreations. Sir Egerton Brydges published a reprint
of J. Hall's poems in 1816; he also makes no mention of Wit's
Recreations.
We may notice two more pieces which exhibit conceits of some interest. The sight of violets in a lady's bosom makes the lover sing a song in which he speaks of the violets as twice blessed because they are born in the warm spring, as thrice blessed because they are now transplanted to a lady's bosom; yet he pities them: so addressing the violets, he says,

"You have but changed, not better'd your estate: What boots it you 'tis have scap'd cold winters breath To find like me, by flames a sudden death?"

A strange discussion about the typical qualities of woman is introduced by summoning the 'Echo' which but repeats what the poet says:

"Tell me once more what is woman? If faire, she's coy in courting, If witty, loose in sporting,

The echo still replied,
But still me thought she lyed." Then the poet gives his own reply: "If faire she's heavenly treasure, If witty, she's all pleasure,

If love'd her heart she spares not, If not belov'd she cares not."

Satire against woman. A few pieces treat of fickleness in woman. I quote below some lines in which ugly aspersions are cast upon womankind: "May I finde a woman kind, And not wavering like the wind: How should I call that love mine, When 'tis his, and his, and thine?"

Or take these lines:

"Find me an end out in a ring, Turn a stream backwards to its spring, Make heaven stand still, make mountains fly And teach a woman constancy."

Drinking-songs. Examples of drinking-songs are few in this collection. Dr. Henry Edward's "Fetch me Ben Jonson's scull" has found a place here together with some other songs in praise of Sack that 'actuates the soul with heavenly fire' and 'creates all Mars, Bacchus, Apollo, virorum' (sic).
Chap. IX. (C) Wit-collections. Reviewed.

Didactic poems: The didactic poems in this collection contain poetic utterances of no mean order, denouncing in the grandeur of verse all delights of the senses. To quote some lines as specimens:

"... * * * * * * * *

(i) Who can that specious nothing heed,  
Which flies exceed?  
Who would his frequent kisses lay  
On painted clay?  
Why would not if eyes affection move  
Young egrets love? (from 'Of Beauty')

This poem is by John Hall—see Caroline Poets 11.P.205.

(ii) "... * * * * * * * *

As he whose quicker eye doth trace  
A false star shot to a market-place,  
Do's run apace,  
Thinking it to catch,  
A gelly up do's snatch. ... etc"
(from 'Farewell to Love')

(iii) "Farewell, ye gilded follies, pleasing troubles  
... * * * * * * * *

I would be great, but yet the sun doth still  
Levell his beams against the rising hill.  
Rich, hated; wise, suspected; scorn'd if poor;  
Great, feared; fair, tempted; high, still envied  
more.

... * * * * * * * *

Divinity shall be my looking-glass,  
Wherein I will adore sweet virtue's face,"
(from 'Farewell to Folly')

— it is given in Professor Grierson's ed. of Donne's poems. Appendix. C.

Unclassified.

Sir John Suckling's ballad upon Wedding is here (also to be found in Antidote Against Melancholy, Merry Brittany Drollery, and other collections) in which assuming the character of a rustic he describes the wedding of R. Boyle, then Lord Broghill, afterwards Earl of Orrery and Lady Margaret Howard; there is in it a grace and elegance which is enhanced by the naïveté of the style.

Then, there is a Litany in which protection is sought against peevish wives, long bills of tailors, such persons as cut purses, women painted, Rome's pardons and bulls, etc; litanies of a similar character are also found in the later collections.
The section on Fancies and Fantasticks closes with an invitation to 'the celestial sacred poems by Henry Vaughan, intitled Silox Scintillans' which points to the fact that the editor or compiler of this volume must have been an admirer of the metaphysical poets of the century.

After this follow the outlandish proverbs (headed 'Jasula Prudentum' among Herbert's works) of which some are wellknown maxims, such as "Man proposes, God disposes", - most others combine witticism with truth, such as

(i) When a dog is drowning, every one offers his drink.
(ii) A woman and a glass are ever in danger.
(iii) The first service a child doth his father is to make him foolish.
(iv) The gowne is his that weares it, and the world his that enjoys it.
(v) A fool may throw a stone into a well, which a hundred wise men can not pull out.
(vi) Words are women, deeds are men.
(vii) The least foolish is wise.

Special note: The following are among the songs by Herrick which appeared in the different editions of Wit's Recreations:

1. 'Cherry-pit' - reprinted in Wit's Recreations, 1663 with variants
2. 'Upon Love' - reprinted in Wit's Recreations, 1663 as 'On Love' with variants.
3. 'The Bag of the Bee' - in W.R. 1663 as 'The Bag of a Bee' with variants.
4. 'The Tear sent to her from Stanes' - in 1650 ed. of W.R. as 'A Tear sent his Mistress'
5. 'Farewell to Sack' - in 1645 ed. of W.R. with variants.
6. 'The Cruell Maid' - in 1650 ed. of W.R.
7. 'His Misery in a Mistress' - in 1650 ed. as 'His Misery'
8. 'A Ring presented to Julia' - in 1650 ed.
9. 'Upon Cubbs' - in 1650 ed. as 'On Cubbs'.
10. 'Upon Bunce' - in 1650 ed. as 'On Bunce'.
11. 'To the Virgins' - in 1663 ed. as 'To make much of Time'.
12. 'Upon Himselpe' - in 1663 ed. as 'On an old Batchelor' with variations.
13. 'To the Rose' - in 1663 ed. as 'On the Rose' with variations.
Chap. IX. (3) Wit-collections.

14. 'Upon Guess' ... in 1650 ed. as 'On Guess'.

15. 'Upon a painted Gentlewoman' ... in 1650 ed. as 'On a painted Madam'.

16. 'Not to Love' ... in 1663 ed. as 'Oounsel not to love' with variants.

17. 'How violets came blew' ... in 1663 ed. with variations.

18. 'Upon a child that dyed' ... in 1650 ed. as 'On a child'.

19. 'Upon Snea' ... in 1650 ed. as 'On Snea'

20. 'Sold, Before Goodness' ... in 1650 ed. as 'A foolish Queerie'

21. 'A short Hymne to Venus' ... in 1663 ed. as 'A Vow to Cupid' with variants.

22. 'Upon a Delaying Lady' ... in 1650 ed. as 'A check to her delay'

23. 'Nothing New' ... in 1650 ed.

24. 'Long and Lazie' ... in 1650 ed.

25. 'The Description of a woman' ... in 1645 ed. with variants.

26. 'To Genone' ... in 1663 ed. as 'The Farewell to Love, and to his Mistresse' with variants.

27. 'Another' (upon himself) ... in 1650 ed. as 'Love and Liberty'

28. 'Change gives content' ... in 1650 ed. as 'Change'

29. 'To Electra' ......... In 1650 ed. as 'To Julia'.

30. 'Upon Umbre' ......... In 1650 ed. as 'On Umbre'.

31. 'To the maides to walke Abroad' ... in 1650 ed. as 'Abroad with the Maids'.

32. 'Upon Lucie' ....... in 1650 ed. as 'On Betty'.

33. 'The Wake' ... in 1650 ed. as 'Alvar and Anthea'.

34. 'The showre of Blessones' ... the last two lines of this piece are printed separately in 1650 edition.

The undermentioned 48 pieces here were printed in 1650 edition:

Upon Wrinkles; Gain and Gettings; Upon Doll; Upon Raspe; Upon Himselfe; Upon Skims; Upon Grow; Jack and Jill; Little and Loud; Upon Lungs; Upon a child; Upon an old man a Residenciarie; Upon Job; Upon Sceles; Ambition; Upon Zealot; Upon Grab; Deniail in women no Disheartening to men. Adversity; Upon Tuck;
Chap. IX. (3) Wit-collections.

Adversity; Upon Trigg; Possessions; Maids Nay's are nothing; Another upon her wedding; No pains, no gains; A Hymn to Baalhous(with variants); Anger; Verses; Upon Bice; Upon Trencherman; Kisses; Upon Punchin; Upon A maide; Beauty; Writing; Satisfaction for sufferings; Another on Love; Upon Lulls; Truth; Upon Ben Jonson; An Hymne to Love; Leven; Upon Boreman; Another on Love; Upon Gut; Upon Ruespe; Sauce for Sorrows; The End of His Works;
The Academy of Complements 1640, 1650:

Wherein ladies, gentlemen, scholars, and strangers, may accommodate their courtly practice with gentle ceremonies, complemental amorous high expressions, and forms of speaking or writing of letters most in fashion.... a work perused, exactly perfected, everywhere corrected and enlarged, and enriched by the author, with additions of many witty poems and pleasant songs... with many similitudes, comparisons, fancies, and devices... the last edition with two tables; the one expounding the most hard English words, the other resolving the most delightfull fictions of the Heathen poets. London. Printed for Humphrey Moseley, at the Prince's Armes in St. Paul's Churchyard, 1650. Another edition is dated 1685.

The collector and editor of the volume is perhaps X. Philomusus whose name is indicated on the body of the copy that is in the British Museum.

The character of this volume is like that of Wit's Recreations or Parnassus Biceps. Its contents are introduced under three main heads: (i) compliments and amorous poems among which occur 35 verse-epistles; (ii) the Court of Venus songs of love and mirth, numbering some 106; and (iii) the fancies and devices. The poems are mostly in Decasyllabic or octosyllabic couplet, or in quatrains of 8, 6, 8, 6; not a few of them, as we shall presently see, meet us in the song-books also. An emotional ardour is noticeable in some of the pieces, although a great many of them are characterised by superficial feeling and extravagant fancy. The interest of this book is connected with the Donnish things that appear on its pages. Donne's poem 'The Indifferent' beginning "I can love both faire and browne" (See Professor Grierson's edition of Donne's works, Vol. I, P. 12) is here printed rather carelessly; then, there is the doubtful aubade "Wherefore peep'st thou, envious day" (ibid, P. 451); another aubade beginning "Lie still, my dear, why dost thou rise? The light that shines comes from thine eyes," printed in this book is not Donne's, but its second stanza is...
second stanza is only a variation of his sunrise-song "Tis true 'tis day"; other examples of Donnish imitation are

(i) "Thou send'st to me a heart was crown'd." (also in Wit's Recreations)
(ii) "Thou send'st to me a heart was sound"
(iii) "This silken wreath that circles in my arm" (thus min)

To these we may add five excellent pieces, containing poetic effusions of what may be called 'finely intellectualised amorous feelings':

(i) (From 'To a Gentlewoman"

Attributed to Carew; Bertram Dobell thinks it might be attributed to Strode; Dobell

In your cheeks two pits do lye, To bury those slain by your eye; That fairly buried I shall be; My grave with Rose and Lilies spread, Methinks 'tis life for to be dead. Come then and kill me with your eye, For if you let me live, I dye.

When I behold your lips again Recover those your eyes have slain With kisses, like that balson pure, Deep wounds so soon as made, can cure;

Thensure one death prevails not, where So many antidotes are near; And your bright eyes do but in vain Kill him whose life you do sustain; That I do no more such deaths survive, Your way's to bury me alive In place unknown, seeing that I Can dying live, and living dye.

(ii) (From 'To a Gentlewoman disfigured by small-pox' )

What though your face with pock-holes spangled be, As though it were disgraft' me thinks I see A heavenly constellation in thy looks, Like unto golden characters in books, Sure they are venus snares, so plac'd like sarks, Men should not know them from so many stars; Each star a guide to lead blind men to sin, Or else so many gins to catch me in. Your beauty was divided thus in sunder, To make so many signs, and every sign my wonder; Thus hath thy beauty so regain'd its light, My heart is double slain, whilst I indite.

(iii) (From 'A Moor to her fair Boy' )

Why lovely Boy, why flyest thou me, That languish in these flames for thee? I'm black, 'tis true, and so is night, And love in doth in dark shades delight;
And love doth in dark shades delight;
May do thou once but close thine eye,
The world will seem as black as I:
Or op't again, and see the shade
Which follows thee where ere thou go,
O who allow'd would not do so!
Let me for ever dwelt so nigh,
And thou shalt need no shade but I.

The fair Boy's Answer:
Black maid, complain not though I flie,
Since Fate forbids antipathy.
Prodigious would that union prove,
Where night and day together move;
And the conjunction of your lips,
Not kisses makes but an eclipse,
Where there is mixed black and white,
Portends more terror than delight;
But if thou wilt my shadow be,
Enjoy thy dearest wish; but see
Thou keep my shadowes property,
That flies away when I come nigh:

Let me quote Professor Saintsbury's remarks on these poems—see his Caroline Poets, PP. 171-72; Vol. III:
"I do not know whether the exact connection between these two poems and Cleveland's 'Fair Nymph scorning a Black boy' has ever been discussed. But if 'Mr. Hen. Rainolds' is Drayton's friend, the verses printed above, must have the priority, for nothing seems to be known of him after 1632; in Rawlinson MS. 1092 fol. 271, there are curious versions of these poems (the first is ascribed to William Strode), inverting the parts 'A Black Boy in love with a fair maid' and 'The Fair Maid's Answer':

(iv) (From 'A Letter to his unkinde Mistresse, that Looks askew on him')

To thee cruel faire, that turn'd thy face away
Of purpose to benight the day
Of my sad eyes, without all rest
Obscured and wounded like my breast.
The torch of the day dares not to shine,
His world's turn'd Aegypt too like mine;
Eclips'd with sorrow, how he pries
To see thy fairer sun arise!

Yet, in any sepulcher of night
Thine eyes shall yield a purer light;
Then turn not thy fair face away,
Thy splendour makes my night a day.

(v) (From a poem headed 'Seeing her face in the water')
Chap. IX. (3) Wit-collections. Reviewed.

(From a poem headed 'Seeing her face in the water')

(you floods) Stand still ye streams, do not deface
That image which you bear;

To crystall then in haste congeal;
Hast thou should'st lose thy blisse;

(Fair) And to thy cruel shame reveal,
How hard, how cool she is.

This poem is by Th. Carew (see Hazlitt's ed. of Carew's poems. 1870. P. 123; also Johnson's English Poets. Vol. 5. P. 123). Professor Courthope's observations on it are interesting: "Here entirely the imagery of ancient chivalry has been set aside in favour of metaphors drawn from classical mythology"... but it furnishes "a not unfavourable specimen of his more ingenious conceits." (History of English Poetry vol. 3. P. 246).

The following are among the songs in this volume, which are repeated in several other collections:

1. "Love is a sore delight, a sugared grief"
2. "Tell me no more whither do stray" - by Carew.
3. "I saw fair Clarinda walk about
When feather'd rain came softly down"
(a variant of Strode's song - included among 'poems attributed to Herrick' by Hazlitt. See his ed. of Herrick's works. Appendix, P. 485.)

4. "Among the fancies tell me this" (by Herrick, given in 1658 ed. of Ayres and Dialogues. See Hazlitt's ed. Vol. I. P. 1372.)
5. "Young and simple though I am" - by Campian (also in Windsor Drollery).
6. "Still to be neat, still to be drest" - by Ben Jonson.
8. "Gather your rose-buds" - by Herrick.
9. "Like Hermit poor in pensive place obscure" (given in 1652 ed. of Select Mus. Ayres and Dialogues. Pt. 1).
10. "Fire, fire, lo here I burn in such desire" (also in Windsor Drollery).
Chap. IX. (3) Wit-collections. Reviewed.

The Marrow of Complements, or a most methodical and accurate form of instructions for all variety of Love-letters, amorous discourses, and complmental entertainments,... fitted for the use of all sorts of persons from the noblemans Palace to the Artisan shop...with many delightful songs, sonnets, odes, and dialogues, etc...never before printed. London. Printed for Humphrey Moseley, and are to be sold at his shop at the Prince Arms in St. Pauls Churchyard, 1655.

An interesting 'Address to the Reader', signed by K. Philomusus, is prefixed to this volume, which well indicates the frivolous, humorous, and jocose character of a great majority of its contents. It has, writes Philomusus, assuredly its editor (if although Philomusus may be a pen-name), "varietie of fancie and sublimity of sense... I know that he sport with his Cattamite) will cast a frowning countenance upon these amorous pieces. Diogenes will be dogged, Jato censorious and Curio currish; but this only a varnish to their clandestine venery." By the title of the book he wants his readers to understand that it comprises the sum and substance of all books of this nature, 'hitherto divulged in a methodical, concise and accurate form'; he further states that harsh censures were passed upon his former publications.

This book consists of facetious fancies, jovial songs, verse-epistles, and complimental interlocutions; there are many epistles in prose interspersed among them. The themes treated are: The praise of country life; the description of the limbs of woman, and in one case of Venus; the gallant's address to a maiden, calling upon her to shake off coyness and make use of her youth and beauty; (e.g. "Maid's they are grown so coy of late" - D'Urfey printed this song in his Pills To Purge Melancholy, 1700. II. F. 93, as 'The Silly Maid' ); another disuassives against marriage or Wantonness in love. (as
another such song, urging a damsel to abandon "cold virginity" and advising her to practise the gesture of a nun when her youth was over, occurs in this book in the form of a letter to a beauteous mistress; it is signed T.W.; it consists of 16 lines in octosyllabic couplet; the opening words are "Though that no god may thee deserve Yet for thy own sake whom I serve/"; dissuasives against marriage or wantonness in love (e.g. 1. The poem called 'The Elegant Amazon'—in quatrains—beginning "Hang up those dull and envious fools", in which a termagant declares that the proper virtue of woman is to range—probably by Ben Jonson in his 'Underwoods'—see Johnson's Eng. Poets, vol. 15, p. 464.

ii. "Why should man be only ty'd To a foolish female thing"—by J. Beaumont, Johnson's Eng. Poets, vol. 6, p. 783; and the vanity of worldly pleasures (e.g. Fletcher's "Hence all you vain delights"—repeated in several collections).

Well worthy of our consideration are the two songs which turn upon the amours of a lustful youth, of which one is in the form of a dialogue (in sixains each of a quatrains and a couplet of decasyllables) between Alarane (i.e. a lustful youth) and Modesta (i.e. a chaste maid), and the other a lyric piece, rich in song-quality and redolent of Elizabethan flavour; the full text of the latter and select verses from the former are quoted below:

1. Her dainty palm I gently prest
   And with her lip I play'd;
   My cheek upon her panting breast
   And on her neck I laid;
   And yet we had no sense of wanton lust,
   Nor did we then mistrust.

   With pleasant toil we breathless grew,
   And kiss'd in warmer blood;
   Upon her lips the honey-dew
   Like drops on roses stood;
   And on those flowers play'd I the busy bee,
   Whose sweets were such to me.

   But kissing and embracing we
   So long together lay,
   Her touches all inflamed me
   And I began to stray;
   My hands presumed too far, they were too bold,
   My tongue unwisely told.

   (printed by Mr. Bullen in Speculum Amantis, 1839, p. 45).
Chap. IX. (3) Wit-collections. Reviewed

Adonais:

11. "...... **** ...... **** ......  
The moon betimes repayreth to thine eye,  
And ask's what weather Heaven shall have that day,  
In vain the clouds combine to damp the skie,  
If thou thy beames with freedome dost display;  
If thou but low'rst in vain the foolish aire  
Forseth her self to smile, and to Locke faire.

As from Arabia, winds this way doe hie,  
From thy faire mouth they snatch their balmy breath  
Into their own, and as they forward fli
With gallant odours they perfume their path,  
The world admires, whence such rich blasts should fly.

But none the sweet original know but I  
......  ......  ......  ......  ......  
Let those be chast who can no love invite,  
'twere sin in thee, who art made for delight."

Modesta:

"...... **** ...... **** ......  
The Act would make me seem so black, that thou  
Who now both lov'st me, and admir'st me so,  
For meer deiformity wouldst'never know  
Me more, but scorn'd and hated let me go,  
So would I do my selfe and never stay,  
Knew I how from myself to run away."

Wit's Interpreter, The English Parnassus, or A Sure Guide to those Admiraible accomplishments that complete our English gentry, in the most acceptable qualifications of discourse, or writing.

In this book the whole mystery of pleasant witchcrafts of eloquence and love are made easy in the following subjects: 1. The Art of Reasoning. 2. Theatre of Courtship. 3. The labyrinth of fancies. 4. Apollo and Orpheus. 5. Description of beauty. 6. The Muses Elizium, several poetical fictions.

7. Cardinal Richelieu's key to his manner of writing of letters by Cyprus.

This book was printed by John Cotgrave on May 7, 1655, in London, for N. Brooke at the Angel in Cornhill. A third ed. is dated 1671; the second edition cannot be traced.

350 poetical pieces are in this book, collected under the heading 'Apollo and Orpheus'. Among the writers are A. Brome, J. Harrington, W. Raleigh, J. Donne, Fletcher, H. Wotton, Wm. Cartwright, Wm. Strode, Th. Carew.
This is a motley collection of poems which are divisible into

(1) lamatory pieces of which some are in the lightsome mood, some in the idealistic vein, and some show passionate intensity in the conceited style;

(ii) epigrams; (iii) epitaphs; (iv) reflective pieces;

(v) drinking-songs; (vi) pastoral dialogues (occurring only three, each ending, as usual, in a chorus);

(vii) poems of historical interest; and (viii) nonsense-poems:

Under class (1) we have

(a) Donne's poem called 'A Fever' under the title of 'A Song' (unsigned) beginning "O Doe not die! for I shall hate All women so when thou art dead."

(b) a mixture of two spondees, under the title of 'Two, loath to depart' beginning "Lye still, my dear, why dost thou rise?", having for its second stanza the first of Donne's song which begins "'Tis true, 'tis day" - this poem appears twice in this book on P. 14, and P. 25, also given in Academy of compliments, P. 194.

(c) the poem on A Gentlewoman's Black Hair and her eyes, beginning "If shadows be a picture's excellence"

- see Professor Grierson's ed. of Donne's works, P. 460, vol. 1).

(d) the poem called 'To His Mistress on her hair' (consisting of six stanzas, each arranged in a quatrain of 8, 6, 8, 6 and an octosyllabic couplet) from which may be taken this stanza as a specimen:

Chains whose each slender twine is blest
With power to hold eyes,
Chains which united might arrest
The hasty destinies,
Yet they that bear them heaviest charg'd
Doe not desire to be enlarg'd.
(e) the poem entitled 'To his mistress in absence' consisting of 33 lines in octosyllabic couplet—the 29th line standing unrhymed which pictures a condition wherein the souls of the two lovers shall sit together and kiss, waiting for that consummate moment when their body and soul shall meet. An extract follows:

"... ***... ***... ***... ***...
Though I am parted, yet my mind
That's more myself still stays behind,
I breathe in you, you keep my heart;
'Twas but a carcass that did part,
***... ***... ***... ***...
Yet let our boundless spirit meet,
And in love's sphere each other greet."

This poem is by Th. Carew—see Hazlitt's ed. P. 27.

(f) the poem headed 'Parting from his weeping mistress' (in decasyllabic couplet, showing a mixture of iambics and trochees) from which follows this extract:

"Farewell, dear sweet, yet ere I goe, once more
Let me be sportive on that corall shore,
Where crystal waves from thy Carulian eye
Flow, animus to drown thy spicery;
There let me suck that nectar that must keep
My nodding soul from her eternal sleep."

(g) a song by Walter Raleigh (signed) in which the lover detects in himself symptoms of faithlessness in love and the rise of jealousy, but drives them out of his mind.

The song is in three sestains, each of a quatrain and a couplet of decasyllables. A extract follows:

"Calling to mind my eyes went long about,
To cause my heart for to forsake my breast;

***... ***... ***... ***...
I found myselfe the cause of all my smart,
And told myselfe to you was true,
I lov'd myselfe in you because my self lov'd you."

(h) 'On his Mistress's eyes' (of 2 stanzas, each of two triplets of 3,3,4,3,3,4, and an octosyllabic couplet) from which the following stanza may be taken as an illustration:

"Astrologers whose optickes prie
In airy secrets, see stars file,
The reason why
No grim philosopher could tell,
Chap. IX. (C) Wit-collections. Reviewed.

No grim philosopher could tell,
Nor are find out for those that fell
A place to dwell;
Till I did this night discover
Where two of the brightest hover."

(i) 'Upon his mistresse letting fall a Diamond' which bears such lines as

" 'Tis a star you see lie there,
Fell from her eye its proper sphere

No certain, 'tis some common stone,
By her eye made a diamond."

(ii) A song upon 'One falling in love with his sister' (consisting of seven quintets, each formed of an octosyllabic triplet and a couplet of 10, 6); the following may be taken as its characteristic lines:

"The fruitful branches of the vine,
With kind embraces re-intwine,
As I could with thy arms and mine,
And there is no reasoning amongst them,
So are branch's of one stem"

This song and another on 'One coming to bed to him' on P. 73. (arranged in quartets of heptasyllables) contain direct sensuous suggestions.

(ii) Among the epigrams occur

(a) 'On a Watch lost in a tavern'—which is also given Westminster Drollery, p. 70. It consists of 3 lines (in the decasyllabic couplet); the most ingenious couplet in it is the following

"A watch keeps time, and if time pass away,
There is small reason that the watch should stay"

(b) 'On woman,' consisting of these witty lines:

"A woman may be fair, and yet their minds
Is as unconstant as the wavering winde;
Venus her self is fair, and shineth farre,
Yet she's a planet, and no fixed starre."

(c) 'On a Taylor' by John Harrington (also given in Westminster Drollery)—this poem consists of
Consists of 34 lines in continuous decasyllabic couplets, with occasional redundant syllables—its opening words are

"A Taylour, a man of an upright dealing,
True but for lying, honest but for stealing,"

towards the end there is an interesting incident obviously tagged on to ridicule the tailor; a ship's captain comes to him with three yards of velvet to make Venetians; but he manages to slip away three quarters of the stuff, and then detected by his assistant, he says,

"Peace knave quoth he, I did no see one rag
Of such a colour'd silk in all the flag."

(iii) A number of epitaphs fill a portion of this volume, some of which occur also in Wit Restored. They are written in a light-hearted manner, upon people of all grades,—upon a cobbler, a usurer, a lawyer, a woman going to her bath, — even upon horses and inanimate objects. As a typical example we may take the epitaph on Sir P. Vere:

"Death meeting him Arm'd with his sword and shield
Death was afraid to meet him in the field,
But when his weapons he had laid aside,
Death (like a coward) struck him, and he dy'd."

The epitaph on John West may also be mentioned here for the humorous effect that is produced by the use of monorhyme turning on one and the same consonant:

"Within this chest
In peace doth rest,
Our friend John West,
Whose fame is blest;
With heart distrest,
And tears exprest,
My hands I wrest,
And thump my breast."

(iv) Here we may notice the poem once known as Donne's 'farewell to the World'—in this book assigned to Kenelm Digby. The opening words are "Farewell ye
Chap. IX. (C) Wit-collections. Reviewed.

Farewell ye gilded follies, pleasing troubles; it consists of 54 lines in decasyllabic couplet; it concludes differently from the version in Chambers:

"Welcome, pure thoughts, welcome ye silent groves,
These guests, this court, my soul entirely loves,
The winged people of the world shall sing
My cheerful anthems to the gladsome spring:
A prayer book shall be my looking glass
Wherein I will adore sweet virtue's face;
Here dwells no hateful love, no palace-cares,
Here dwell no hateful promise, nor pale fears;
Here will I sit and sigh my hot love's folly
And learn 't'effect an holy melancholy,
And if contentment be a stranger, then
I'll here look for it, but in heaven again."

(see Professor Grierson's Donne's works. Appendix C)

(v) The drinking-songs in this book are among those often repeated in the poetical collections of the century - to mention, the analectic "The parched earth drinks the rain", and the bacchanals - "Bacchus, Bacchus, fill our brains" (presenting the stanza-scheme of an octosyllabic quatrain sandwiched between two octosyllabic couplets), and * Alexander Brome's "Why should we not laugh and be jolly", in which occur 6-line stanzas (having the rhymescheme aba ccb) and 7-line stanzas (having the rhymescheme aba ccc b), with irregular syllabic distribution:

(vii) Of the poems of historical interest one example to be noted here is the song (beginning "Then straight came rustling to my dore Some dozen of these rogues or more") that relates to the depredations carried on thoughtlessly by the agents of the Government during the troubled days of the Commonwealth; it consists of sixains, each arranged in lines of 8,8,6,8,8,6, rhyming aab aab:

(viii) Lastly, we may notice one song called 'Nonsense', an example of a special class of songs of the 17th century, sounding much, signifying nothing at all. Here follows
Here follows an extract:

"Upon a dark, light gloomy, sunshine day,
As I in August walk'd to gather Hay,
It was at noon near ten a clock at night
The sun being set, did shine exceeding bright."

A list of songs which are common to Wit's Interpreter and to other wellknown collections of the century is given below:

1. "Let soldiars fight fight for praise and pay"—also in Merry Drollery, P. 218.
2. "She that will eat her breakfast in her bed"—also in Merry Drollery, P. 308, and in Antidote Against Melancholy, and in Wit's Recreation

3. A. Brome’s "Why should we not laugh, and be jolly"—also in Rump. I. 313, and in Loyal Sgs.
4. "Madam, I can not court"—also in Westminster Drollery, P. 69.
5. "A Watch lost in a tavern"—also in Westminster Drollery, P. 70.
6. "Harrington's epigram "A Taylour, but a man"—also in West- minister Drollery, P. 64.
7. Raleigh's "Wrong not, sweet mistress" (on the authority of Landsdowne MS)—appears with slight variations in West-minster Drollery, Pt. 2, P. 129., where it begins "Wrong not, dear Empress"; Rawlinson MS., it may be noted here, calls it 'Sir W.R. to Q. Elizabeth'.
8. "Is she not wondrous fair"—also in Westminster Drollery, P. 106.
9. Harrington's epigram "One wish'd me to a wife"—also in Westminster Drollery, P. 110.
10. "Us'd bodykins & chilli work no more"—a better version (but shorter) is in Choice Drollery, P. 57.
11. "I keep my horse"—also in Choice Drollery, P. 60.
12. "'Tis not how witty, nor how free" (presenting the portrait of a cavalier lady)—also in Choice Drollery, P. 98.
13. "She's not the fairest of her name"—also in Choice Drollery, P. 99.
15. A poor version of H. Wotton's hang poem on Queen of Bohemia, beginning "Ye glorious trifles of the east Whose estimation fancies raise"—also in Parnass Biceps, P. 34.
Chap. IX. (3) Wit-collections Reviewed.


17. 'How to choose a mistress,' beginning "Her for a mistresse would I fain enjoy" (consisting of ten lines in decasyllabic couplet) — also given in Wit Restored; only six lines are printed in Parnassus Biceps.

18. William Strode's 'On a Gentlewoman that had the small-pox' — given in Parnassus Biceps, P. 67.

19. 'To a lady unveiling herself' beginning: "Keep on your mask and hide your eye" (Noblesse in Westminster Drury),

— a version of Strode's song opening with the same words; it consists of 40 lines in octosyllabic couplet; — also in Parnassus Biceps, P. XX. 68.


21. Strode's "Be silent you still music of the spheres" — also in Parn. Biceps, P. 82.

(see Dobell's ed. P. 39)

22. J.A. Brome's "Well, well, 'tis true, I am now fall'in love" — also in Parnassus Biceps, P. 110.

Parnassus Biceps, or Several Choice Pieces of poetry, collected by Abraham Wright. The following is the entry in the Stationers' Register — 16th of March, 1655 (i.e. 1655-56): "Master Geo Eversden Entered ...... under the hand of Master Stephens Warden, a book entitled Parnassus Biceps or several choice pieces of poetry composed by the best witts that were in both the universities before their dissolution: Parnassus Biceps was edited by G. Thoyn Drury in 1927, when only 370 numbered copies were printed by Richard Clay & Sons Ltd.

This volume consists of elegiac, satirical, amatory, and historical pieces. The elegiac as well as the amatory poems are characterised by superficial feeling and subtle
subtle turns of thought which often find expression in bizarre images like those of Donne. And, indeed, there are three Donnish poems — one of Donne's, two others among the doubtful poems included in Professor Grierson's edition — in this collection besides one by Abraham Wright written in direct imitation of one of Donne's. Abraham Wright, Wm. Strode, Dr. Corbet and others belonging to Holy Orders, seem to have taken their cue from Donne. No matter what the theme is, the imagination of the poet flies readily to the highest pitch of hyperbole. It seems to me that some of these writers may well be included among the followers of Donne.

Of the historical pieces some are loyal songs with satiric strokes against the Parliamentarians; some others allude to contemporary events. The poems headed as 'satiric' are open and direct attacks upon individuals or upon some political or religious party. Besides these four classes of poems, there are three drinking-songs, one didactic piece on 'Man', and one exquisite piece entitled 'Venus Lachrimans' by William Cartwright — the two latter are noticed under the head 'Unclassified'.

Some two dozen writers contribute to this collection which contains 95 pieces; half of the contributors are in Holy Orders. Among the writers are John Earle (Bishop of Worcester), William Cartwright, Sir Henry Wotton, James Shirley, Abraham Wright, Richard Brome, Robert Wild, Dr. Corbet, Dr. Strode, Dr. Donne, William Browne, Henry King, Owen Peltham, Jasper Mayne, L'Estrange, Richard Godfrey, Edward Dalby, Thomas Gawen.

A quaint epistle to the 'Ingenious Reader' is prefixed by Abraham Wright, from which I quote a few lines below:

"These leaves present you with some few drops of that
of that ocean of wit which flowed from those two breasts of
this nation, the two universities; and doth now (the sluices
being pulld up) overflow the whole land; ....... Thus you shall
meet here St. Pauls Rapture in a Poem, and the fancy as high
and as clear as the third Heaven into which that Apostle was
cought up; and this is not only in the ravishing expressions
and extases of amorous composures and Love songs; but in the
more grave Dorick strains of solid Divinity....this mirror
presents you with more shapes then a conjurers glasses, or a
Limners pencil. It will also teach you how to court that
mistresse, whether very washings and pargettings can not
flatter her ......... and to fall in love even with deformity
and ugliness. From your mistress it brings you to your
God ........."

A few words about Abraham Wright may be in place:

A. Wright (details of his life are in Athenae Oxonienses
ed. Bliss iv 275-8) was born 23rd December, 1611 in Black
Swan Alley, Thames Street, and died at Oakham 9 May, 1690.

He was a cavalier minister; upon occasion an amateur actor;
he was the author of a dramatic piece, called the 'Refor-
mation', never printed. He lived a retired life during the
ascendancy of the Parliament. At the Restoration, he was
offered the post of Chaplain to the Queen of Bohemia, but
he went back to the Vicarage at Oakham where he remained
till the end of his life.

Elegiac pieces: The elegy in this collection shows little of
pathos. It spends itself on an extravagant eulogy of the dead,
and this Renaissance strain is at times crossed by the
mediaeval reflection on death and its horror. 'Upon the death
of the Lord Stafford' (d. 1637) William Cartwright writes:

" ...... ...... .....
Chap. IX. (C) Wit-collections. Reviewed.

Cartwright writes:

"... ... ... ... ...
To imbarne him then is vaine, where spreading fame
Supplies the want of spices. Where the name,
It selfe preserving, may for ointment passe.
And he still seeme lie coffind as in glasse."

'Upon the death of Prince Henry' contains lines characteristic of Donne:

Keep station nature, and rest Heaven sure
On thy supports shoulders, last past sure
Then dash'd by ruine fall with a great weight;
'Twill make thy Basis shrink, and lay thy height
Lov as the centre. Death and horror wed
To vent their teeming mischiefs; Henry dead.

This poem is by Henry King, Bishop of Chichester; it is also in Le Prince d'Amour, 1660

The Amatory pieces:
1. 'On the Praise of an ill-favoured Gentlewoman' beginning

"Marry and love thy Flavis, for she Hath all things whereby
all things others beauteous be" (included in by Professor Grierson in his edition of Donne's works, vol. 1. 80; the version in Professor Grierson's edition is longer by sixteen lines).

2. 'On a Black Gentlewoman' beginning "If shadowes be a
Pictures excellence" is among the doubtful poems in Professor Grierson's edition, vol. 1. 460.

3. 'A Paradox on the praise of a painted face' beginning

"Not kiss'd by Jove I must and make impression" is also among the doubtful poems of Donne in Professor Grierson's edition, vol. 1. 460.

4. 'On a Gentlewoman that had the small-pox; from which a
couplet, as an interesting specimen, is quoted below, is by William Strode:

"'Twas not the pox, love shot a thousand darts
And made those pits for graves to bury hearts."

5. 'A Letter to his Mistress' beginning "Go happy paper, by
William Strode (see B. Dobell's ed. of Strode's works, 1907, P. 100f.), seems to have the Donnish flavour; it
Donnish flavour and suggests a comparison with within a similar poem in *Wit Restored*, beginning "Fly paper, kiss those hands", which must have been written by one of Donne's imitators.

6. 'To a Black Gentleman A.H.' by Abraham Wright, is an example of a curious imitation of Donne's 'On a Black Gentlewoman' better known as 'To a Lady of Dark Complexion'. A few lines from Wright's poem are given below to show the nature of his method:

"Grieve not (faire maid) cause you are black; so's she
That spouse to him who died upon the tree.

Shadows the Picture of your face more faire:
You two black spheres are like two Globes beset
With Ebony, or ring'd about with Jet.
O how I now desire are to depart
From all the rest, and study the black art:"

Satirical poems. In a 'Song of the Precise Cut' (which appears also in *Sportive Wit*, 1656 as the Tub Preacher, and in *Cleaveland Revived*, 1659, as The Puritan) the creed of the Reformation is attacked and with it the Puritan preacher, and we hear the clear voice of the humanist who has no faith in the eternal decrees of the absolute damnation of the general humanity and the salvation of the elect alone.

Again, sourileous attacks are made upon Ben Jonson in these lines of *Owen Feltham* (also to be found among *Lusoria*, P.17 - an answer to the ode of 'Come leave the loathed stage' - published together with the eighth edition of *Resolves folio*, 1661):

"Come leave that saucy way
Of baiting those that pay
Dear for the sight of thy declining wit:

'Tis known you can do well,
And that you can excell
As a translator;

But if men vouch not things Apecriphall,
You bellow, rave, and spatter round your gall."
Poems of Historical interest. 'Upon the Times' beginning
"The Parliament cries armes, the king says no", and the song
beginning "I mean to sing of England's fate" are of the
nature of the political squib, and are to be found also in the
Rump collection.

Here we have L'Estrange's song of the
Liberty and Requiem of an imprisoned Royalist, which has
received our notice in Merry Drollery.

Among the occasional pieces we may mention
the poem (of unknown authorship) written in defence of the
decent ornaments of Christ Church, Oxen, when a Banbury brother
called them 'idolatry', which suggests a comparison with the
poem on Church windows on Magdalene college Wall in Wit
Restored,p.68/, and the three poems by Ed.Dalby, Th.Gawen,
Wm.Cartwright, addressed to Lady Poulet for her gift to the
University of Oxford of an exact piece of needle-work,
presenting the whole history story of the Incarnation, Re-
surrection, and ascension of the Saviour.

Drinking-songs:

These are
1."All poets Hippocrene admire" attributed to Th.Randolph, which
seems to be a very popular song-repeated in several
publications, such as Antidote Ag.Melancholy, Sportive Wit,
Second Book of Lawes's Ayres and Dialogues, Wit and Mirth, 1684:
2.'A Welcome to Sack' in which we meet with a quaint turn of
thought seldom discernible in a bacchanalian chant. It is a
poem by R.Herrick; only 62 lines are printed here; Hazlitt
has printed 92 lines in his edition of Herrick's works,
1869,p.302:
"So soft streams meet, so streams with gladder smiles
Meet after long divorcement by the Isles

So meet stelne kisses when the moon-shine nighs
Call forth fierce lovers to their wisht delights."
In Praise of Sack' which speaks of drinking as a means of escape from the tyranny of the Parliament:

"Come to this Altar you that are opprest
Or otherwise distrest,
Here's that will further grievances prevent,
Without a Parliament."

Unclassified. Line 2 upon Man by Henry King (See Caroline Poets vol.3 p.138) express, like those of the didactic epigram $ called 'Fatum Supremum' in Wit's Recreations, a grim mockery of human existence on earth:

"...... * * * * * * *......
The beating of thy pulse when thou art well
Is but the towling of thy passing bell:
Might is thy hearse, whose sable canopy
Sweeps alike deceased day and thee."

'Venus Lachrimans' (by Cartwright, in 'The Lady Errant, Act iii. Sc. 4 - repeated in several collections) shows Venus in tears, bewailing the death of Adonis; she sees grace and beauty in the face of her dead Adonis, thinks Death is not deadly, and finds solace in the exquisite thought that she will enjoy her sorrow:

"But I will love my griefe,
Make tears my tears relief:
And sorrows shall to me
A new Adonis be;"

This poem is written in the simple, piercing strain and the Wordsworthian plainness of style; the basic measure it employs is iambic, and it runs in couplets:

In the poem upon the nuptials of John Talbot Esqr and Mistress Elizabeth Kite the poet invokes the aid of Apollo to tune his lyre to harmonise in the muses' quire, lavishes panegyrics upon the couple, and then lets us see a party of young folk before the bride-chamber, bidding the happy married good night:

Some draw the curtains, let's depart
And leave two bodies in one heart
Devoted to a restless rest.
And when their virgin Lamps expire,
May there arise from the same fire
And other Phoenix in the Nest.
Musarum Deliciae or The Muses Recreation. was first issued in 1655. A second edition was issued in 1656, the title-page bearing the words 'Containing several pieces of poetique wit, London. Printed by J. G. for Henry Herringman, and are to be sold at his shop, at the sign of the Anchor in the New Exchange, 1656'. The first edition of 1655 differs from the second edition in having on the title-page 'several select pieces of sportive wit' instead of 'several pieces of poetique wit', and in the publisher's address—the stationer's mark to the Ingenious Reader, signed H. H. —in which occurs this sentence "Plain poetry is now disesteemed; it must be Drollery or it will not please." The first edition of 1817 (a reprint from the second edition) was printed in London by T. Davison, Whitefriars, for Longman, Hurst, Rees, Orme, and Brown, Paternoster Row.

The title of this volume, like the titles of all facetiae or drolleries, is as promising and attractive as 'the signs at a fair' which are often the most interesting part of the exhibition. Indeed, a few pieces there are in this collection which show poetical grace or any emotional quality.

We do not know who edited the reprint of 1817. In his preface the editor says that the miscellaneous volumes such as Musarum Deliciae, Wit Restored, Wit's Recreations were committed to his care by the publishers 'who were desirous of a limited reprint of them for the convenience and satisfaction of the curious in such rarities of the olden times'. The editor has added the memoirs (collected mainly from Anthony Wood) of Sir John Mennis and Dr. James Smith, the principal contributors of this volume. Among the other writers are Richard Corbet, Richard Brome, and Suckling.

We read two short paragraphs on Sir Mennis and Dr. James Smith before we enter into the details of the book.
Chap. IX. (C). Wit-collections. Reviewed.

John Mennis served in the Navy office in the reign of James I, became Controller of the Navy in the reign of Charles I; as captain of a cavalry led the expedition against the Scots, # in 1639; and as Vice-admiral received in 1641 the honour of knighthood from king Charles I. Later, we find him roving on the seas with Prince Rupert, and upon failure to cope with the usurpers in England, retire to Charles II in exile; at the Restoration he was made Governor of Dover Castle and Chief Controller of the Navy.

James Smith began his career as a domestic chaplain to the Earl of Cleavland, and gradually became a Doctor of Divinity. He had intimacy with the poetical wits of the age, particularly with Philip Massinger and John Mennis. Most of his compositions are in Wit Restored. It is really a matter of surprise that a Doctor of Divinity had the courage to publish witty poems at a time when 'mirth was a mortal sin'.

Amatory Poems.

There are no true love-poems in this collection. In 'A Young man courting an old widow' the bridegroom appears like 'a cunning goldsmith' with his eye on the widow's coffers of gold; he appears witty too when he says that the priest, in spite of nature's laws, can't tie up in one knot both ends of time'. The Loose Wooer (beginning "Thou dost deny me, cause thou art a wife") states that marriage is the worst monopoly, and advises the married woman 'to change bedfellow, as smock or sheet'.

Satiric Pieces: Will Sagnall's Ballet (which appears also in Wit Restored) and Dr. Smith's Ballet satirise a class of women who were instrumental in bringing down the moral tone of the age. In these ballads, the manner of face-painting, and other frivolities of women are contemptuously ridiculed.
Chapter IX. (C). Wit-collections. Reviewed.

ridiculed. In another poem called 'Upon the Naked Bedalms, and spotted Beasts, as seen in Covent Garden' the poet calls the whores 'painted devils, black and white together', and tells them such baits move more to scorn than lust; he further contrasts them with the rural beauties who are uninfected by the 'ugly spotted fever' and whose faces smoother than the ivory plain, needs neither spots from France nor paint from Spain!

A poem (in heroic couplet) portrays a clerk of Cambridge in words reminiscent of Chaucer's in his famous portrait of the Friar:

"... And faire could gleze among country wives
For scholarship him ear'd him light or nought,
To serve his turn, he English postills bought.
He had a Deanship and a parsonage,
Yet was in debt and danger all his age,
Oft was he maudlin-drunk, then would he weep.
But for his sinnes, of them he took small keep:
Thus preached he often on an ale-house bench,
And, when the spirit mov'd, cough'd for his wench."

Then, there is R.Brome's satire on the folio edition of Suckling's Angluaual (in heroic couplet, with occasional substitution of the trochaic feet). Under this class we may include the piece, called 'A Poet's Farewell to his Threadbare Clerk' which contains a reference to the times:

"Once more farewell, these are no times for thee,
Thick cloaks are easily fit for knavery.
The smoky cloaks that now are most in fashion Are Liberty, religion, reformation.

Humorous Song. Numerous songs are represented by Louse's Peregrination (in which we are told how a louse 'escaped the talent of citizen, clown, whore, lawyer, and gallant', then came to a soldier, and thence passed to Spinola's army), and the ballad upon Sir John Suckling's most warlike
warlike preparations for the Scottish warre beginning
"Sir John got him an ambling nag" (in which we learn how
Suckling ran to the tents when the Scots army came within
sight and the colonel 'to cure his fear sent him to the
rear'). We may include under this class another song in
which we are told about a doughty dwarf who from Sir Rhine of
Northgales brings a message to the court of King Arthur that
the beard of the king is in requisition at Northgales in
order to adorn the space left in a canticle in the knight's
Robe of State, which has already been embroidered with the
beards of eleven kings. This causes a great commotion in the
court. The dwarf, however, is entertained with wine and other
delicious eatables. After the entertainment the dwarf is
given a reply by King Arthur, which would make dead bones
laugh:

"But say to Sir Rhine thou dawre, quoth the king,
That for his bold message, I him defie.
For shortly I meane with basons him to ring
Out of Northgales, where he and I
With swords, and no razors shall quickly try,
Which of us two is the best barbe.
And then withall he shook his good sword."
This seems to be an example of burlesque poem.

Unclassified. 'King Oberon's Apparel' contains a minute
description of the gorgeous robe of the Faery Majesty.
It is written in continuous octosyllabic couplets, with
occasional short syllables in the lines. The following may
serve as a specimen:

Each button was a sparkling eye
Ta'ne from the speckled adders frye,
Which in a gloomy night, and dark,
Twincled like a fiery spark:

This piece is included among poems attributed to Herrick'
by Hazlitt in the Appendix to his ed. vol. ii. p. 473 f. Other
versions are in MS. Malone 17, and Addl. MS. Br. Museum, 11, 811.

Lines of Sir John Mennis upon Madam Cheveruze
swimming over the Thames seem to indicate that the noted
seaman had a knowledge of mythology and had his rare
rare moments too. He writes

"It was calm, and yet the Thames touch'd heaven to day
The flame she took, a spirit of water drew,
But her chast breast, cold as the cloyster'd nun,
Whose frost to chrysal night congeal the sun;
July had seen the Thames in ice involv'd,
Had it not been by her own beams dissolv'd;"

A truly poetic piece is the Nightingale (by George Morley, Bishop of Worcester—also appears in Parnassus Biceps)

beginning "My limbs were weary, and my head oppress
drewsiness, and yet I could not rest." (in heroic couplet); here the poet describes how he lay restless in bed one night as the bird-music reached his ears. In the opening lines we come upon a word or two anticipative of Keats. The very poetic lines are

"But 'twas nights darling, and the worlds chief jewell
The nightingale, that was so sweetly cruel." which present the familiar picture of the sweet song-bird, hidden among the foliage of the trees, 'pouring forth its soul abroad'. Enchanted by the musical skill of the bird he expressed in his disbelief in what other poets say of Orpheus's moving a beast, a stone or a tree by his lyre, and at the same time gives the picture of the faeries dancing their roundelay to the tune of the distichs which the nightingale sings to them. He is at the very apex of happiness but is shocked, all of a sudden, by the shrill clarion of the cock, heralding the day:

"But while she chaunted thus, the cock for spight Days hearer herald, chid away the night; Thus robb'd of sleep, my eye-lids nightly guest, Methought I lay content, though not at rest."
Chap. IX. (3). Wit-collections. Reviewed.

(7)

Sportive Wit or The Muses' Merriment, 1658, by J. P. (Hillips)

Most of the poems in this volume are also printed in the other well-known collections of the century— to mention a few examples:

(i) "Chloris, now thou art fled away"— with variations. P. 15.

(ii) Its answer on P. 16.

Chloris, since thou art gone astray, (by H. Hughes)
Amyntas shepherd's fled away,
And all the joys he went to spy
I'th' pretty babies of thine eye,
Are gone; and she hath none to say,
But who can help what will away."

More stanzas are given in Choice Drollery.

(iii) "The wit hath long behelden been". In Harl. MS. No. 6931, where signed by Wm. Strode— also in Antidote Against Melancholy, 1661, P. 30.

(iv) "Old Poets Hipocorin" — in Antidote Against Melancholy, and in several other collections.


There is one song called 'A Fancy' which suggests a comparison with the song called 'A Nonsense' beginning "Now Gentlemen, if" in Merry Drollery. P. 29.

Perhaps the best piece in this book is the 'Song of Dalliance' (consisting of four 8-line stanzas, each formed of two octosyllabic couplets followed by a quatrain with shorter syllables in the lines— given in Parnassus Biceps. P. 136— also printed by Mr. Bullen in 'Speculum Amantis') by William Cartwright; this song is not printed in Cartwright's works; it used to be circulated in ms. among his friends. A preacher as he was, he could not publish a song of 'love's courtship'. We catch in it the echo of a love-song by Donne:
a love-song by Donne:

"Mark, my Flora! Love doth call us
To that strife that must befall us.

Let not dark nor shadows fright thee;
Thy limbs of lustre they will light thee/ .

I can hear thee curse yet chase thee;
Drink thy tears yet still embrace thee;
Easy' riches is no treasure,
She that' s willing spoils the pleasure.

Let me use my force to-night,
The next conquest shall be thine."

Here we have another song which, by its tone and temper, readily suggests a comparison with Cartwright's song of dalliance. It is by Henry Bold (see his Poems Lyrique, 1664, p. 6). Mr. Bullen thinks that the poem was stolen by Bold, but does not mention the source (see Speculum Amantis, p. 93). A song that drew the attention of the critics may not be passed over. Let us see how it echoes the sentiments of Cartwright's lover:

"Chloris, forbear awhile,
Do not hinder e'en joy me,
Urge not another smile
Lest it destroy me;
That beauty passeth most
And is best taking,
Which is soon won, soon lost
Kind, yet forsaking;
I love a coming Lady, 'tis I do,
But now and then I'd have her scornful too.

Still to display thy ware,
Still to be spelling,
Argues how rude you are
In Cupid's schooling;
Disdain begets a smile, scorn draws us nigh,
'Tis 'cause I would, and can not, makes me try."

N.B. J. Phillips, nephew of Milton, with Nathaniel Brooke, his publisher, edited "Sportive Wit", a licentious volume, for which they were called upon to answer a charge. A unique copy of the volume is in the Bodleian Library. It was ordered to be burnt but Brooke and Phillips lost no time in supplying its place with a similar venture called "Wit and Drollery", a 'catchpenny collection of indelicate verse' that 'plagiarised the Musarum Delitiae of Mennes and Smith ..." (Dict. of Nat. Biography, W.V 205-7).
Chap.LX. (3) Wit-collections. Reviewed.

(3)

Wit A Sporting In A Pleasant Grove of New Fancies, by H.Bold.
London. Printed for W.Burden, and are to be sold at his shop
in Cannons-street, near London-stone, and by S.L. at the sign
of the Book-binders in Shoe-Lane. 1657.

The copy in the British Museum is imperfect;
wanting pages 27,28,69,70;

An address (in verse) by the author to the reader
is prefixed to the volume. There are some lines in it
which show that all pieces in the book are by the same
author; but this is hardly the truth, for it is possible to
attribute poems to writers other than H.Bold. By 'author' we
are to mean only editor and collector, and no more. Henry
Bold (1627-1683), was a poetical writer, belonged to the
ancient Lancashire family of Bold of Bold Hall. In
Wit A Sporting Bold has stolen much from Herrick, and nearly
50 pages (the first fifty) are from Thomas Beedone's 'Poems
Divine and Humane', London, 1641' (Dictionary of National

This is a collection of 93 pieces of which some
show epigrammatic quality, while others, addressed by lovers
to their mistresses, exhibit pleasant but fantastical
notions; among them occur some long pieces arranged in deca-
syllable couplet:

The volume opens with a poem called 'On a Lily in
his ladies hand' (of 26 lines of varying lengths) in which
the lover, addressing the flower, says

Alas! what glory could in thee appear
So eminent, if not transplanted there?

then addressing the lady, he speaks of that supreme hour of
bliss when by an embrace their two souls will unite:

Then lost in that sweet exacty of blisses,
Woo! speak our thoughts in kisses,
In which we'll melt our souls, and mix them so
That what is thine or mine, there's none shall know.
This poem is followed by a long piece headed "To His Mistress when she was going into the country" which contains some very happy lines expressing warmth of feelings at leave-taking the imagination of the poet flies to a high pitch of hyperbole but does not produce an unpleasant conundrum. Take this extract from the lover's speech:

"So and be happy, and when some sweet brooks
Show thee thy face, then let thy thoughts supply
And though I be not, think that I am by;
For if the heart be taken for whole man,
I must be by thee, be thou where thou can,
So and when some pretty birds on wood some small spray
Bear to thy window welcome in the day:
Awake, and think, when their sweet note you hear,
I was before—hand, and had sung them there.
So, and what're thou chance to hear or see,
Be it bird, or brook, or shade or tree;
If it delights thee may my soul in it
Move thy true joys under that counterfeit."

Alongside of this poem may be presented another song which is characterised by fancy and wit; it is in the form of an address by a lover to his worthy friend and mistress, arranged in five sestains (each formed of a quatrain of 8, 4, 8, 4, and a couplet of 8, 8) followed by a quartet of octosyllables. The plea advanced by the lover is an interesting piece of methodical frenzy; he begins

I charge thee by these eyes of thine,
Give me my heart;
These eyes that stole it out of mine,
I felt the smart.
And lest the theft you should deny,
Look where you keep it in your eye. Then he

speaks of the excursions of his heart; chained first in her hair, it flies thence to sport upon her eyes; from the eyes it journeys into the dimples of her cheeks; there discovered, it skips betwixt the soft prison of each lip; then he accuses her of having hidden it between her snowy breasts; yet his heart escapes and creeps in through the small crannies of her skin; he concludes his address, laying claim to every part of his mistress: "But if not eye, nor hair, nor cheeks,
Chap. IX. (3). Wit-collections. Reviewed.

But if not eye, nor hair, nor cheeks,
Nor lip, nor breast, nor heart it keeps;
Give me them all, for every part
Then haste, haste part of me, my heart.

The song beginning "What though thou merit not?" is distinctly epigrammatic in character; it is the soliloquy of a disdained lover, oscillating between hope and despair:

"Then hope poor heart and strongly that she will
At last embrace thee first with frowns, that so her favour
May, when she smiles, last with the greater favour."

We find in this book a group of short poems (seven in all) entitled 'Charms', suggestive of queer, superstitious notions. These lines may serve as an illustration:

To lay a knife with the point up and the haft down,
And thus keep the child in bed from harm.

Towards the close of the book twelve pieces are introduced under the heading 'Dreams' - written in octosyllabic or deca-
syllabic couplet, probably all by the same author. These celebrate a Phillis dressed in silk but with nun-like coyness, - a shepherd-lass, if she be one, gloves, and with needle, scissors and thread. A rich diction and a high emotional quality characterise the whole group, and point in no uncertain manner to the great poetic genius of their author. Let us see as we read the following lines, how that genius spends itself upon the behaviour of a lover, soliciting a kiss:

"Philis, mayrest, why so coy
So daynty-nice? when but to enjoy
One favour such a task doth prove,
Herculean Labour: tell me love:

........ your glove all day
May freelier touch; your soizer may:
Silk, needle, lawn, may, meaner thread:
Then is my hand more vile indeed
Than these? ................

........ * * * * * * * * * *

"Las, can you chide and frown when I
My starry'd do box the charity
Th' Alms of one kiss? twas never yet
Held sin for starvelings to crave meat;
That's free; would you not life bestow
Where your self were the poorer grow?"
Chap. IX. (c). Hit-collections. Reviewed.

Then, take these extracts from the piece called 'His Third Dream of Fillis Evening Walk and Voice':

Fillis and I in evening fair
Stole forth to take the Garden-air.

(Speaking of the
warbling of the
nightingales,
inspired by the
presence of Fillis):

Fair Goddess lo, which seem'd t'inspire
Those little creatures with their skill:
Who now chant Anthems t'her praise still:

(Then the
garden-spot
is called
an 'Earth-Heaven');

God (wrapt with joy oth'creation)
Taught those divine held strait vacation,
Breaking Heavens Parliament asunder
To soo, to hear this Mortal wonder,

............. etc.

The Mysteries of Love and Eloquence, or the Arts of Woeing
and complementing, as they are managed in the Spring Garden,
Hyde Park, the New Exchange, and other eminent places.

London. Printed for H. Brooks at the Angel in Cornhill.
1653. Edited by Edward Phillips (nephew of Milton)

This is a curious book full of interesting side-lights
on the manners of the time. It gives model conversations in
Hyde Park and in Ball-rooms, appalling examples of Ball-room
games, lists of complimentary phrases and images, songs,
riddles, 'epithets', a rime dictionary, and a treatise on
a 'new-invented Art of Logic'. A few poems are introduced
as suitable to store the mind of an agreeable being; they
are said to be by persons of quality. Another edition
(3rd ed., 2nd not traceable) is dated 1685. The volume, called
'The Beau's Academy', 1699, is a reissue of 1685 ed. with a
new title-page.

This volume contains 50 poems and 7 verse-epistles;
Chap.IX. (C) Wit-collections. Reviewed.

verse-epistles: some of the pieces treat of 'plurality in love' (e.g. (i) Stanley's "Wrong me no more In thy complaint"; (ii) "Mistake me not I am cold and hot"; (iii) "He whose active thought - all noticed in previous collections; some, addressed to maids by impatient lovers, are invitations to dalliance; a few are descriptive pieces, showing conceits that are traceable to the general stock of the Caroline school. Besides these, there are two drinking-songs and the two well-known ballads of the Cap and of St. George writ for England and the Dragon. "The whole is entertaining, but often licentious, and offers a curious commentary on the strict training to which his uncle had subjected him in youth" - this is Sidney Lee's estimate of the book (see Dictionary of National Biography, XLIV. P. 198).

Among the verse-epistles which occur at the end of the book there are passages on amorous overtures, remarkable for imaginative quality and rhetorical elegance. Lines that follow are quoted from a poem of unknown authorship:

"Sweetest, but read what silent Love hath writ

Thy unv'sd beauty, must be tomb'd with thee,
Which us'd lives thy Executeur to be;
The flowers distill'd, though they with winter meet
Lose but their show, their substance still is sweet
Nature made thee her seal, she meant thereby:
Thou shouldst Print more, not let the apple die;"

A very interesting example of a love-plaint, making use of quaint imageries is furnished by the song "Read in the Roses the sad story" (by Th. Carew - see Hazlitt's ed. of Carew's works, 1870, P. 60 - also Johnson's English Poets, vol. 5, P. 604) which is an imitation of Bonetونius. Other songs of the kind - the song beginning "Jelia, thy sweet Angels face", or "On the perfections of his mistress" - give description of the physical charms of the lady in hyperbolic measures: Her locks are spoken of as 'streams of liquid amber'; the tincture of her
of her cheeks is likened to 'a red rose growing through a white', or to 'the pretty gleam that the strawberry leaves in cream', or 'the morning blushes when the day breaks'; and her voice is compared to the music of the Heavenly spheres.

The bacchanal beginning "I can not eat but little meat" which uses the following refrain, has as its companion-piece "Come let's drink, the time invites" where Mahomet is called a widgeon to forbid the use of wine for the followers of Islam:

"Back and sides go bare, go bare,
Both feet and hand go cold;
But belly, let send thee good Ale enough,
Whether it be new or old." This is from Gammer Gurton's Needle...printed in 'Specimens of the English Poets', 1790, by George Ellis.... by Bishop Still (see Intro. to 'Seventeenth century Lyrics' by Prof. Saintsbury); a much larger version of the song is printed by W. Sandys in the Percy Sec. Volume 23 of 'Festive Songs', from Skelton's works, Dyce's ed. I-VII-Kn, said 'to be from a ms. in his possession, and of older date than Gammer Gurton's Needle'.

Lastly, we may mention (among others to be found in this volume) the familiar song "From the fair Lavinian shore", and two other pieces which belong to song-books proper - one (some lines quoted below) presenting an idyllic scene of a band of elves dancing round their queen and the other (of 3 quatrains in common measure) showing a young Thrisis who, laid in the lap of Phillis, thought life too mean for such good hap and fain would die:

II. "Come follow, follow me,
    You fairy elves that be,
Which circle on the green
Come follow me your Queen;
Hand in hand, let's dance a round,
For this place is fairy ground."

I. "Tome follow, follow me,
    Ye fairy elves that be,
Which circle on the green
Come follow me your Queen;
Hand in hand, let's dance a round,
For this place is fairy ground."
Chap.IX. (10). Wit-collections. Reviewed.

Wit Restored: in several select poems, not formerly published. London: Printed for R. Pellow, N. Brooks, and T. Dring, and are to be sold at the old exchange, and in the Fleet Street, 1658.

This volume contains one hundred and five pieces. At the end of the volume are added a Mock-poem 'The innovation of Penelope and Ulysses' (more or less imitative of Scarron's manner, as shown in his Virgile Travestie—see Courthope's Hist. of English Poetry, vol. iii, p. 363) and the song of the Blacksmith by J. James Smith, and 'Rebel Scoot' by Cleveland, together with some stray pieces among which may be mentioned 'The Drunken Lover' (by J. D. Delight, beginning "I dote, I dote, but am sett to show it") (which appears also in Merry Drollery), the ballad of the Nose (also in Merry Drollery and Antidote Against Melancholy), 'Philinda fleuto me' and more beginning "O! what a pain is love?", and the old Ballet of Shepherd Tom beginning "As I late wandered over a plain".

Among the contributors are Dr. James Smith, William Murray of His Majesty's Bedchamber, Peter Apasley, George Chambers, Richard Barnsley, Dr. Corbet, Dr. Strode, Steven Locket, Thomas Carew.

Amatory Pieces: In the poem called 'Sighs' the lover sends sighs over the wind to his lady and wishes them make a passage into her heart and mingle with her soul divine. This method of sending sighs is, we know, one of the conventions of the Petrarchian school.

There is a strange mixture of mysticism and sensuousness in the poem entitled 'On his Mistress' where the poet attains to a mystic perception of his lady while she is away from him. The 'hearts where love's refin'd are absent join'd, by tyme combin'd'. So in the final stanza we are told how the absence of the mistress can be best enjoyed.
An extract follows:

By absence this good meane I gaine
That I can catch her,
Where none can watch her,
In some close corner of my brain,
There I embrace her, and there kiss her
And so enjoy her, and so miss her.

This poem is by John Hoskins—see Professor Grierson's 1921 ed. of Metaphysical Poetry (Donne to Butler), p. 23:

A ribband of the mistress supplies the lyric impulse; the poet composes a song (which seems to be a Donnish imitation) beginning "This silken wreath that circles in my arms", in which he speaks of the difference between the symbol and the spirit, the idol and the deity, and makes an approach to the Platonic ideal of love. This piece is by Thomas Carew—see Haslitt's ed. p. 36; Haslitt does not mention that this song appeared in Wit Restored—see also Johnson's English Poets vol. 5, p. 398:

In the poem beginning "Fame told me, lady, your fayr hands would make a willow garland for me" (in heroic couplet) by Mr. Richard Barnsley (signed) the lover, under the obsession of wearing the willow, falls to cursing the plant:

"..... ......... .. .... .......
And when some sanked axe shall have thee down,
Some never nearer city, house or town,
But bee thou burn'd, yet never mayst thou bee
A christmas block for joviall company,
But bee thou placed near some ugly ditch
To burne some murderer, or damned witch."

This poem suggests a contrast with Herrick's 'The Willow Garland' (Haslitt's ed. vol. 1, p. 172) from which an extract follows:

"A willow garland thou diidst send
Perfum'd, last day, to me:
Which mark did but only this portend,
I was forsooke by thee.

..... ......... ......... ....
All beauts unto the altars go
With garlands drest, so I
Will, with my willow-wreath also
Come forth and sweetly dye."

Some of the more pieces exhibit conceits and quaint turns
quaint turns of thought. In an 8-line poem entitled 'To His Mistress' (in heroic couplet) the lover traces the source of the redness of the rose to the blush of his mistress and the whiteness of the lily to the skin of her hands. This poem appears also in Wit's Recreations among the epigrams.

Here we find the original question beginning "I ask thee whence these ashes are were" and the famous reply by Thomas Carew "Ask me no more, whither do stray":

Pastorals. Of the few pastorals we may notice one entitled 'To Phillis' in which there is an echo of the disgust of courtly life as expressed by the Elizabethan lyricist. The shepherd and the shepherdess desire to go to a desert place and live an idyllic life there.

Poems of Historical interest: There are ten verse-epistles by James Smith which are not of much literary merit, and do not, it seems to me, repay a perusal. He employs the octosyllabic couplet and the iambic measure in general, but sometimes he introduces abrupt variations in the measure with the result that his lines do not move with ease and freedom. He often indulges in similes which are seldom happy. From his epistles, however, we get some knowledge of the age in which he lived. So in his letter to Sir John Mennis dated 15th of the black month, 1648, upon the surrender of the Conway Castle, he sighs for the time that is past when friends 'might freely meet and drink and each man speak what he did think', and straight he introduces a simile which is neither elegant nor quite appropriate:

As partridges devise their way
When stooped at by the birds of prey,
And dare not from their covert's peep
Till night's come on, and all asleep,
Then from their several brakes they hast,
And call together to repast.
Chap. IX. (3) Wit-collections. Reviewed.

And call together to repast.
So frightened by these buzzards, flye
Our scattered friends, and sculking lye.
Till cover'd in the night, they chant
And call each other to the hunt.

.... etc.

Next, we may read with some interest his verse-epistle to Sir Mennis, wherein he jeers his friend for dallying so quickly to the use of the Directory which 'joostles Christ out of the church'. The poetical portion in it is the fanciful picture of John handing over the Common-prayer Book to Fairfax before a crowd of people.

"Imagine friend, Bochus the king,
Engraven on Sylla's signet ring,
Delivering up into his hands
Fugurth, and with him all his lands,
Whom Sylla took and sent to Rome
There to abide the senate's doome

In the same posture, I suppose,
John standing in's doublet and hose,
Delivering up, amidst the throng,
The Common-prayer and wisdom's song
To hands of Fairfax to be sent
A sacrifice to the Parliament."

& 'To Felton in the Tower' (perhaps written while Felton was awaiting his death-sentence for killing the Duke of Buckingham with its stately diction, is a striking piece in this collection, and is also of some historical interest. We learn how the sympathy of the people went to Felton for the heroic act of murdering a royal favourite who did more harm than good to the country. A few lines as specimens follow:

Enjoy thy bondage, make thy prison know
Thou hast a liberty thou canst not owe

Torture seems great unto a coward's eye
'Tis no great thing to suffer, less to dye
Should all the clouds fall out, & in that strife
Lightning and thunder send to take my life,
I should applaud the wisdom of my fate
That knew to value me at such a rate
As at my fall to trouble all the skye,
Emptying itself upon me proves full armoury.
The Satiric Pieces. — in this volume are not marked by rancour or bitterness. The follies are ridiculed good-humouredly. 'The Burse of Reformation' (probably by James Smith) beginning "We will go no more to the old Exchange" contains clever hits at the Puritans, Presbyterians, and Independents. The words are ingeniously put into the mouth of a pedlar, inviting lads and lasses to purchase articles from him. He cries

"... ... ... ... ... ...  
And hear's a church of the same stuff  
Cutt out in the new fashion.  
Hard by's a priest stands twice a day  
Will serve your congregation"  
... etc.

'On Oxford Schellers', going to Woodstock to hear Dr. Jerbet preach before King Charles 1. is a satire against the immoral practices of the scholars; there is also a fling at the Dean who, during the sermon, handled his ring more than his text. This poem is to be found with but slight variations in Mr. Gilchrist's Life of Dr. Jerbet. P. XXII.

Epitaphs: The writers of epitaphs betray a peculiar love of pun and witticism. Many queer examples of epitaphs are to be found in this volume, as also in Wit's Recreations. I quote a couple of lines from the epitaph upon a cobbler:

"O mighty death whose darts can kill  
The man that made him soules at will."

So, there are three epitaphs upon Hobson, the Cambridge carrier, who was killed by an accident, being thrown off his coach-box. The epitaphs bear such lines as 'Death was half glad that he had got him down' (this is from 'On Hobson' by John Milton—see Johnson's English Poets, vol. 7. P. 512), or

"Here Hobson lies, amongst his many betters.  
A man not learned, yet of many letters:"

Reflective Pieces: Amidst witty pieces appear a couple of
appear a couple of reflective poems like exotics. The theme of
of one of them is 'The World' which is but a play, 'whether
men do laugh or weep' and of the other is 'Lover's melancholy'
caused by the death of his mistress. The latter poem begin-
ning "Hence, hence all you vain delights" (which appears with
variations in Beaumont and Fletcher's 'The Nice Valour', and
is repeated in several collections) - also printed by
Bertram Dobell in his edition of Strode's works. 1907. PE 14-15
contains such lines as the following:

Welcome folded armes, and fixed eyes,
A sight that pearing mortifies,
A look that's fastened to the ground,
A tongue chain'd up without a sound.

A midnight knell, a parting groane,
These are the sounds we feed upon;
Then stretch our bones in a still gloomy valley
There's nothing truly sweet, but melancholy."

Curiously enough, the effect of this grave poem is sought to
be destroyed by an answer to it, supplied by Dr. Strode, in a
light form of verse, beginning
"Return my joys and hither bring
A tongue not made to speak, but sing"

Unclassified. An exuberance of sportive spirit is in the
poem called 'The Gallants of the times' by Mr. William Murrey,
in which there is a reference to Bear-baiting besides the
pleasure of drinking in the company of wits and gallants of
the age who had wonderful accomplishments. Wentworth, Wilmott,
Weston drink to Murrey, and he seeks to record his apprecia-
tion of them in harmonious numbers:
'Tis pleasure to drink among these men
For they have witty and valour good store,
They all can handle a sword and a pen
Can court a lady and tickle a whore,
And in the middle of all their wine,
Discourse of Platé and Arretine.

We may include here 'A Nonsequitur' which opens as follows:
"Mark how the lanterns cloud mine eyes,
See where a moon-drake 'gins to rise;
Saturne crawls much like an iron catt,
To see the naked moone in a slipshott hatt."
This is by R. Corbet. See Johnson's Eng. Poets. V. 533:
(11)

1. Le Prince d'Amour or the Prince of Love... with a collection of several ingenious poems and songs by the wits of the age... London. Printed for William Leake, at the Crown in Fleet Street, betwixt the Two Temple Gates. 1660.

The purpose of this volume, as the words in 'the dedication' imply, seems to be to bring back the Pre-civil war days of wit and mirth to England which for two decades past has been racked by malice, strife, and revolt. We read a few lines from the dedicatory epistle (signed W.L.) to the Hon'ble Society of the Middle Temple: "... here read that exaltation of wit, wherewith all cares charmed, and wish for the return of those blessed days, wherein you who come not short of your predecessors in any ornaments of soul and body, may have the like opportunities of giving your selves and the Age you live in, the same excellent entertainment... ... poems were the offspring of diverse eminent wits of the age, and never yet appeared in publick, having confined themselves to the fortune of so illustrious a Prince;...... In the whole collection there is not anything of the gall and venem which has mixed itself with the ink of these last twenty years, but wit born long before our unhappy intestine divisions, and has that mark of eternity, that it is not like to grow old, but is still new, florid and innocent, and shall continue in reputation......."

The first ninety pages of this book are occupied with a description of the prince and the Blazon of his arms and entertainments; then follows the collection of poems.

Among the writers may be mentioned Corbet, Donne, Henry King, R.D., W.B., F.B.

1. Prince d'amour was a principal personage in the Revels performed at Christmas in the Middle Temple. See Wood's Athenae Oxon. 441. D'Avenant's 'Triumphs of the Prince d'amour' by W. D. entered on Stationers' Books 19 Feb. 1635 (cc. 1635-36)
This book contains 57 pieces among which are songs in praised wine and tobacco, songs with reflective touches upon jealousy or honesty in man, bedlam-songs, numerous songs, elegies, and amatory poems showing conceit. Some pieces meet us in the other collections also, notably in Merry Drollery, Westminster Drollery, Antidote Against Melancholy, and Parnassus Biceps. The following three songs found in this book are included among the doubtful songs of Donne in Professor Grierson's edition of that poet's works:

1. 'A Paradox of a painted face' beginning
   "No kiss? By Jove, I must and make impressions" signed J.D.

2. An elegy on Mrs. Boulstrode beginning
   "Shall I go force an elegy? Abuse My wit? And break the Hymen of my Muse For one poor hour's love?" Signed J.D.

3. 'To his Mistress' beginning
   "Believe your glass and, if it tell you, Deare" signed J.D.

The poem called 'The Protestation' (signed R.F.) has a strong emotional appeal, conveyed in a language expressive of the inmost feelings of one whose soul knows nothing but love:

1. Songs common to this book and other collections of the century:
   (i) "How Gentlemen if you will hear" - in Merry Drollery, p. 29.
   (ii) "Am I mad, O noble Festus" (by Dr. Carlet) - in Merry Dr. 234.
               - also in Rump and in Antidote Against Melancholy, 1661.
   (iii) "From the fair Lavinian shore" - in several miscellanies and song-books.
   (iv) "From the hag and and hungry goblin" among the collection by the wits of the age at the end of this book.
               - also in Westminster Dr. ii. 17. - - and in Wit and Dr.
               Another bedlam-song is on p. 164, beginning "From the top of high Javnulasus"
   (v) "With an old song, made by" - also in Antidote Ag. Mel. P. 14.
   (vi) "Keep station nature, and rest Heaven sure" - by H. King
               - also in Parnassus Biceps, p. 30.
   (vii) "Beauties have you seen a toy called Love, a little toy"
   (viii) "Farewell false love, the oracle of lyes" (by Deloney)
   (ix) "Her face, her tongue, her wit" (by Raleigh)
   (x) "I wish no more thou shouldst love me My joys are full in loving thee" - vii-x are in several song-books.
   (xi) "The old courtier" and (xii) 'The New Courtier' are in several miscellanies:
nothing but love:

How my Aetolia! no, it is not I
That can dissemble, if I do I die,
Love is my present soul; it moves the heart,
It beats the pulse, it animates each part,
It tempers all the air I breathe, and turns
Some into sighs, and some it kindly burns.
Can I, who daily view my thoughts, and see
On each of them an image stamp'd of thee,
But seem to love? .... 

The elegies in this book are worthy of note as lyric pieces;
in respect of style and the quality of emotion and of
imagination they point to the possibility of their author-
ship by writers, possessed of the verve of the Latin lyricists
and elegiasts. Illustrations following will, it is hoped, bear
out the statement:

(i) from the elegy on the death of his mistress, signed W.B.

(consisting of 86 lines)

"Is Death so great a gamester that he throws
Still at the fairest hand must I still lose?"

Oh! had that hollow vault where thou dost lie
An echo in it, my strong fantasies
Would win me soon to think her words were thine,
And I should hourly come, and to thine shrine
Talk, as often we'd to talk with thee,
And frame my words that thou shouldst answer me,
As when thou shouldst do so too, till we had mov'd
With our complaints, to tears, each marble cell
Of those dead neighbours which about thee dwell."

(ii) from the elegy on Lady Clinton (signed F.B.)

"Since thou art dead, Clinton, the world may see
A certain end of flesh and blood in thee.
Till now a way was left for man to cry,
Flesh made so pure it can not dye.
But now thy unexpected death doth strike
With grief the better and the worse alike.
The good are sad they are not with thee,
The bad find now they must not tarry here."

(iii) Henry King's elegy on Prince Henry

"Keep station, nature, and rest, Heaven, sure."

Before passing out of this volume we need turn to two
Chap. IX. (3). Wit-collections... Reviewed.

two humorous pieces - one is the ballad upon Sir John Suckling's 100 horse (beginning "I tell thee Jack, thou gavest the king") which presents a sarcastic sketch of Suckling as a lady's man in society and as the nimblest fugitive in the field of battle; the other piece is in praise of tobacco, found also on a broadsheet dated 1641. Illustrations follow:

(i) From the ballad upon Suckling (of seven sixains)

"..... But I advise thee take this course,
To mount thee on the fleetest horse
Of all the troop thou givest:
And when the battle's once begun,
Thou swiftly then away mayst run
And tell us that thou livest.

Thou shalt be entertained here
With Ladies that hold thee dear
By day & by eke by night,
They'll make thee do as love commands,
Pull off Mars Gauntlets from thy hands
Were never made to fight."

(ii) Tobacco:

To feed on flesh is Gluttony,
It maketh man fat like swine.
But is not he a frugal man
That on a leaf can dine?
He needeth little for to foul,
His fingers ends to wipe,
That hath his kitchen in a Box,
And roast meat in a pipe.

The cause whereof few rich mens sons
Prove disputants in schools,
Is that their fathers fed on flesh,
And they begat fat fools.
This fulsome feeding clogs the brain,
And doth the stomach clog;
But he's a brave spark that can dine
With one light dish of smoke."

(12)

Wit At A Venture, or Attim's Olio's Privy Garden, containing songs and poems on several occasions... Never before in print. London for Jonathan Edwin, at the Three Roses in Ludgate Street. 1674. Prefixed to the volume is an epistle dedicatory to William Penn Barw. Signed at the bottom J.F.

Among the writers may be named James Howell and R.Baron and James Shirley.
This is a collection of 75 poems. Excepting a few pieces all have the attraction of being new songs. Some songs present specimens of the poet's effusions of amorous feelings which not infrequently seek expression through quaint fancies.

Besides love-songs, there are popular ballads, epithalamiums, drinking-songs, didactic pieces and elegies. Some of the pieces, be it noted, contain suggestions of sensuality which, however, are conveyed in verses of no mean order. So, the 'Nuptial Triumph' (a poem in decasyllabic couplet in the iambic measure with occasional substitution of Trochaic feet) describes how the bride passes to the chamber (called her purgatory) through a path lined by the aged fathers and matrons, bachelors and maidens, and then, the gradual parting of her coyness under the figure of the Rose and the Dew:

There sweet she lay, just as the trembling dew
Upon a rose-bud, and the self-same hue
As rose-buds have, and so she hid her head,
Till his obliging heat her leaves had spread.

Three of the drinking-songs appear with curious titles—viz., 'The Boon-companion' beginning "Hang formal debates, let's fill up our bowls", the stanza-scheme of which is represented by a decasyllabic triplet followed by a sexain with shorter syllables in the lines, rhyming ababcc; 'The Brave Rubber' beginning "Come drawer some wine, send a slave from below" (in quatrains, with irregular syllabic distribution), which shows a tippler as a worshipper of beauty and mirth and a despiser of Fortune; and 'The Tavern Ruff' beginning "Drink wine, and be wise", which presents a picture of revellers washing away 'the sober advices of the grave and the Precise'.
A poem called 'A Ballade on a Country Wedding' arranged in sixains of 8, 8, 6, 9, 8, 6, rhyming aab ccd beginning "I tell thee Jack" gives a description of the Parson in church, a poor beauty-blasted man who could not dispassionately look on the bride during the ceremony, and suggests a comparison with the ballad upon a friends wedding" in 'Folly in Print'; the ballad concludes with coarse suggestions as to the behaviour of the newly-married couple in the bride-chamber. This poem is by Robert Baron (among his poems, 1660, P. 65) in this book. The other pieces with coarse suggestions are (a) 'Knight's Adventure', P. 8, and (b) 'Loves Conquest', P. 9.

The didactic pieces are represented by

(i) 'Vain Ambition' beginning "How the vain world ambitious aspires" (consisting of 14 lines in decasyllabic couplets intermixed with octosyllabic couplets) where this interesting analogy is introduced - just as the sun rises still in brighter beams till he reaches the meridian whence his glories decline fast, so men arriving at honor's precipice want footing for their pride and totter on the other side.

The poem concludes thus:

"And in one act do forfeit more
Than all they had attain'd before."

(ii) 'A Moral Song' (of 2 novenas, each formed of 2 quatrains of 8, 6, etc., with a bob-line intermediate between them)

- the spirit of the song is contained in these two lines:

  "When life is only dying long
  And Death the door to life"

(iii) 'A brief survey of this disproportion'd world' (in decasyllabic couplet) from which follows this extract:

  "This lower world but like a mighty inn,
  With easy pace some climb promotion's hill
  Some in the Dale, do what they can, stick still
  ....... * * * * * * * * * * * * * * * *
Some are poor mortals just like tennis balls
Toss'd 'em o'er line, some under fortune's walls:

(iv) The poem called 'Praise and Dispraise' in which there
is a severe condemnation of woman as a lure for man's
ruin; it is marked by a rich diction, and is in the form
of dialogue between Thyrsis and Alexis. Hearing Alexis
praise the physical beauty of Laurina, Thyrsis begins his
malignant calumnious analysis:

"***** ****** ******* ********* *******
Her breast's a shop of fraud, her heart a mill,
That restless thoughts do grind to wound or kill;
Her brain's a still that at all hours doth strain
Destructive cruel notions of disdain;
Her eyes are windows of false lights, and oys,
Her tongue a flap of perjury and lyres;
Her chin is double like her heart, her cheeks
Have pits, 'tware the to bury whom she seeks
To ruine, this rare treasure you dream desery,
Is a fine lump of Dama Hypocrisie;

*****   etc"

Next we may turn to love-songs, displaying conceit: The song
called 'Good Night' has a Dornish flavour inasmuch as it
combines conceit with emotional ardour: An extract follows:

Bid me, no more Good night; because
'Tis dark, must I away?
Love doth acknowledge no such Laws,
And Love 'tis I obey;
Who blind, doth all your light despise
And hath no need of eyes
When day is fled,
Besides the sun which you
Complain is gone, 'tis true
Is gone to bed,
Then let us do so too.

This poem is printed by Alexander Dyce in his edition of
James Shirley's works. 1833. X, vol. 6, p. 611.

In the conceited style is also the poem called 'A Surprisal'
in which a lover pours out an appreciation of the virtues of
his lady as a portrait-painter; she surpasses, he thinks, even
Apelles, for Apelles took some pains and time to draw a pic-
ture but she in a trice has portrayed her face in his heart
(the poem consists of six lines in octosyllabic couplet.)
In another song 'On His Mistress Walking in the Garden' the lover asks 'Gay Spring'

What pretty feet they were that so
Imprint the earth and made such flowers grow?
and wonders
Whether she were the root
Or did they take impression from her foot.

Here may be mentioned also James Howell's song, called 'Black eyes and enticing Frown' (addressed to Lucina), in which the practice of Black Art is named, perhaps in imitation of a song by Donne (this song receives due notice in Choice Drollery)

This volume closes with two elegies (both in decasyllabic couplet) upon Edward Earl Sandwich, Lord Vice-Admiral of England, whom 'Fate gave fame', and the valiant Sir Edward Spragg who 'fell by Belgick force unto Nepume's arms'. There appears nothing of consequence to be noted in either:

The Compleat Courtié or Cupid's Academy. By J. Shurley. Gent. London. Printed for W. T. and are to be sold by Joshua Conyers, at the Black Raven in Duck Lane. 1683. said to be an excellent collection of songs, poems, epigrams, elegant epistles, ingenious dialogues, quaint expressions, complimental ceremonies, amorous addresses and answers, in a most pleasant and pathetic strain, fitted and prepared for all capacities, and humbly recommended to the perusal of all young gentlemen, ladies, and others, who are inclinable to recreate themselves with harmless mirth.

Among the bacchanals, pastoral dialogues, and songs familiar to us pieces in prose are interspersed.

The following are among the pieces with the
worth the reader's attention, but may be found in other poetical collections as well:

i. "Calm was the evening and clear was the sky"

ii. "Come my Daphne, come away"

iii. "A Stella bright, I saw her sit
      By a smooth river side"

iv. "Arise my sweet Phillis, and let's to the grove"

v. "Smiling Phillis has an air
      So enchanting, all men love her"

vi. "My love she is fair, although she is cruel"

vii. "Come away boys let's drink it"

It is interesting to find lines from Milton's "Paradise Lost" printed in this book; they are introduced as 'The Melancholy Lover's complaint'. Then may be mentioned, if any thing has to be, a song which shows the quality of the epigram intermixed with a taste in buffoonery; take the words from the song:

Silvius has brought from strange and barren lands,
A black and swarthy wench, with many hands;
The which he does in golden letters say,
That she's his dearest wife, not stolen away.
He might have said, Heaven knows, with small discretion,
The paper, and the ink, and his confession;
For none that doth behold her face and making,
Would judge she e'r was stein, but by mistaking.

Wit's Cabinet, London, Printed by T. Norris, at the Looking-Glass on London Bridge, 1700. A edition dated 1703 is said to be the 11th edition, much enlarged:

This book is described as a fit companion for gentlemen and ladies. It consists of 10 chapters - on Interpretation of Dreams, Art of Love and wooing, palmistry, physiognomy, etc., all in prose... to this is added a collection of 23 songs, most of which are with suggestions
suggestions of obscenity, and are arranged in octosyllabic quatrains, or in decasyllabic couplets.

The volume opens with a poem called 'The Hasty Bridegroan', directly coarse in taste, which presents (12-line) stanzas with lines of varying lengths, arranged in quatrains and couplets in the first part - the shorter lines, even as many as four of them in the second part, which rhyme together, being disposed between two longer ones that have the same rhyme-ending. The points in favor of this piece as a lyric are that it has a naive style and that the words in it are peculiarly designed to suggest the whole scene of dalliance.

The song of 'Jockey's love to Moggie', too, has a naiveté of style, and shows the tripping measure of an Elizabethan song: Thus the fifteen lines run:

Come, sweet lass,
This bonny weather
Let's together;
Come, sweet lass,
Let's trip it on the grass;
F'ry where
Poor Jockey seeks his Dear,
And if she don't appear,
He sees no beauty there.

The best poetical piece, it seems to me, is the song beginning "Bright was the morning, cool the air", in which a lover pours out his sad soul upon the loss of his sweetheart at sea; it is printed also in the first book of the Theater of Music, 1635, and has already been commented on in our review of that book.

I. To quote one stanza:

Come from the temple away to the bed,
As the merchant transports home his treasure;
Be not so coy, lady, since we are wed,
'Tis no sin to taste of the pleasure;
Then come, let us be
Blith, merry, and free,
Upon my life, all the winters are gone;
And 'tis so,
That they know,
Where you go, say not so, for I mean to be bold... etc.
The only other poem worth consideration is 'Virgins admonished' (in two sirmains, each of a quatrain and a couplet of octosyllables, showing redundant as well as short syllables in the lines); it is printed by Mr. Bullen in his Speculum Amantis. P. 110: Words quoted:

Pretty nymph, why always blushing?
If thou love'st why art thou so coy?
In thy cheeks these roses flushing
Show thee fearful of thy joy
What is man that thou shouldst dread
To change with him a maidenhead?

At first all virgins fear to do it
And but trifle away their time
And still unwilling to come to it
In foolish whining spend their time,
But when they once have found the way
Then they are for it night and day.
Preamble to the Drolleries of the seventeenth century:

On the publication of the Drolleries:

Writers identified:
Sources from which some of the pieces are drawn:

Preamble to the Drolleries: It seems to be a strange coincidence that the ballads and the stage-plays, the balladists and the players, were subjected to a long course of restrictive laws. The contents of the Drolleries comprise street ballads, relating to the troubled times of the Civil War and the Commonwealth, and songs from the plays, produced both before and after the Restoration; and it may be of some interest for us to refer to the prohibitory measures taken by the State against the balladists and players.

The balladists were known early in the 16th century; the art of printing, introduced about the middle of the 16th century, stimulated the production of ballads and greatly helped their circulation. Thus, the ballads were not confined, as before, to a particular district, to be sung about by the wandering bard; nor were they dependent on him alone in order to be transmitted to other districts. King Henry VIII (1509-1547) was a patron of poetry and music; he encouraged for a time the production of ballads but turned against the ballad-writers as soon as they criticised politics. He issued a proclamation in 1533 'to suppress foul books, ballads, rhymes and other lewd treatises in the English tongue'. The other restraining measures followed. In 1543 an Act was passed, which, among other things, suppressed the printing of ballads 'that be pestiferous and noisome'. In the reign of Queen Mary (1553-58) a proclamation was issued against 'ballads and hymns .... set out by printers and stationers of an evil zeal for lucre and covetous of vile
Preamble to the Drolleries.

vile gain.' In the 39th year of Queen Elizabeth an Act was passed, by which the wandering minstrels were declared to be 'rogues, vagabonds and sturdy beggars.' In 1649 laws were passed, which empowered the Provost Marshal 'to send ballad-singers to the pillory.' Such restrictions were not withdrawn until after the Restoration.

Turning to the 'Drollery literature' we find that 'political smoke' and 'amatory flames' mark the pages of the volumes of drolleries; they used to appear in the beginning as contraband literature against laws prohibiting their publication. The times of the Commonwealth and the Protectorate were, however, remarkable for the vast stream of scurrilous pamphlets and broadsides which issued from the press. Oliver's connection with the brewer's trade and his copper nose, Hewson's single eye and such other satirical attacks, personal and personally offensive, formed the materials of the ballad-writers on the cavalier side. Then the writers dealt with the theme of love, they became frankly sensuous, even coarse in their expressions. The occasional coarseness, due perhaps to the 'vice of the times,' is to be regretted; but there is a good deal of genuine poetic stuff to make up for that deficiency. It may incidentally be observed that festive songs, naval ballads, broadside ballads, both humorous and political in character, bacchanals, songs from plays and diverse other jovial songs and poems, which lie scattered through the volumes of drolleries, give a strange impression of multitudinousness; and it seems proper that these volumes should have the appellation of 'miscellanies,' rather than the opprobrious name of 'Drolleries'; the appellation of 'Miscellany,' as is well known, was not brought into use until Dryden had set the fashion.
Preamble to the Drolleries.

The Drolleries, be it noted, are associated with Oxford where the king had taken shelter in 1644. The scholars and the bishops suffered punishment at the hands of the usurpers on the charge of 'orthodoxy and political partisanship'. It is very probable that the scholars and bishops, injured and rendered workless, turned to gibbeting the Commonwealthmen. William D'Avenant, Lovelace, Jowley, L'Estrange and Cleveland who had fought for the king Charles during the Civil War, now began to pour forth rhymes in abuse of the Parliamentarians; and it is the peculiar specimens of their work that meet us in the drolleries.

Now we turn to the other aspect of mirth and joviality in 'Drollery literature'. If joviality is found to transgress the proper limit, the reason thereof is to be traced to the repressive force which resulted from Puritanical excesses. The whole episode of unrestrained mirth illustrate but the strange rebounding of the spirit of mirth which was sought to be stifled by force and arbitrary laws. Puritanism, as is well known, was but a revolt against mediaevalism and all satirical elements that go with it. So, the stage and all public shows were condemned as 'sinks of iniquity'. William Alley, Bishop of Exeter, was the first in England to raise a voice against the stage; his condemnation of 'Wanton Booke' in 'The Poore Man's Librarie', 1565, included stage-plays; and it is well worth noting that the Puritan attack on the English stage did not take any cognizable force until about 1576. We need not recount the various phases through which the stage had passed until its suppression about the middle of the 17th century. That the theatre was confronted with opposition from the preachers, pamphleteers and civic authorities, is evident from the edict of 16th May, 1559 (issued...
Preamble to the Drolleries.

(issued 'to prevent the handling of religious and political questions upon the stage, and prohibit performances in any town without a licence from the Mayor') and the statue of 1572, which was directed against 'any player not in the service of some nobleman'; and from the publication of treatises, such as John Northbrooke's Treatises, 1577 (wher in Dicing, Dancing, vain plays or Enterludes with other idle pastimes, etc, commonly used on the sabbath day, are reproved by the Authority of the word of God and ancient writers), Stephen Gosson's School of Abuse 1579, Philip Stubbes's The Anatomie of Abuses 1583, Alexander Leighton's A Short Treatise against Stage-plays 1625, Richard Rawlidge's A Monster Lately Found out and Discovered or The Scouring of Tipplers 1628, Prynne's Histriomastix 1632, or the curious tract printed in 1641, under the title of 'The Stage-Players Complaint'. With the ascendancy of the Parliament the theatres were closed, and the actors, who were loyal to the king, were imprisoned, even put to death. James Wright's Historia Histrionica (pr. 1699) gives a illuminating account of the miserable condition of the players after the suppression of theatrical performances. Three Ordinances were passed by the Long Parliament, successively on September 2, 1642; October 22, 1647; and February 2, 1648 - suppressing all public theatres (see Documents in the Roxburgh Library volume - the English Drama and stage under the Tudor and Stuart Princes, 1869; J. Payne Collier's Annals of the Stage, 1831, vol. ii, pp. 105, 110, 114); but other forms of amusement were soon devised; select scenes from plays by Shakespeare, Ben Jonson, Beaumont and Fletcher, and farcical performances delighted the people at the Red Bull in London in the name of rope-dancing and
Preamble to the drolleries.

rope-dancing and bear-baiting; but Oliver's men frequently raided the house, and whipped the actors and carried away all its earnings. The Government, however, soon showed signs of relaxing the rigour of the law, relating to amusements, Cromwell becoming a little anxious to placate the moderate party whose support perhaps he needed before he could gain the crown. By May 21, 1656, D'Avenant had opened a theatre at Rutland House, Charterhouse yard, for 'Entertainments by declamation and music, after the manner of the Ancients', under the patronage of Lord Keeper Whitelocke, Sergeant Sir John Maynard and others. The fragments soon gave place to the performance of select pieces from the well-known plays, in some cases retouched by the stage-enthusiasts; and these fragments rendered into dramatic action were known as 'Drolls', or 'Humours'. These 'Drolls' or quasi-dramatic performances, it should be added, continued to entertain the people even after the theatres were reopened at the Restoration.

Thomas Jordan (1612-1665), a cavalier poet, who was bred a player at the Red Bull Theatre, Clerkenwell, published in 1664 'A Royal Arbor of Loyal Poesie', consisting of poems and songs, digested in Triumphs and Elegy, Satire.

1. Upon raid on the actors — recorded as of 26th Dec. 1649:— "Some stage-players in St. John's Street were apprehended by troopers, their clothes taken away, and themselves carried to prison" (Whitelocke's Memorials 435, edited 1733, cited by J.P. Collier in his Annals of the Stage, vol. ii. p. 118.)

In the preface to his own part of 'The Wits' (1672, edition) Francis Kirkman writes: "When the public theatres were shut up, and the Actors forbidden to present us with any of their tragedies, because the vices of the age were too lively and smartly represented; then all that we could divert ourselves with were these humours and pieces of plays, which passing under the name of a merry conceited Fellow, called Bottom the Weaver, Simpleton the Smith, John Swabber, or some such title, were only allowed us, and that but by stealth too, and under the pretence of rope-dancing, or the like.... etc."
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Chap. ix. (D)

Preamble to the drolleries.

Satire, Love, and Drollery. (Two extracts from the Royal
Arbor, containing references to Falstaff and Desdemona
respectively, are given in 'Shakespeare's Centuries' of
Prayse'; 1879, P. 331.) — see Dictionary of National Biography
vol. XXX, P. 199.

Robert Cox, a comedian, published in 1672 eleven
such drolls containing the humours of John Swabber, Bumpkin,
Simpkin, Hobbinol, Simpleton, and Bottom the weaver.

Francis Kirkman, under the title of 'The Wits,
Sport upon Sport' (in select pieces of drollery, digested into
scenes by way of dialogue) "issued a collection of drolls and
forces (2 parts, London, 1673 — first appearing in 1670), which
had been performed at fairs and taverns during the Puritan
ascendancy by Robert Cox the comedian, and prefixed it to it
an introduction full of delightful gossip" (Dictionary of

Among the favourite pieces that entered into
drolls from the plays were 'The Grave-digger's colloquy from
Hamlet; Shylock scenes and the choice of the caskets from
Merchant of Venice; the sheep-shearing episode of Perdita and
the joviality of Autolycus from Winter's Tale, the scenes of
revelry associated with the Three Merry Boys in prison from
Fletcher's Rollo of Normandy; the interesting part of the
virtuous Florimel playing the coûtesan from Fletcher's
Maid in the Mill. It is specially important to observe that
these drolls were never presented without songs, which, in
most cases, were drawn from the works of Shakespeare, Ben
Jonson, Beaumont and Fletcher, Sere, Herrick, Suckling.
An easy step it is from the 'Drolls' to the 'Drolleries'.
In fact, the spirit of the 'Drolls' and the songs with which
they were embellished, reappear in the 'Drolleries'.

At the Restoration all hindrances to
Preamble to the drolleries.

At the Restoration all hindrances to public amusements were withdrawn, and from the press were continually issued plays, mostly treating of matrimonial infidelity and the profligate life of the times. The songs, found in the drolleries of the Restoration and of the post-Restoration period, come, in great part, from these plays. It is likely that such songs in the drolleries as cannot be identified, originally belonged to the plays which were never perhaps printed; the names and authors of those short-lived plays cannot now be known; and this fact only increases the importance of the volumes of drolleries, in which preserved a great number of songs which otherwise would have been lost to us.

On the publication of the Drolleries.

The earliest known volume which appeared in print under the title 'Drolleries' is "Antient Drolleries", 1614 (one copy with a preface by A. W. Bollen, in the British Museum, printed in London for private circulation in 1690, when only 300 copies were issued). The title of this book may have been adopted in imitation by the editors and collectors of the subsequent volumes of drolleries that appeared during the 17th century. The book of 'Antient Drolleries', unlike its successors, is free from politics; it is an odd mixture of 'Gobbes prophecies of which some are reminiscent of the fool's prophecy in King Lear (III. 2), curious madrigals of which some give vivid description of morris-dance, mild cautions to maids at the feast of St. Valentine, and occasional grave notes in such pieces as 'When youth and beauty meet together' or 'Jobs talks with wisdom'. But on the whole, the book is, to use the words of Mr. Bollen, "a tale of a roasted horse, a riot of mad
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riot of mad rhymes, a pleasant piece of tomfoolery". We read the following significant passage from the Address to the Reader (prefixed to the book), which is a curious and an interesting commentary on the species called 'Drollery':

"There was upon a time an odde country Rinning Fellow whose name was Jobbe; where he dwelt, I finde not; and what he was, it skills not; only this I note of him, that he was in his time, as (no doubt are many now adaies) given to looke so high farre above the moone, that as falling through the clouds, when he wak't, he knew not where he was; but strange things he had in his head, which he set downe as oddeely in writing; where if you looke for verse, you are out; if for Rime, you are in: "(signed Richard Rabet - a fictitious person)

In the mid-seventeenth century the volume of Drollery first published is Thomas Weaver's 'Songs and Poems of Love and Drollery', 1654. It is not unlikely that some volumes of the same species had appeared earlier, but not one is known to exist. During the Puritan régime joviality of any kind was censured; so were all verses, composed against the party in power, seriously condemned. The volume of Choice Drollery, dated 1656, was printed for R. Pollard, whose initials occur at the end of the Address to the Reader; from the address (which begins as follows: "Thy grateful reception of our first collection hath induced us to a second essay of the same nature...") it appears that volumes of the kind were issued earlier than 1656 and that they were well received by the public; but nothing is known about R. Pollard beyond that he was a bookseller, at the Ben Jonson's Head, behind the Exchange, in business connection with John Sweeting, of the Angel, in Pope's Head Alley, in 1656. The Choice Drollery
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The Choice Drollery has an added interest for us in view of the fact that it was 'judicially condemned'; its contents refer to the reign of Charles 1 and to the period, close upon a decade, after the king had been murdered. In the same year (1656) appeared Wit and Drollery (also Sportive Wit and Musarum Deliciae, included in this book among the Wit-collections); the Wit and Drollery went through three editions during the 17th century, viz. 1656, 1661, and 1682 (the subsequent editions receiving several additions); in the Address to the Reader, prefixed to the 1682 edition, (signed J.P.) it is stated that mirth of any kind being suppressed by legislation, the owner of the copy had thought it fit to send it forth with additions from several choice wits.

The year 1661 saw the publication of the Antidote Against Melancholy, Made up in Pills, probably edited by Henry Playford (See Review of the volume), and Merry Drollery, consisting mostly of cavalier songs, ballads, lampoons (social and political), which illustrate the feelings and thoughts prevalent among the people during the first year of the Restoration and the years immediately preceding it. The 1664 edition of Wit and Mirth (printed for Henry Playford) is, more or less, an enlarged edition of (though quite different from) the 1661 edition of the Antidote; a fourth edition of Wit and Mirth appeared in 1699-1700. The volume of Merry Drollery attained popularity for some three decades—the second and third editions being published in 1670 and 1691 respectively; it was compiled by four 'Lovers of wit', signified by initials W.N., G.B., R.S., and J.C., probably for political reasons. During the decade between 1661 and 1671 there appeared 'Polly In Print' (a medley of
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(a medley of/sacred and profane), Licensed Roger L'Estrange, May 15, 1667, which also contains some cavalier songs.

In 1671 were issued from the press important volumes, such as The Westminster Drollery (First Part). The New Academy of Compliments (by L. B., Sir C. S., Sir W. D., and other refined wits of the age). London. Printed for T. C. Brooks, and Oxford Drollery (printed for J. C. Another edition). The first part of Westminster Drollery was printed for H. Brome; the second part in 1672 and the third part in 1674 were printed for W. Gilbert; and it is conjectured that Captain William Hickes was the author i.e. compiler of the volume, because on the title-page of his 'Mock Songs and Joking Poems', 1675, appeared the words 'By the author of Westminster Drollery'.

It is to be observed that the earlier volumes, specially those published before the Restoration, used to be circulated secretly among the cavaliers; and that from 1671 onwards the publications of cavalier songs and ballads were not disabled by any legislation. One noteworthy fact is that nearly all the books of drolleries published during the closing decades of the 17th century bear the names of places with which they appear to have little or no connection.

The Windsor Drollery, 1672, consisting mostly of songs and poems which are common to Westminster Drollery, Merry Drollery, Choice Drollery, The Academy of Compliments, bears no local suggestions of any importance.

The Holborn Drollery, 1673, was printed for Robert Robinson, a book-seller in Holborn; an interesting address by
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Address by the compiler runs as follows: "Finding Drollery to have its moveable scenes, as Windsor, Westminster and Covent Garden; and expecting ere long books of this nature should come out as frequent as the philosophical transactions, since two or three Prologues, and as many epilogues, with some stanzas venerable for their antiquity, are their ingredients; I was resolved to be beforehand; and to my lay the scene of mine in Holborn." This address is followed by two parts, viz. (i) the Beautiful Chloret Surprised in the Sheets and (ii) Flora's Cabinet Unlocked. Excepting the fact that the copies of the volume were to be sold at the shop of Robert Robinson 'near Grays-inne-Gate in Holborn', it has no ostensible connection with Holborn. In the same year (1673) was issued London Drollery, compiled by William Hickes. Excepting two or three pieces of prologues and epilogues to plays produced in London after the Restoration, there is no special reference to the city of London, and the volume cannot claim the place-name for its title.

An entry in the Term Catalogues, dated 7th February, 1673, shows a volume, called 'Norfolk Drollery' - 'a compleat collection of the newest songs, jovial poems, and catches, etc.'; but this is an instance of the publisher's queer method of disposing of a portion of Matthew Stevenson's Poems of 1665, by means of a new title-page.

Bristol Drollery, 1674, compiled by Mr. C., printed for Charles Allen, bookseller in Bristol, begins with some verses 'To my Lord - at his arrival in Bristol'; the volume is intended for young gallants; an address to the gallants is signed N.C., whose poems mostly fill the pages of the book - all amatory pieces with pastoral touches, Bacchanals and catches; but there is no reference to Bristol.
On the publication of the drolleries.

Two volumes of Drolleries, however, appear to have some justification for the place-names on their title-pages. They are 'Covent Garden Drollery', 1672, collected by Alexander Brome, and printed for James Muses near the Piazza in Russel Street; and 'Oxford Drollery', part-author and compiler of which is Capt. William Hickes. Covent Garden is associated with the atmosphere of theatre, and the contents of the Covent Garden Drollery comprise many songs from the plays, revived at the Restoration or newly composed at the time, in addition to some 21 prologues and epilogues, sung and spoken at the court and theatres. In the Oxford Drollery occur some pieces of local interest; besides, its third part is introduced as 'Poems made at Oxford long since'.

Lastly, we may mention 'Grammatical Drollery', 1682, compiled by William Hickes, who was also part-author of the volume. It contains some extremely coarse pieces; the justification for its title lies in the poems on such subjects as 'The Adverbs' Quarrel', 'The Battle of the Verbs', etc:

Writers Identified.

Thomas Weaver; Richard Corbet; Richard Brome; William D'Avenant; John Eliot; Michael Drayton; John Lyly; Thomas Carew; J. Howell; J. Fletcher; Ben Jonson; Th. Middleton; Dr. James Smith; Robert Wilde; Th. Randolph; A. Brome; John Donne; Benjamin Stone; Th. Carey; Townshend; Dr. H. Hughes; Lord Broughill; Bishop Still; Walter Raleigh; T. Franklin (Oxon); Campian; Shakespeare; S. Rowlands; N. Brereton; Humphrey Humphrey Crouch; William Cavendish; Suckling; Wm. Strode; James Shirley; A. Cowley; William Cartwright; Herrick; Wm.otton; Th. Jordan; Cleveland; Dr. Henry Edwards; William Hickes; William Herbert; Thomas Lodge; Sir John Denham; Sir John
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John Harrington; L'Estrange; Will Crofts; Charles II; Dryden;
Butler; Charles Sedley; Etheredge; Wycherley; Sir Allan Broderick;
Shadwell; Flattman

Sources from which some of the pieces are drawn:

The Widow, 1616, by Fletcher, Jonson and Middleton.
Lover's Progress, 1647, by J. Fletcher (a revised version of 'Wandering Lovers', licensed 1623—ascribed to Massinger)
Beggar's Bush, 1647, by J. Fletcher (performed at court at Christmas, 1622)
Gallathea, 1692, by Lyly.
Epicoene, 1609, by Ben Jonson.
The Ordinary, 1640, by William Cartwright.
A Jovial Crew, 1641, by R. Brome.
The Northern Lass, 1632, by R. Brome.
The Example, 1637, by James Shirley.
The Cardinal, 1635, by James Shirley.
The Misera, 1671, by Shadwell.
Noble Soldier, 1634, by Samuel Rowley.
The Sad One (the unfinished tragedy), pub. 1659, by Suckling.
The Villains, 1663, by Th. Porter.
The Unfortunate Lovers, 1643, by William DAVENANT D'Avenant.
The Rivals, 1664, by D'Avenant (an alteration of 'The Two Noble Kinsmen').

Law Against Lovers, 1662, by D'Avenant.
The Broken Heart, by D'Avenant.
The Gentleman Dancing Master, 1673, by Wycherley.
She Would If She Could, 1667, by Etheredge.
Sir Martin Mar-AI, 1667, by Dryden.
An Evening's Love, 1668, by Dryden.
Conquest of Granada, 1669, by Dryden.
Marriage A La Mode, 1672, by Dryden.
Love in a Wood by Wycherley.
The Royal Shepherdess, 1669, by Thomas Shadwell.
Cromwell's Conspiracy (1660).
The Masque, called 'The Gypsies Metamorphosed', 1621, by Ben Jonson.
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(1)

Songs and Poems of Love and Drollery, by T. W. (Weaver) 1654.
Dedicated to E.M. Esqr. Some songs appear with tunes:
It appears that this volume includes Thomas Weaver's original compositions:

This is a collection of 43 pieces among which occur
a loyal song in prison, elegies upon loyal martyrs, and
drinking-songs expressing loyal sentiments as well as casting
abuse on the puritans. Five songs headed as 'Christmas carols'
also contain scurrilous attacks against the republicans and
the roundheads who are described as traitors unfit to come
near the cavaliers during Christmas. There are two pastoral
dialogues of which one is between Thirsis and Silvia; it
introduces the theme — that Silvia's father would marry her
to another shepherd who has more wealth of sheep than Thirsis
— the final chorus giving utterance to a truth which is almost
universal, or rather repeating the eastern psychology that the
richest deserve the fairest:

Parents, cruel as the rocks
Join not their children, but their flocks.
And Hymen's call'd to light his torches there
Where Fortune's, not Affection's equal are.

The poems in this book are not of much merit; there is only
one lyric piece, an example of the jugglery of fancy, which

I. The song in octosyllabic couplet beginning
"I am no captive, I, I find,
My soul still free and unconfin'd"

II. The elegy upon Lord Byron (d. in France) — a couplet follows:
"Whilst thy celestial spirit to heav'n doth climb
There to be crown'd, for what was here thy crime"

On page 63 occurs an epitaph upon Major Owen Wynne and Capt.
Edward Wynne, two brothers who were cut off from life in their
most vigorous age by hostile swords.

III. "Omen, drawers, some wine" (of 6 stanzas); another example is
"Rotondos Rot", conveying a satire against the puritans
it has a peculiar rhyme-scheme in the stanzas, viz. aab cdde,
with the refrain 'fe; it is printed also among simmian
Cleveland's poems — see 'Cleveland Revived', 1662, p. 106,
where a fifth stanza is added:
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Fancy, which deserves some consideration; it is printed by Mr. A.H. Bullen in Speculum Amantis:

Words quoted:

Fair Chloris in a gentle slumber lay
Sleep taking rest.
In her calm breast,
Whilst her veil'd eyes seem'd to eclipse the day
The wanton sun would court her fair,
Peep'd here and there, but all in vain.
The leafy boughs a guard had made,
Planting between their envious shade;
Whereat he chid his idle beams, that he
Should want an eye whereby himself might see.

Choice Drollery: R.P.

Mr. Ebsworth's reprint of 1876 is from the edition of 1656. In the previous year (i.e. 1655) was published Cotgrave's Wit's Interpreter, and in the same year (i.e. 1656) were published Wit and Drollery and the Facetiae of Sportive Wit and Musarum Deliciae. They are not without blemishes, and it cannot be said that Choice Drollery offends more than they do against the aesthetic or moral sense. Yet we know that Choice Drollery was ordered to be burnt and was hunted after with the utmost zeal and that only six copies of it survived the doom. The only ground for its repression by Oliver's Government seems to be the expression of cavalier loyalty as is found in it. "There is intense attraction in the Choice Drollery", Mr. Ebsworth writes, "since it so narrowly escaped from flames to which it had been judicially condemned."

The initials at the end of the address to the Reader are those of Robert Pollard (for whom the volume was printed by J. G.) of whom nothing more is known than that he was a bookseller, dwelling and trading at the Ben Jonson's Head, behind the Exchange in 1656 and that he had published a collection of poems similar in character to Choice Drollery.
Among the contributors are Henry King, Richard Brome, Davenant, John Eliot, Michael Drayton, Thomas Carew, James Howell, John Fletcher, Dr. Henry Hughes, Townshend.

This volume contains 47 pieces written during the reign of Charles I and during the eight years after his execution. A few pieces again belong to the time of James I and of Queen Elizabeth; the "Defeat of the Soots" belongs perhaps to the reign of Edward VI.

Love-poems. Choice Drollery opens with Davenant's "The Broken Heart", in which the lover consoles himself with the thought of dying in the presence of his lady and being mourned after death, and with the hope of a reunion hereafter:

Yet we hereafter shall be found
By Destiny's right placing,
Making like flowers, love underground,
Whose roots are still embracing.

"Nor Love nor Fate dare I accuse" by Richard Brome (at one time a servant to Ben Jonson) is taken from his play Northern Lass; it is the song of a woman who died for love of man.

'The Vow-breaker' (also given in Wit's Recreations, Parn. Biceps, and Wit's Interpreter) by Henry King (see Professor Saintsbury's Caroline Poets, iii, P. 169) has a note of passionate intensity; the lover believes in a moral background and is shocked by the faithlessness of his lady:

Oh heavens! and could so soon that thy
Relent in sad apostacy?
Could all thy paths and mortgag'd trust,
Vanish like letters form'd in dust,
Which the next wind scatters? take heed,
Take heed Revolter! know this deed
 Hath wrong'd the world, which will fare worse
By thy example, than thy curse.

' Crickety' by Thomas Carew, beginning "We read of kings, and gods that kindly took" (in heroic couplet) is the rhapsody of a worshipper of beauty; it is characterised by superficial feeling, fantastic conceit, and a classical finish of style.
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A couple of lyrics - 'Upon kinde and true love' and 'Upon his Constant Mistresse' - deserve special mention; they are marked by an emotional intensity and a happy diction, and appear to have issued from the same pen. The former (beginning "'Tis not how witty, nor how free") is printed by Norman Ault in his ed. of '17th century Lyrics' P.167f., where Townshend is suggested to be the author; it is arranged in three 6-line stanzas, each formed of a pair of triplets of octosyllables.

The latter piece (beginning "She's not the fairest of her name") - repeated in Wit's Interpreter, Wit and Drollery, Oxford Drollery Ptl. Loyal Garland 1686) is in praise of constancy in love, constancy 'that strikes the soul more than the eye'; in the last stanza there is an attempt at idealisation of love:

To the Platonick that applies
His clear addresses onely to the mind;
The body but a Temple signifies,
Wherein the Saint inshrin'd,
To him it is all one,
Whether the walls be marble, or rough stone;
May, in holy places, which old time defaces,
More devotion's shown.

We may select four poems in which the relation between man and woman is treated in a lighter vein. One is the wellknown ballad of the Maid of Tottenham who for the tying of the garter lost her maidenhood; the second piece, called 'The Highway man's song' beginning "I keep my horse, I keep my whore", a sprightly song, is taken from the comedy of the Widow (1616), the work of J. Fletcher, Ben Jonson, and Thomas Middleton; the third piece contains such lines as "What ill luck had I, silly maid that I am, / To be ty'd to a lasting vow; ", and suggests a comparison with "What fortune had I, poor maid as I am", which occurs in the Antidote Against Melancholy and also in Merry Drollery. The fourth piece is on a 'Money Marriage', where we see a mercenary husband comforting himself with the thought that 'though she be foul her money's faire'.
Pastorals occupy a portion of the volume and seem to indicate the cavalier’s endeavour to escape into a happier age from the tyranny of militant puritanism. There is an exquisite pastoral beginning "Chloris, now thou art fled away" (by Henry Hughes—with music in Lawes’s Ayres, 1656—variations and an Answer in Sportive Wit) which gives the picture of a lamenting shepherd from whom his Chloris has fled, and whose sheep are all gone astray. Then, there is Michael Drayton’s 'Dowsabell' which brings us into the forest of Arden where Dowsabell, daughter of a knight called Cassimere, dallies with a shepherd who, by piping a melody, has made the sheep forsake their food.

Poems alluding to the events of history

'Jack of Lent’s Ballet' (probably by John Eliot) was written to celebrate the reception of Queen Henrietta Maria by the citizens of London (1625) and meant to be sung between Calais and Dover. There is a fling at the puritans even in this song: "The puritans that never sayle
Against kings and magistrates to sayle,
With impudence aver,
That verily, and in good sooth,
Some Anti-christ, or pretty youth,
Shall doubtlesse get of her."

The Ballad upon Queen Elizabeth(also given in Hickes’s London Drollery, 1673) is elegiac in tone; yet there is the expression of the protestant hatred towards the Romish church in such lines as "And let our gracious queen alone,
That lov’d not a Popish Priest."
or
"But then shall awake unto the disgrace
Of the proud Pope of Rome."

The ballad upon James I—the first, beginning "When James in Scotland first began", contains a reference to the ridiculous order he gave for making knights of all persons who had £46 per annum.
The ballad upon the Scots being beaten at Musclesborough field relates the expedition of 1547 under the Duke of Somerset, uncle to King Edward VI, Scotland then being then in alliance with Henry II of France. It employs the 'Down down derry' burden which meets us in many popular ballads of later days.

There is the ballad on the Gun-powder Plot (written probably in 1605, or immediately afterwards) which employs the burden "With huffing and snuffing and guni-powder, With a done honoreera terrareera, terrareera home." It simply narrates the story but does not, like Jeremiah Wells's 'On Gun-powder Treason' (which begins "Hence dull pretenders unto villany") conjure up a picture of what dreadful things might have happened if the plot had succeeded.

'The New Year's Wish' beginning "This day enlarges every narrow mind" (presented to King Charles in 1633) expressing loyal sentiments in hyperbolic measure, and the Western Husbandman's Complaint against the high-handedness of the 'Roundheads' and 'Cabbaleroes' certainly proved offensive to the Parliamentarians. Some lines from the former piece are quoted below:

Yourselfe (our Plammet which renewes our year) Shall so inlighten all, and everywhere, That through the Mists of error men shall spy In the dark North the way to Loyalty; ... etc.

Drinking-songs. There are only two drinking-songs in this collection. A catch, consisting of a quatrains, invites boys to drink wine, and counsels them not to care how the world goes. The other song beginning "How happy's that prisoner That conquers his fates," which is sung by the contented prisoner in praise of sack, is characteristic of 'cavalier vivacity'; it reappears in Cromwell's Conspiracy, 1660, and in
and in Merry Drollery, 1663; it is reprinted in Norman Ault's '17th Century Lyrics' as an anonymous piece, PP. 299-300.

Unclassified. The poem, entitled 'Against Fruition' (of unknown authorship), in octosyllabic couplet, with variations in Westminster Drollery) has poetic grace and reflective touches - the central idea running through it is that 'possession makes one poor again'. Sir John Suckling has a poem 'Against Fruition' beginning "Stay here, fond youth, and ask no more, be wise" (Hazlitt's ed. of Suckling's poems, 1832, P. 18 f.) Suckling has another poem 'Against Fruition' (ibid. P. 33) in which these lines occur:

'This petty jealousies and little fears,
Hopes join'd with doubts, and joys with April tears,
That crowns our love with pleasures
... ..... etc."

This idea is elaborated with great ingenuity in a poem, called 'Paradox' - 'that fruition destroys Love', by Henry King, see Professor Saintsbury's Caroline Poets, vol. iii. 206 f.

A note of challenge against hypocrisy is in 'Doctor's Touchstone', a vigorous poem, showing absolute freedom in the matter of rhyming and in the distribution of syllables in the lines:

"I never did hold, all that glisters is gold
upon
..... ..... ..... ..... ..... ..... ..... ..... (regarding lawyers)
To stand for the right, and tug against might,
And lift the truth as with a Leaver
..... ..... ..... ..... (upon the high-born) The Shark I do scorn, that's only wellborn
And brags of his Antient house,
Yet his birth can not fit with money nor wit,
But feeds on his friends like a Louse,
That man I more prize, that by virtue doth rise
Unto some worthy degree."

Here we find the remarkable poem (circa 1636'
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on the Time-poets (in heroic couplet), giving, by means of
highly suggestive phrases, portraits of Shakespeare, Jonson, 
Beaumont and Fletcher, Massinger, Chapman, Dabour, Sylvester, 
Quarles, May, Sandys, Digges, Daniel, Drayton, Wither, Browne, 
Shirley, Ford, Middleton, Heywood, Churchyard, Dekker, Bronne, Chaucer 
Spenser, Basse, and finally John Shank the Author who was 'famous 
for a jig'. It is alluded to by Garrick Langbaine in his Account 
of the English Dramatist Poets (1691). It has no token of 
authorship; but it is only one example among others of the 
kind. Richard Barnfield's 'Remembrance of some English Poets', 
appeared in 1598; Drayton wrote 'Censure of the Poets'; 
Suckling's famous 'Session of the Poets' is dated about 1637; 
and later in 1675 appeared Rochester's 'Session of Poets'— 
(to note some among the examples wellknown).

The volume of Choice Drollery closes with 'The 
Ghost-song' (in octosyllabic couplet),—taken from J. Fletcher's 
Lover's Progress', written before 1625; it appears also in 
Wit and Drollery, 1661, Academy of Complements, 1670; it is printed 
by Norman Ault in his 17th century Lyric. P13. It contains a 
humorous description of the Head Host, entertaining his guests 
with sack and claret. The spirit of Anacreon is in the ghost; 
his address to the guests runs as Kink follows:

Drink apace while breath you have;
You'll find but cold drink in the grave.

The shadow-host and its association with the sepulchre add 
interest to the song.

Wit and Drollery. ...first published in 1656, under initials J.P. 
A second edition with additions was issued in 1661, E.M. ; and a 
third (enlarged) edition in 1682, printed in London for Obadia 
Blagrave, at the Bear in St. Paul's Churchyard.

An extract from William Heminge's Elegy on Randolph's 
prizes! See Ashmolean 
Ms. 35 Art. 34. 34th July 1213.
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This book is truly calculated for 'the meridian of mirth'.
An address to the reader is prefixed to the 1692 edition in which it is stated that joviality of any kind used to be strictly censured during the days of puritan republicanism and that the owner of the copy 'has thought it convenient to send it forth again, under the same title, but with several additions collected from the choice modern wits'.

It is, like the Merry Drollery, a motley collection of poems; love-songs, popular ballads, poems of historical interest, hunting-songs, tippling-songs, tom-a-bedlam, songs in praise of vagrant life, nonsense-songs, and some extremely coarse pieces fill the pages of this 1692 volume. Some 20 songs are common to this book and Merry Drollery, and many others are to be found also in Westminster Drollery, Choice Drollery, Rump songs, and Musarum Deliciae.

1. A list of songs in this book which are printed in other well-known collections of the century, to which are added songs that suggest comparisons:
   1. "My mistress is a shittle-cook" - in Merry Drollery. P. 60.
   2. "I'll go no more to the New Exchange" and "I'll go no more to Tumbridge Wells" (PP 110 and 60 in this book) may be compared with "I'll go no more to the old Exchange" in Merry Drollery. P. 134. - another version is in Wit Restored, on page 139.
   3. "We seamen are the honest boys" - in Merry Drollery. P. 162.
   4. "When the chill charoone blows" - in Merry Dr. 164. - this is by Bonham (?) printed in H. Audi's 17th cent. Lyrics. P. 46.
   5. "No man Love's fiery passions can approve" - Merry Dr. 187.
   6. "I'm a rogue and a stout one" - with variations in Merry Dr. P. 304.
   7. Dr. J. Smith's "Of all the Trades that ever I see" - in Merry Dr. P. 225.
   8. "Ladies, here I do present you with a dainty dish of fruit" (p. 103 in 1656 ed.) may be compared with "Ladies, I do here present you" in Merry Dr. P. 246.
   9. "Go you tame gallants" - (the combat of cocks) - in Merry Dr. P. 242; in Antidote with initials T. R. (Randolph) - in Pilis by Dr. R. W. (Robert Wilde).
   10. "When Phoebus had drest his course" - also in Merry Dr. P. 250. 11. Sir Eglaurose, that valiant knight" - in Merry Dr. P. 257. and elsewhere.
   12. "You talk of old England, but I do believe" (p. 31 in 1661 ed.) may be compared with "You talk of New England, I truly believe" in Merry Dr. P. 266.
   13. "I have the fairest non-pareil" - in Merry Dr. P. 233.
14. "She lay all naked in her bed"—in Merry Dr. P. 300.
15. "Fox take you; and I pray thee, Drunkard"—in Merry Dr. P. 304-6.
16. "When I'se came first to London town"—in Merry Dr. P. 323.
17. A. Brome's "Why should we not laugh and be jolly?"—also in Rump 1.313 and Loyal Sgs.
18. "Of Old Soldier"—also in Westminster Dr. 11.24.
19. "O love whose force and might"—in Westminster Dr. 11.74.
20. "She is not the fairest of her name"—in Choice Dr. 99.
21. "'Tis it late and cold stir up the fire"—(from Fletcher's Lover's Progress Act. iii. Sc. 1)
                   also in Choice Drollery P. 100.
22. "With an old song, made by"—P. 278 in 1632 ed.
       (of old courtier)—in Antidote Ag. Mel. P. 14-5.
23. "Full forty times over"—also in Merry Dr. P. 61. 1661 ed. ii
24. "She lay up to it"—also in Merry Dr. P. 116. 1661 ed. ii
25. Bagnal's Ballet—also in Wit Restored.
26. Mr. Smith to Mennis... Surrender of Jonway Castle—also in Wit Restored.
27. An Answer to a letter for Mennis, wherein he jeers him for falling a prey to the use of the Directory—also in Wit Restored.
                  Wit Restored.
28. Preface to Penelope and Ulysses—also in Wit Restored.
29. The Invocation of Ulysses and Penelope—given in Wit Restored.
30. The song of the Japp—repeated in several souls.
31. The ballad of the Rose—repeated in several souls.
32. The ballad of the Jovial Tinker—repeated in several souls.
This book opens with a poem, called 'The Lost Opportunity' which gives a frankly sensuous description of the delights stolen by Lysander and Cloris during a single night in the absence of Cloris's husband. Its stanza-scheme is represented by a sixain and a quatrains of decasyllables—the sixain rhyming abab; this general scheme, however, shows variations here and there; it is an unusually long poem covering the first 16 pages of the book.

There are some three hunting-songs; if one is called 'The Hunting of the Gods' in which occurs the peculiar idea that gods and goddesses summon human beings to follow the chase of the hare; the words of another suggest the feverish activity and uproar of the hunt; the passion for motion exhibited in the hunt by the denizens of the wood is well presented in a passage where fourteeners are used:

"There might you see proud strawberry run foaming hard to hold,
And Peggy Brig with all her tricks, 'tis pity she was old;
Robin Redbreast, and Shotten-Herring amidst the jovial crew,
Did top the Hounds upon the Downs while Wat was still in view."

The two songs on 'Nothing' and on 'New Nothing'—both in triplets, presenting witty sallies and what may be called 'cheap philosophising'—well claim a moment's attention from us. The following triplet is from 'Nothing':

"You lad that makes love to a delicate smooth thing,
And thinks to gain her with sighs and soothing
Most frequently makes much ado about nothing."

In the 'New Nothing' we are first carried back to 'Primitive Nothing' and 'First Negative', and then taught to believe that in nothing is mainly seen French truth, or Dutch prowess, or British policy, or Hibernian learning, or Scotch civility.—this piece is by Rochester (see Johnson's English
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(see Johnson's English Poets, vol. 3, p. 248.)

Flatman's

Next, we may turn to the 'Batchelor's song' with the beginning "Like a Dog, with a Bottle ty'd fast to his Tail" which, shows, like the license of the bachelor, an absolute freedom in syllabic distribution as well as in rhyming. This song is followed by 'The Batchelor's song Retorted' in dispraise of the freedom of bachelor life, which consists of 32 lines arranged in couplets, decasyllabic, octosyllabic, tetrasyllabic, pentasyllabic — often the shorter couplets being sandwiched between the longer ones. Both these songs are given in Westminster Drollery. Extracts from the latter piece follow:

Like a dog that runs madding, at sheep or at cows,
Like a Bore that runs brumling after the sows;
Like a jade full of Rancour,
Or a ship without Anchor;
Such is the Libertine, whom sense invites,
To suspend his pleasures,
In recysing pleasures;
And prefer Looseeness unto Hymenean Rites.

But well fare that Bird
That sweetly is heard
To sing in the contented cage,
Secure from feares
And all the snares
Of a Libentious and trapanning Age,
Passing a calm harmonious Life,
Just like an honest man, and's wife.

It is in the company of these verse-feuds over the question of matrimony that we find the familiar song by Flatman, beginning "How pleasant a thing were a wedding", with the 'Reply' beginning "How honest a thing is a wedding
And a bedding
With a virtuous wife to live for ever"
This pair of songs are printed also in Westminster Drollery Part 1, pp. 181-22:

It seems strange that in a medley of poems, mainly droll or jovial in character, a poem by John Donne occurs
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Donne—an elegy, called 'Love's Progress'; the opening words are: "Whoever loves, if he do not propose The right true end of love, he's one that goes To sea, for nothing but to make him sick."

This poem is signed J.D. in this book. It is given in Professor Grierson's Donne, P.116, vol. I.

To conclude, the following four pieces in this book are fit materials for song-books. Extracts are quoted below:

1. From 'The Resolved Lover'
   In vain cruel nymph you my passion despise,
   And slight a poor lover that languishing dies;
   But vigorous and young, I'll flee to thy Arms,
   Infusing my soul in Elysium of charms,
   A monarch I'll be when I lie by thy side,
   And thy pretty hand my scepter shall guide,
   Till cloy'd with delight, you confess with a joy,
   So monarch so happy so pleasant as I.

2. Sedley's song (printed also in '17th cen. Lyrics' by Prof. Saintsbury, P.252; and by N. Ault, P.350):
   Ah Cleris, that now I could sit
   Though now I slowly bend to love
   Uncertain of my fate,
   If your fair self my chains approve,
   I shall my Freedom hate.

3. Smiling Phillis has an air
   Were she but as true as fair
   Never Earth had such a creature;
   But I die with jealous care,
   And I dayly love her better. (With variations printed in N. Ault's ed. PP.401-402—it is in Playford's Choice Ayres and Songs, II.1679)

4. From 'The Resolve'
   Since Celia's my Foe,
   To a Desert I'll go
   Where some river
   For ever
   Shall echo my woe
   etc.
   This is by Duffet-printed in N. Ault's ed. P.390.

An Antidote Against Melancholy Made up in Pills.
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(4)

An Antidote Against Melancholy. Made up in Pills. Compounded of 'Witty Ballads,' 'Oval Songs,' and Merry catches, Printed by Mr. Melancholy to be sold in London and Westminster, 1661. April 13:

J. P. Collier states "We have never seen a copy of an 'Antidote Against Melancholy' that was not either imperfect or in some place illegible from dirt and rough usage, excepting the one we have employed. Our single exemplar is as fresh as on the day it was issued from the press." He also speaks of 'an excellent and highly finished engraving on the title-page, of gentlemen and boors carousing,' which he has not used in his reprint in order to save the expense. Mr. Ebsworth's Reprint is made from 'the perfect specimen contained in Thomson's collection, and dated 1661 (with April in MS). The address to the Reader begins

"There's no Purge against Melancholy, But with Bacchus to be jolly; All else are but dregs of folly,"

The initial N.D. at the end of the address offers no clue to the real person. Mr. Collier writes in his 'Bibliographical and Critical Account of the Rarest Books in the English Language', 1865, 3 k. l. P. 27: "There is no ground for imputing it to Thomas Jordan, excepting that he was accustomed to deal in productions of this class; but the songs and ballads he printed were usually of his own composition, and not the works of anterior versifiers." Mr. Ebsworth is, however, inclined

1. George Thomson was a bookseller and a systematic collector of pamphlets, broadsides, and all books related to political disturbances. His work of collection covers the period from 1640 to 1666. Charles II refused to sanction the sum of £24,000 for this collection of 30,000 pamphlets, all political in character, bound in 2000 volumes, and it was left for King George the Third to procure the precious series of documents from various sources (because many had got scattered) for some £2400 pounds. These documents, known as 'King's pamphlets' are now in the British Museum - the Antidote forms a part of the small quartos. (Vide Amenities of Literature, by Isaac Disraeli. PP. 685-691)
inclined to identify H.D. with Henry Playford; his arguments on the question seem convincing: "To us it seems clear" he writes, "that H.D. was no other than Henry Playford. The triplets addressed in 1661 to the Reader beginning 'There's no purge against melancholy' are repeated at commencement of the 1634 edition of Wit and Mirth, or an Antidote Against Melancholy, where they are entitled 'The Stationer to the Reader', and signed, not H.D. but 'H.P.' for Henry Playford, whose name appears in full as publisher 'near the Temple Church'. Thus, the repetition or alteration of the original title, 'An Antidote Against Melancholy', made up in pills, or as the head-line puts it, 'Pills to purge melancholy', was, in all probability, a perfectly business-like reproduction of what Playford had himself originated. Thirteen of the longest and most important poems from the Antidote reappear in that of 1634, beside four of the catches. The title of 'Pills to purge melancholy' was imitated by Thomas D'Urfey when he called his six volumes 'Wit and Mirth, or Pills to Purge Melancholy' which appeared in 1719-20, sixty years after the publication of the Antidote. But the investigation of Mr. Ebeworth goes to show that the credit of originating the new title belongs to Robert Hayman who has an epigram containing the words 'Pills to purge melancholy' among his Quodlibets about which appeared thirty years earlier in 1628.

1. These are the Blacksmith, the Brewer, Snakling's Parley between two Westcountrymen concerning a Wedding, St. George and the Dragon, the Gelling of the Devil, the Old and the young Courtier, The Welchman's praise of Wales, Ben Jonson's <i>Trick</i> 'Fellows me Ben Jonson's Soul', a combat of cockes, "An I had 0 noble Festus", "Old poet Hypocrin admire", and "'Tis wine that inspires".

The Catches are "The thirsty earth drinks up the rain"; "Drink, drink, all that you think"; "If any so wise is"; and "What are we met".
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The 'Antidote' opens with 'The Ex-Ale-Tation of Ale', beginning "Not drunken, nor sober, but neighbours to both", an exquisite bacchanalian chant, probably by Francis Beaumont; (see Johnson's English Poets, vol. 6, p. 204)

On a point of Sack' beginning "Old Poets Hipocrin admire", written in triplets (although divided into sixains), argues in favour of adoring 'Sack as divine' and making a 'Poet God of Wine'; it is attributed to Thomas Randolph who wrote 'Aristippus', a 'witty satire in dramatic form on university education and a rollicking defence of tippling'.

Numerous popular catches are scattered through the volume - catches that meet us also in Hilton's Catch That Catch Jan', Select Ayres and Dialogues, Wit and Mirth, Parnassus Bleeps, Westminster Drollery, Merry Drollery. Some of the catches are gleaned from the plays. "Come, come away, to the Tavern, I say" is from Suckling's unfinished tragedy 'The Sad'One'. The first four lines from the catch beginning "Jog on, jog on the footpath way" are sung by Autolycus in Winter's Tale. The well-known tippling-song beginning "Welcome, welcome again to thy wits" (taken from James Shirley's 'The Example') is a good example of the joyous treatment of a merry theme, and it forms a fitting close to the 'Antidote'.

One more drinking-song calls for a notice on account of the mention in it of Falstaff's name; it begins "Wilt thou be Falt, Ile tell thee now". It may here be mentioned that the burden of 'Three merry boys' in another song beginning "The wise men were but seven" in Merry Drollery, is associated with the joviality of Toby Belch in Twelfth Night.

We may notice three interesting specimens of humorous songs, each making use of an effective refrain.
The Ballad of the Nose (also given in Merry Drollery) employs the refrain "Invention often barren grows, Yet still there's matter in the nose".

The brisk ballad of the caps by William Strode (see p. 104f Dobell's ed. of Strode's works) has the burden - "For any cap, what are it be Is still the signe of some degree". This song, as Mr. Ebsworth says, is founded upon the pleasant dialogue between the Cap and the Head, a prose satire which passed through two editions in 1564 and 1565 (vide Bridgewater Catalogue P. 46). The third is a ballad, called 'Blue Cap for Me' with the refrain "If ever I have a man, blew cap for me", which narrates the story of a Falkland lass refusing all suitors English, Welsh, French, Irish, Dutch, in favour of a Scotchman.

The Festive songs are represented by three well-known gay lyrics:
(i) 'A Glee to the Vicar' sung by the parishioners while welcoming home their vicar. Some lines from it follow:

  "Let the bells ring, and the boys sing,
  The young lasses trip and play;
  Let the cups go round, till round goes the ground,
  Our learned Vicar we'll stay."


(ii) "Pan, leave piping, the Gods have done feasting
There's never a goddess a hunting today;
Mortals marvel at Coridon's feasting,
That gives them assistance to entertain May."

(iii) "'Tis wine that inspires" — by Lord Broughill; printed also in 'Festive Songs' p. 58. — also in Ault's ed. of 17th century Lyrics, p. 277f where it is assigned to Orrery. It is given in Henry Lawes First book of Ayres and Dialogues, 1653.

Of the satiric poems other than those which appear also in
also in Merry Drollery I select one interesting specimen. It appears as 'The Schismatick Rotundas', and containing sarcastic hits against the roundheads; the burden it employs is significant:

Ah, ha, ha, Rotundos rot,
'Tis you that my spleen doth tickle.

This song is by Thomas Weaver. Here he seems to have taken a rather indulgent view of the puritan. But we know how his ballad called 'Zeal overheated' proved obnoxious to the Puritans, and his 'Religious Brother' brought him to court for trial.

Merry Drollery—Being jovial poems, merry songs, etc., collected by W.H., J.B., R.S., & J.G., Lovers of wit.

It contains more than two hundred pieces. It was first issued (Pts. I and II) in 1661, and it remained a favourite for some thirty years. Some twenty-five songs and poems which were added to the subsequent editions did not alter the character of the volume. The second and third editions were published respectively in 1670 and 1691. Among the contributors are Alexander Brome, Thomas Jordan, Dryden, D'Avenant, Suckling, William Cartwright, Herrick, John Fletcher, Humphrey Crouch.

Besides being a collection of jovial songs designed to provide mirth, it has the importance of being a valuable record of the age in which it sprang into existence. Published at the termination of an epoch considered important both from political and religious points of view, it bears, on the one hand, the reflection of the events that had taken
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Merry Drollery:

taken place, and on the other, of the changes that are coming. It would, however, be idle to attach the importance of authenticity to the volume as a historical document, because behind the poems, ballads, and songs that compose it, the partisan spirit is at work. Yet it may be said that the historians have not chronicled so effectively the feelings and thoughts of a section of the people when England was being ruled by the Sword. We see the citizens of those days sorely grieving for the oppression they had suffered as a result of the unsettled conditions caused by the friction between the Anglicans and the Schismatists, between the Army and the Parliament; again we see them at their festivals making themselves merry at the Restoration. During the years of the Commonwealth and the Protectorate, the Church and the State, working together, allowed Puritanism to be carried to its fanatical excess, and naturally a reaction had set in as soon as King Charles II was restored to his throne, and the French life, gay and wanton, was introduced into the court. The poems in this collection, as we shall presently see, show the tendency towards a revolt against puritanism and all that stood for it — a revolt that expressed itself in the strangely altered character of the poems of love, drinking-songs, and satiric verses.

The amatory poems — in this book have a direct appeal to the senses. There are no such love-plaints as became fashionable with the followers of Petrarch. The lovers and their ladies do not seem to move in a world of ideas and dreams; with them the spirit without the body is useless.

Merry Drollery opens with a rhapsody beginning "Now I confess
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confess I am in Love" (a slightly altered version printed in H. Ault's 17th Cent. Lyrics, P323, from B.M. Harl. MS. 3991); here the lover is in love with a woman divine, and he says "no in woman should be wed by me". But the poems that follow this becomes a frank confession of the passion that is in man; it is to be played out as soon as born. Such is the spirit of nearly all the amatory songs in this volume. No wooing, no waiting; life is passing too speedily away; let no joy slip out. "Come my delicate bonny sweet Betty", impatiently cries the shepherd, "let's daily a while in the shade", and offers inducement to her by alluding to mythology- "(As) the amorous boy with his mother did toy". Love as a sentiment is ridiculed by a young gallant who loves to 'change' and 'range' in love, and considers a person to be a veritable 'ass' who 'waits a woman's leisure for a minute's pleasure'. So a maid complains why she should remain attached to one man when 'lads enough are to be had'. Another song begins "Hang Chastity! it is for the milking pail". A few other songs there are, in which woman is presented as extremely fickle and frivolous, incapable of resisting the approach of young folk. 'The Force of Opportunity' casts ugly reflections upon the citywives when their husbands are away from home. Among others may be selected three songs of love that are instinct with fine emotion, highly sensuous but without a touch of sensuality. One is by James Shirley, beginning "Come, my Daphne, come away" (from his 'The Cardinal', also in Playford's Select Ayres, Academy of Complement Windsor Drollery, Wit's Academy); intoxicated with the pleasure of imagination the shepherd thinks that his happy union with Daphne will excite envy in the heart of the gods themselves; no wonder, the shepherd forgets himself; in the hey-day of
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Hey-day of love the lovers are apt to think they can cause tides and control them. In the ‘warm snow’ of Daphne’s bosom, the world to the shepherd will lose all its meaning; then says he, “We’ll laugh, and leave the world behind; The gods themselves that see, Shall envy thee and me.”

Two other songs are by John Dryden, beginning respectively “Calm was the evening, and clear was the sky” (also in Playford’s Choice Ayres—‘An Evening’s Love’ act. iv. sc. i.) and “After the pains of a desperate Lover” (from ‘An Evening’s Love’—also in J. P.’s Ch. Ayres), in both of which we are told about the throbs and thrills of the lover in the presence of his lady. Concerning the pains of the lover, Dryden presents us before us a scene of love’s quarrel ending in a pause during which the voice of the lover fails but the breath even of his lady seems to give him pleasant shocks.

When with unkindness our Love at a stand is, And both have punish’d ourselves with the pain, Ah what a pleasure the touch of her hand is! Ah what a pleasure to touch it again.

The dissuasives against matrimony in this collection are not so sharp as those we find in the miscellanies that appear a few years later when the comedians like Rochester, Wycherley, Etherege, presented all husbands as cuckoldolds and taught young men never to marry.

Drinking-songs. The drinking-songs in this collection do not present merely the picture of ‘Tom and Jerry men’ but illustrate in an effective manner how the people groaned under the Commonwealth and during the trouble times when high-handedness ruled England. The revelers meet and carouse but they do so in order to drown their sorrows. Very interesting specimens are the songs by Alexander Brome whose ‘bacchanalia
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"bacchanalian lyrics have always the true ring", His songs have sly references to the Puritans and all upstarts in the realm. So in 'Griming Honour' (also in Rump and Loyal Sgs) the justification for drinking is expressed as an escape from the annoying circumstance of having to see an undeserving lot of men occupying high positions in the State.

"Honour's a prize, and who wins it may wear it. If not, it's a bag, and a burthen to bear it. I'll drink sack and obey." .......

Again in the song 'Of Levelling' (also in Rump and Loyal Sgs) he writes

"Though honour were a prize from at first, now it's a chattel,
And as near huntable now as your ware, lands or cattle,
But in this we agree to live quiet and free,
To drink sack and submit.... etc."

Alexander Brome seems to have found the drinking-song to be an excellent medium for expressing his hostile feelings towards the Parliamentarians. He contributes some eight songs of this description. In the 'Rebels Reign' (also in Rump and Loyal Sgs,) he casts vituperatives upon Cromwell, the fiend, and the Parliament that sits 'as snug as a cat', and makes us see a crowd of men in the ale-house fill their glass, drown their cares, and mock all talk of reformation. Drunk though they be, the words they utter issue from their heart:

'Tis the Moon, or the devil as soon,
Our laws asleep upon shelves;
Our charter and freedom we may bid Godspeed 'um,
'Tis well we can beg for ourselves.

Drinking-songs, taken from other sources, allude also half seriously, half sarcastically, to the chaotic conditions which were brought about by the sacrifice of the king on the scaffold. In two of the songs (given in Rump also) Cromwell is directly attacked, and unseemly reference is made to his supposed family connection with the brewer's trade;
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brewer's trade:

"They said that Antichrist came to settle
Religion within a cooler and kettle,
His Nose and his Copper were both of a mettle,
Which no body can deny.

* * * * * * * * * * * * * * * * * * * * * * *

The Christian kings began to quake,
And said, with that Brewers no quarrels we'll make."

Again such lines as these are written in reference to

Oliver:

A brewer may be a Parliament-man
For there the knavery first began,
And Brew most cunning plots he can,.
Which no body can deny.

* * * * * * * * * * * * * * * * * * * * * * *

A Brewer may do what he will,
And rob the Church and State, to sell
His soul unto the devil of hell,
Which no body can deny.

Another song (which is repeated in Choice Drollery, Windsor
Drollery, Loyal Garland of 1686;) of this class is of interest
to us, having the special feature of a chorus, citing the
examples of great men of antiquity, in support of drinking.

The chorus sings:

Come drawer, fill each man a pint of canary,
This brimner shall bid all our senses good night;
When old Aristotle was frolick and merry,
With the juice of the Grapes he turn'd a stagarite;
Copernicus once in a drunken fit found
By the course of his brains that the world went round.

* * * * * * * * * * * * * * * * * * * * * * * *

Diogenes fell so in love with his wine
That when 'twas all out he dwelt in the cask;
He liv'd by the scent in that close wainscot room,
And dying, requested the tub for his Tomb.

We also find here the familiar anacreontic by Abraham
Cowley, "The thirsty earth drinks up the rain," in which the
passion for drinking is sought to be justified by a reference
to the universal thirst.

Then, there is Dr. Henry Edward's "Fetch me Ben Jonson's Soul" (also in Wit and Mirth, in Antidote;) which is, as Mr. Ebsworth
has remarked, "one of the best bacchanalian Rhapsodies in
Merry Drollery:

Rhapsodies in praise of that liquor, and is admirably sustained throughout, while the varying whims gain mastery."

This preponderance of drinking-songs in Merry Drollery is not without significance. They form a record of the festivities of the jubilant royalists in their triumph, and at the same time bear the evidence of a wide-spread, reckless immorality among the cavaliers which, as we know, soon brought disappointment to the saner among the royalists.

Songs of Historical interest and Anti-puritan Songs:

They are mostly written in the satiric vein. In the satiric verses the Puritans, Cromwell's myrmidons form the target of attack.

The Cavalier's Complaint and An Echo to It speak of the sorrow felt by the royalists when they found the court emptied of the men of their party and filled with 'swarms of those whose chins are beardless, yet (whose) hose and buttocks still wear muffs'. So they speak of the court as 'a pageant made for Fortune's sport where merits scarce appear'.

'Pym's Anarchy' (appears also in Rump and Loyal Sgs.) -- it is in Jordan's Royal Arbour of Loyal Poesie) written probably in 1642 by Thomas Jordan (whom Winstanley ranks with Tatham as 'indulging his muse more to vulgar fancies than the high-flying wits of those times'), gives a vivid picture of the rising of the factious commons and the consolidation of power in the popular leaders.

'Oliver routing the Rump' (also in Rump and Loyal Sgs.) beginning "Will you hear a strange thing ne'er heard of before" is an interesting record of that memorable event of 1653; it is written in a simple ballad-style, and it tells us
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tells us rather humorously how men like Sir Arthur, Harry Martin, Allen the 'copper-smith', Sir Henry Vane, Bradshaw, whom chastised by Oliver, had to leave the Parliament-house in silence, without being able to raise a word of protest. This ballad records, on the one hand, the breach that took place between the Army and the Parliament, and on the other, gives us some idea of Oliver's tactful handling of the situation; the poem concludes with a prayer that ere long the king and a parliament may come to rule. Again it is the partisan spirit that is in evidence in such lines as the following, written half comically, half seriously:

My masters, is not this a pitiful case
Like the snuff of candle thus to go out

I can not but wonder you should agree,
You that had been such brethren in evil;
A dissolution there needs must be,
When the Devil is divided against a Devil.

'A Song of Nothing' (also in Windsor Drollery) which combines flashes of wit with abstract reflections, is also full of allusions to Oliver and contemporary events. Just to quote a few lines:

"Old Noll that arose from high thing to low thing,
By brewing rebellion, nicking and frothing,
In sev'n years distance was all things, and nothing"

'The Way to woo a Zealous Lady' (also in Rump and Loyal Sgs.) arranged in stanzas but really in the form of a dialogue, is a satire against the hypocrisy of the puritans; a rather low taste is shown in the endeavour to expose a Puritan woman:

I come unto a Puritan to woo,

Brother, by yea and nay I like not this.

Then we are told that the lover has his hair cropped and beard shaved, and that he puts on plain clothes, goes to her again, and finds her reading a holy chapter:
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"And ever as I came her something nigh,
She being divine, turned up the white of th' eye,
Quoth I, dear sister, and that lik'd her well,
I kist her, and did pass to some delight."

In the 'Zealous Puritan' inviting all brethren to New England
go and the my pagan people cherish', the tone of banter is obvious. The burden of the poem is contained in the following lines:

"Then for the truth sake, come along, come along,
Leave this place of superstition;
Were it not for we, that the brethren be,
You would sink into perdition:"

A clever and a powerful satire on the times is in 'The Power of Money', a long poem divided into stanzas (each formed of a quatrain and a triplet); it appears also in the Rump and Loyal Songs. Notice the energy of the expressions:

'Tis not silver nor Gold for it self,
That makes men adore it, but 'tis for its power:
This made our black Synod to sit still so long,
To make themselves rich, by making us poor;
This made our bold Army, so daring and strong,
And made them turn them, lie Geese out of door;
'Twas this spawned the dunghill crew of committees and 'Strators
Who live by picking the Crocodile Parliaments gumes;
This first made, & prospered rebels & traitors,
And made gentry of those that were the nations scums;
'Tis money makes Lawyers give judgment, or plead
On this side, or that side, on both or neither;

// (This poem is by A. Brome - see Johnson’s English Poets vol.6 p.666.)

The lawlessness and the chaotic condition consequent upon the rule of the sword are presented in clear outline. The poem as a whole makes an enduring effect on the reader since the reflections made in it are applicable to almost all times. Beside it may be placed 'The Power of the Sword' (also to be found in Rump, Loyal Sgs.; Chappell's Popular Music, Wilkins's Political Ballads, Mackay's Cavalier Sgs.)
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which also bears a record of the times and makes us realise how the people suffered when the Parliament and the Army strove for supremacy. It begins "Lay by your pleading, Law lies a bleeding", and its very essence is contained in these lines:

'Tis not in season to talk of 'Treason,
Or call it legal, when the Sword will have it treason;
It conquers the Crown too, the furs & the Gown too;
This set up a Presbyterian, and this 'pill'd him down too
This subtle Deceiver turn'd Bonnet to Beaver,
Down drops a Bishop, and up starts a weaver;

A similar voice of protest against the evils of the day is raised in "Lay by your pleading, love lies a bleeding", written in imitation of the foregoing poem.

In 'A Dialogue betwixt Pluto and Oliver' (also printed in Rump and Loyal Sgs.) the cavaliers find satisfaction in seeing Oliver damned into hell. The jocular treatment of the theme adds a point to the sarcasm intended:

Pluto. Come Imp Royal, come away

Oliver. Some fellow to the stygian fire
Where Ireton doth wait to welcome thee in state.

Pluto. In my bosom I'll thee lay,
For thy sake we'll keep holy day.

Chorus. We'll rage and roar, and fry in flames
And Charles himself shall see
How damn'dly we agree,
Yet scorn to change our chains
For his Eternal Deity.

'A Quarrel between Towerhill and Tyburn' is a fierce ballad, alluding to the impending execution of the regicides such as Harrison, Hacker Crock, and Hew Peters (October 1660).

It is also in the Rump and in Loyal Songs.
Merry Drollery

'The Mad Zealot' beginning "Am I mad, o noble Æstus?", or the satirical song "Oliver, Oliver, take up thy crown", 'The Good Old Cause', 'Admiral Deans Funeral', 'Goldsmith's Committee', and other loyal but antipuritan and anti-parliamentarian songs are common to Merry Drollery and the Rump collection.

Among the satiric pieces uninfected by political rancour are the Preface to Condibert beginning "Room for the best Poets heroic", a scurrilous lampoon on Sir William D'Avenant, and the Session of Wits by Sir John Suckling.

Unclassified. We may take notice of two songs with reflective touches, the presence of which is striking, indeed, in the midst of jovial songs. One of them is Viola's song by Wm. D'Avenant in his play 'Law against Lovers', which is a reflection on sweet rest in the grave:

Wake all you dead, what Ho! what Ho!
How soundly they sleep whose Pillows lie low;
They mind not your Lovers who walk above
On the decks of the world in storms of Love,
... etc.

The other piece is the song of Tobacco in which there is much of philosophising:

Tobacco that is withered quite
Grown in the morning, cut down at night
Shows thy decay,
All flesh is hay;
Thus think, then drink tobacco,
And when the smoke ascends on high,
Think all thou seest is vanity
Of earthly stuff,
Blown with a puff;
Thus think, then drink tobacco....

Poems on tobacco occur also in the other collections of the century, such as Wit and Drollery, Sportive Wit, Le Prince d'Amour; the best lyric on tobacco is in Le Prince d'Amour which begins "To feed on flesh is gluttony". Tobacco was
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Drolleries Reviewed.

Merry Drolleries.

Tobacco was introduced into England in 1594, and many poems on tobacco had since been written, especially in the seventeenth century; these songs are often found side by side with the drinking-songs. Even in the madrigal-books which appeared early in the century we come across a song or two in praise of tobacco. In Ravenscroft's Set of 1614 there is a song 'Of Ale and Tobacco' which contains the praise of ale that gladdens the heart, together with the praise of tobacco that 'fumes away the rheums' of the brain.

A general atmosphere of sport is in the song that gives a vivid description of the hunting 'Of a Fox'.

The hunt is summed up in a few lines in the last stanza:

The fox quite spent, about the town he reels,
And now in view he's followed at the heels;
Then climbs the tree, that climbing was his fall,
And to that fall came in the Huntsman all:
Then tug, and soot, swilback,
Dyver, and speckled Dyer,
Toss, swagger, and spendall.
Tug him through dirt and mire;
Now joy our horn and voice all, that hollow rocks
May echo forth the hunting of the fox.

Then, there is the song of the pedlar (repeated in Playford's Select Ayres, Windsor Drolleries, Le Prince d'Amour, and elsewhere) beginning 'From the fair Lavinian shore', inviting lads and lasses to buy rare things from him so that he may have a touch of their gold; the most interesting part of his advertisement is that he can with his 'art of complexion' make a wench sixty years old look like a wench of fifteen. This song, as is well known, is attributed to Shakespeare with MS. evidence.

Special Note:

The following are among some 15 songs in the First Part of
Part of Merry Drollery, 1661, omitted from the editions of 1670 and 1691:

1. "A Puritan of late"
2. "I dreamt my love lay in her bed"
3. "The Good Old Cause"
4. "Maids' delight"
5. "Admiral Deans Funeral"
6. "A merry journey to France"
7. "Englands Woe."
8. "Ladies delight".
9. "Haste Chastity! it is for the milking pail"
10. The Tinker.

The following are among the songs in Merry Drollery, 1661, omitted from the editions of 1670 and 1691:

1. 'The Force of Opportunity'
2. Lusty Tobacco.
3. On the Goldsmiths Committee.
4. Insatiate desire'' beginning "O that I could by any Chymick Art"
5. The Horn Exalted.
6. A Letter' beginning "From Essex Anabaptist laws"
7. New England Described — #Anonyx
8. The Louse.

The following are among the songs common to Merry Drollery and Antidote Against Melancholy:

1. The Ex-Ale-tation of Ale
2. The Song of Cook-Lawrel, by Ben Jonson.
3. The Ballad of the Blacksmith.
4. The Ballad of the old courtier and the new.
5. The Ballad of the wedding of Arthur of Bradley.
7. The Ballad of the Galing of the Devil
8. The Ballad of Sir Eglanour.
10. The Ballad of Blew Cap for me.
11. The Ballad of the several caps.
12. The Ballad of the Bones.
14. The song of the Schismatik Rotundos.
15. A Glee in praise of wine.
16. Suckling's Ballad upon wedding.
17. The Combat of cocks.
18. The Cavalier's Complaint and Answer.
19. The Welshman's praise of Wales.
20. Old Poets Hippocrin".
21. "Tis wine that inspires".
22. On the virtue of Sack-by E. Edward

A few words about 'Arthur of Bradley' may be in place: The ballad of the wedding of Arthur of Bradley, beginning
Merry Drollery

beginning "Saw you not Pierce the piper" is taken, as Mr. Ebsworth tells us, from the printed original of 1656, beginning "All you that desire to merry be"; many different versions of the song appeared in broadsheets, and it appears that Arthur of Bradley remained a popular character during a long time. Arthur is mentioned by Thomas Dekker in his Honest Whore (1604), by Ben Jonson in his Bartholomew Fair (1614), by Richard Brathwaite in his Strappado for the Diuell (1615).

A very good specimen of the song is by Taylor (a comic actor and singer at the beginning of the 19th century) which begins "Some, neighbours, and listen awhile". We also learn from Mr. Ebsworth that two copies of Taylor's song are in the Douce Coll, at Oxford, vol. iv, pp. 18-19 and that a copy is also found in J.H. Dixon's Bds and Sgs of the Peasantry, Percy Socy, 1845, vol. XVII. As regards the popularity of Arthur O'Bradley J.P. Collier in the introduction to his edition of Antidote Against Melancholy (1870) writes, "Arthur of Bradley was so popular as to be quoted in one of our old Moralities, which may have been in existence in the reign of Henry VI or Henry VII, which was acted while Henry VIII of England or Edward VI were on the throne, and which is contained in a manuscript bearing the date of 1579."

After we have heard so much about the popularity of the song and its theme, it is desirable that we should read a few lines from it. I quote a stanza here which indicates the jubilant spirit that stirred all persons, assembled on the occasion:

"And thus the day was spent, And no man homeward went, That there was such crowding and thrusting, That some were in danger of bursting, To see them go to bed."
Folly in Print. London, 1667. Or A Book of Rhymes - a medley of sacred and profane. ... Licensed, Roger L'Estrange, May 15, 1667:

Some interesting lines in verse are on the title-page, which, of course, are not to be taken at their face-value.

"....  .  .  .  .  .  .  .  ..
The author thinks you are to blame,
To buy a book without a name;
And to say truth, it is so bad,
A worse is no where to be had."

This book contains nearly 30 pieces, many of which appear with tunes; among them occur catches in praise of ale (some expressing loyal sentiments, as also openly abusing the roundheads), and ballads; the notable example of the latter kind is the ballad upon a Friend's Wedding which seems to be in imitation of Suckling's ballad; after a general description of the ceremony there follows a fine passage, introduced perhaps for the purpose of portraying the bride's extraordinary beauty of form, rather than criticising the priest who, moved by that beauty, had neglected his priestly function:

The holy man forgot his book
And now and then stole a look,
As oft about to pray,
Believing something there inshrin'd,
So much transcending humane kind,
He knew not what to say.

The ballad ends relating how after the ceremony the pair retired into their chamber and did not open the door until after three days - the guests all the while waiting for them.

1. To mention one example: "A Catch before the Kings coming to Worcester with the Scottish Army" - in 4 sixains, each of 6, 6, 8, 6, 6, 8, rhyming aab ccb:

   "The roundheads drink a health
   To their new commonwealth,
   And swear the kings must be forgot;
   But the pot shall be hang'd
   When the rogues are all hang'd
   Here's a Health to the king and the Soot.

II. The ballad opens

   "Now Tom if Suckling were alive,
   And knew who Harry were to wive"; it is arranged in sixains, each of 8, 8, 6, 8, 6, rhymed aab ccb:
Folly in Print

Next, mention may be made of

(i) a couplet introduced as Dr Donne’s couplet:

“No that hath business and makes love
Doth doe,
Such wrong as when a married man
Doth woe.”

(ii) two reflective pieces:

(a) Upon “Amity” (in octosyllabic quatrains), described as “a sacred flame”, “soul of the world”, “salt of life”;

and (b) upon “the perspective of mortality” - a poem of 12 lines (in octosyllabic couplet), in which the several stages in human life are hinted at - all as moving towards a finality which is extinction:

“How vain are all our best delights
......
Helpless, and crying, brought to light
Nurs’d up in hazards, parent’s fright,
Taught to be pleased with toys, and then
Forbid delights when we are man;
Then war or sickness, want, or trouble,
Blown up with sin, doth break the bubble.”

(iii) the song entitled “Of Love” beginning

“Cupid is an idle toy” - which appears also in Wit’s Interpreter, with slight variations; it is also printed by Bullen in his Speculum Amantis, p. 4.

The New Academy of Compliments... Erected for ladies, gentlemen, courtiers, scholars, soldiers, citizens, countrymen, and all persons, of what degree soever, of both sexes... Stored with variety of courtly and civil compliments, elegant letters of love and friendship... with an exact collection of the newest and choicest songs a la mode, both amorous and jovial, completed by L.B. Sir C.S., Sir W.D., and others, the most refined wits of this age. London, Printed for T.O. Rocks, at the Ink-Bottle in Thread-needle Street. 1691. Price quoted is one shilling and six pence. Contains nearly 320 pieces. Another edition is dated 1712.

The character of this miscellany is similar to that of Merry Drollery or Westminster Drollery, It is a strange
The New Academy of Compliments

It is a strange medley of jovial songs, popular ballads, song-lyrics, pastorals, pastoral dialogues, bedlam-songs, and bacchanals—some containing allusions to life at court. Nearly all the songs in this book are to be found in the previous collections. Among the new songs there is one piece beginning "Go bid the Needle his dear North forsake" (arranged in sixmin)

1. A list of the familiar songs found in this collection and in other wellknown miscellanies of the century:
1. "You merry poets, old boys, Of Aganippe's well"  
2. "The thirsty earth drinks up the rain"  
3. "Why should we not laugh and be jolly"  
4. "The glories of our blood and state"  
5. "Hang sorrow, cast away care"  
6. "In the merry month of May"  
7. "Love is a sweet delight, and sugared grief"  
8. "Thus all the day long we are frolic and gay"  
9. "Since love hath in thine and mine eye Kindles a holy flame"  
10. "Jupiter's no God, a wanton child"  
11. "About the sweet bag of a bee"  
12. "I love thee for thy sickness"  
13. "Where the bee sucks there suck I"  
14. "Come fill with wine this lusty bowl"  
15. "Fear not (Dear Love) that I'll reveal"  
16. "Let the bells ring And the boys sing"  
17. "He that a tinker, a tinker will be"  
18. "From the fair Eavinian shore"  
19. "Calm was the evening, and clear was the sky"  
20. "I am a rogue, and a stout one"  
21. "When Orpheus sweetly did complain"  
22. "A maiden of late, whose name was sweet Kate"  
23. "With an old song made by"  
24. "With a new beard but lately trimm'd"  
25. "May prithee don't fly me But sit thee down by me"  
26. "A beggar, a beggar I'll be"  
27. "Why should we boast of Arthur and his knight"  
28. "When Aurelia first I courted"  
29. "A lover I am born, and a lover I'll be"  
30. "Wherever I am, and whatever I do My Phillis is still in my mind"  
31. "I pass the time all the night in the shady old grove"  
32. "I tell thee Dick where I have been"  
33. "Poor Celia once was very fair"  
34. "Be not thou so foolish nice"
Drolleries Reviewed.

The New Academy of Compliments.

(arranged in sixains, each formed of a quatrains and a
couplet of decasyllables) which may be noted in passing; it
presents a love-sick person who states that he would cease
to love if the needle could forsake 'his dear North', or the
stones a journey upwards could make, or the 'ambitious flames'
would no more ascend. Then—this piece is by Abraham
Cowley (see A. Grosart's ed. of Cowley's works, 1881 p. 122, vol. 1)

Then there is a pastoral dialogue (beginning "Strephon,
what envious cloud hath made") which creates the impression
somewhat of the idyllic world, by means of an immaculate
picture of a shepherd-lass receiving the first thrills of
love, not exactly knowing what love is; Phillis meets
Strephon who is melancholy and morose, and wants to know
why he does not blow his pipe and tend his sheep, but lies in
the grove all alone; Strephon replies by expressing his love
for Phillis, but Phillis does not believe him; yet he swears,
and love begins to work in her; before long they join hands
and sing a chorus to 'outshine the gods themselves with
their felicity'. The only other piece to be noted is a
Tom-a-bedlam, not because of its intrinsic quality as a lyric
but because it represents a species of composition which
found favour with some writers of the period. The emotion
dominating the bedlamite seems to be that of love for a
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Tom-a-bedlam, not because of its intrinsic quality as a lyric
but because it represents a species of composition which
found favour with some writers of the period. The emotion
dominating the bedlamite seems to be that of love for a

I'lle bark against the Dog-star
And crow away the morning,
I'lle chance the moon,
Till it be noon.

But I will find bonny Maud, merry mad Maud,
And seek what e're betides her,
Till will I love,
Till I love the maid that hides her.

Once or above,
The dirty earth that hides her.
The Oxford Drollery, being new poems and songs. Printed at Oxford for J.J. and are to be sold by Thomas Palmer at the sign of the Crown in Westminster Hall. 1671. The address to the Reader begins "Reader, tlow appears a second time in print" —which shows that an edition appeared earlier than 1671. There is a copy in the British Museum, with a new title-page, bearing date 1679—Imperfect, wanting PP. 37—40, 73, 74 and 143, 44:

This volume consists of three parts, the first part being composed by William Hickes, the second and third parts being, upon several occasions, made by the most eminent and ingenious wits of the said University.

There are some forty pieces in the first part, nearly all of which appear with tunes; some show a coarse taste, such as 'A Bull Droll' that gives the description of a man who 'was married before he met with his wife', or a long poem on 'A Well-featured Gentlewoman'. Similar is the character of 'The New Scolding Wife' (beginning "Was ever man vex'd with a wife") or "My mistress is all the genders" (also in Grammatical Drollery), or "My Love is a pretty Lass" (given in Grammatical Drollery as 'A Mock-song to Beauty'), or "Come, my Bull—rock away" (in Grammatical Drollery as 'A Mock-song to "Come, my Daphne"'), or the Answer to "Had she not care enough" in Merry Drollery P. 211, beginning "Was he not kind enough, kind enough". Mention may be made of two songs in the first part of Oxford Drollery, devoted to Hickes's own writings, which in respect of diction and emotional quality suggest the possibility of their authorship by a poet-musician, rather than by Wm. Hickes whose thoughts unfortunately had always wandered into undesirable channels. As illustrations may be taken two stanzas from 'The Doting Shepherd', and one stanza from 'The Despairing Lover':

(i) From the Doting Shepherd:
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Drolleries Reviewed.

Oxford Drollery.

(i) From the Doting Shepherd:

Poor shepherd I am fallen in love,
And all my sheep are gone astray
When I but after them do move
To bring them back I lose my way,
For love so tortures me that I
Do dying live and living die.

When my Marina doth appear
Bedecked with flowers and garlands sweet
You'd think the graces all were there
And in her pretty face did meet.
But when I look upon her eye,
I dying live and living die.

(ii) From the Despairing Lover:

When first I did Clarissa see
Among the damsels dance a round,
A qualm of love came over me
So great I ne'er before had found,
That 'twas to me a mortal wound.

The second part contains 37 pieces which are coarse directly,
or humorously—their spirit being to despise love, or to commend wantonness in love, and that spirit often expressing itself in frankly sensuous description of woman's limbs.

Besides these, we may well turn to two pieces in this part

1. Examples quoted:

(i) From a mock-song to Love in common measure—also in Grammatical Drollery: "When in the month of January
Ripe apples grow on Trees

Then will I fall in love."

(ii) From 'Confession of a Ranger in love'.

Since you will needs my heart possess
'Tis just to you I first confess
The faults to which 'tis given,
It is to change much more inclin'd
Then women, or the sea, or wind,
Or ought that's under Heaven.

(iii) "Mistake me not, I am as cold as hot

(iv) "Hang up those dull and envious fools

Such as in valour would excel
Do change the man, and often fight;
Which we in love must do as well
If ever we will love aright:
The frequent varying of the dead breed." (In Benj. Jonson's "Underwoods")
v. From Lovelace's song beginning
"Why shouldst thou say I am forsworn"

"Have I not lov'd thee much and long
A tedious twelve hours space?
I should all other beauties wrong;
And robe me of a new embrace,
Should I still doat upon thy face."

vi. FROM 'A Mock-song to Beauty', beginning

"I know I'm no poet" (consisting of eight 12-line stanzas with lines of varying lengths - each being a sixain with the rhyme-scheme aab ccd, doubled) contains a coarse description of the different limbs of a woman.
two pieces in this part -

(i) a caveat to maids (in 3 sixins), presented in a persuasive language and supported by a good piece of reasoning; it concludes by making a strong case for the physical chastity of woman.

For if with one with more thou'll play the whore, Break Ice in one place, and it cracks the more.

(ii) Townshend's song beginning "She's not the fairest of her name" (noticed in Choice Drollery), in which love is treated from the idealistic standpoint.

The third part headed 'Poems made at Oxford long since' contains 24 pieces; well worth our notice among them are two bacchanals, one hunting-song, and two humorous songs.

The bacchanals are 'A Cup of Sack' beginning "Hang sorrow, cast away care" (also given in Hilton's Catch That Catch Jan and in Antidote Against Melancholy and in Windsor Drollery), and 'The Cup of Claret' beginning "Prethee friend leave off thy thinking". The hunting-song, describing the hunting of the fox, is arranged in 7-line stanzas, each having the rhyme scheme aabb cde.

The opening piece of the third part is a dialogue between a scholar and a puritan in which the hypocrisy of the puritan is ridiculed in a humorous vein; towards the end, much of obscenity is suggested - the dialogue turning on the glorious paint in churchwindows which, according to the puritan, is the emblem of idolatry; the scholar asks the puritan whether he would cast his eyes upon a painted sister lying prostrate; then the chorus sings

Do here a Puritan catechized aright.
Drolleries Reviewed.

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Lo here a Puritan catechized aright,
Who loves whores painted, else all paints doth slight.

Here we have also the humorous poem upon the Oxford scholars going to see the king at Woodstock (noticed in Wit Restored) in which moral delinquencies of the scholars are exposed and also an attack is made upon the preacher who attended more to his ring than to the text.

Towards the close of the book occurs a long poem (of 73 lines in decasyllabic couplet, the 59th line standing unrhymed) on 'A Great Frost' dated 1614, by Mr. Cartwright of Christ Church (signed); it presents a description, not without reflective touches, of the Heaven's icy showers that drown without a flood and increase men's grief. The poet writes:

"May we who breathe, still almost as they,  
And only may be call'd a softer clay."

Yet grander than this is the poem 'On the Dissolution of the Great Frost' (consisting of 86 lines in decasyllabic couplet) by Dr. Digges (signed); it shows how a strange object of physical nature works upon the imaginative mind of a poet, and carries him into the eddies of fancies. Conceived in a reflective mood and embellished occasionally with classical allusions, it affords a high delight to the reader, especially after the infliction of an amazonian woman's song, or of a scolding wife. A lengthy quotation from the piece it is hoped will be excused:

"What must our eyes melt too? waters oppress  
And can they by a new supply fall less?"

What comfort is in sorrow? what relief  
From that which doth inlarge our cause of grief?  
Bind up the eyes soft influence, for fear  
You do increase these waters with a tear:  
How could I wish the Frost's return again?  
That punishment was precious, when rain  
Fell down into a solid pearl, when we  
Were made the richer by our misery,  
Each drop of silent dew was cloath'd with fleece  
Of softer silver, wealth unknown to Greece:"

Plat Lat Lust our eyes melt too? waters oppress  
And can they by a new supply fall less?  
That comfort is in sorrow? what relief  
From that which doth inlarge our cause of grief?  
Bind up the eyes soft influence, for fear  
You do increase these waters with a tear:  
How could I wish the Frost's return again?  
That punishment was precious, when rain  
Fell down into a solid pearl, when we  
Were made the richer by our misery,  
Each drop of silent dew was cloath'd with fleece  
Of softer silver, wealth unknown to Greece:"
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Had Hellespont been such a solid plain,
It had not blush'd so with the guilty stain
Of drown'd Leander; Hero had not lost
His warm embraces, had they had our frost,
But that's now perished: 

The volume of Oxford Drollery closes with an elegiac piece
(in decasyllabic couplet) on King James's death. As usual,
the deceased person is eulogised; he is put on the balance
with his predecessors, and found to be outweighing them all,
because he attained glory through no bloodshed, because he
planted nations and never destroyed them, because he conquered
the souls of men while his predecessors had only subdued
their bodies. Perhaps the best lines in the elegy are these
that follow:

"For being mortal, Fates could not invent
His passage by a nobler instrument,
Than his own blood, which made him comprehend
Within himself the glory of his end,
Much like a circle: So rich Diamonds must
Be cut by nothing but a Diamond's own dust."

Westminster Drollery. The entries in the Term Catalogues
show that Westminster Drollery appeared in print in three
separate divisions during the 17th century. The entries are:
30th May, 1671, Westminster Drollery, first part. Printed for
Henry Brome at the Gun in St. Paul's Churchyard: June 24,
1672, Westminster Drollery, second part, by the author of the
first part. Printed for W. Gilbert and Tho. Sawbridge: Nov. 25th
1674, Westminster Drollery, the third part. Being a compleat
collection of all the new songs, poems, and catches both
from the theatres and other wits of the town, that are yet
extant. Faithfully collected from the acutest wits of this
age. By W. C. Printed for W. Gilbert, and sold by the Booksellers
of London.
Chap. IX. (2)

Drolleries Reviewed.

Westminster Drollery

Mr. Ebsworth's reprint of 1875 was published as 'Westminster Drolleries. Both parts of 1671,1672; being a choice collection of the newest songs and poems, sung at court and theatres; with additions made by a person of quality'.

This volume is free from the coarseness found in the later editions of Wit and Mirth, reissued during the Augustan age of Queen Anne, and in the early years of George I, or other books which were issued after the revolution of 1688. It is a collection of nearly two hundred songs, gleaned chiefly from the comedies of the age and the previous miscellanies. Love-songs constitute the major portion of the volume which contains also specimens of drinking-songs, bedlam-songs, exiles, sailor's songs, parodies, and poems of the epigrammatical kind; a few loyal songs, also found in this book, are free from the rancour that infects the 'Rump' and the collection of 'Loyal Songs'. Mr. Ebsworth writes: "There is no collection of songs surpassing it in the language, and as representing the lyrics of the first twelve years after the Restoration it is unequalled." Some songs are introduced as 'Songs at the court', 'Songs in the masque at court', 'Songs at the king's house', 'Songs at the Duke's house', etc., hinting at the mirth and amusement revived after the Restoration. One interesting feature, noticeable all through the seventeenth century, is that the favourite songs used to be repeated in several publications, many of which were also parodied - original songs often appearing beside the parodied versions.

Among the contributors are Charles II, Dryden, Wycherley, Sedley, Shadwell, Butler, L'Estrange, Etheredge, Wotton, Flatman, Hices, Richard Corbet, William Herbert.

Amatory Poems. Westminster Drollery opens with a song by
Drolleries Reviewed.

Westminster Drollery:

a song by Charles ll (see Catalogue of Royal and Noble Authors 1906, i.154, where it is attested by Horace Walpole that this song is by Charles ll), written in the pastoral guise, beginning "I pass all my hours in a shady old grove", which presents in an artistic manner the alternation of joy and sorrow felt by the lover as he walks through the shady bower and sees the foot-print of his Phillis; the burden at the end of each stanza accords with the strain either of joy or sorrow. We find a parody of this song in Hickes's 'Mock songs and joking poems' beginning "I pass all my hours with a dingy old Punk".

Love-songs beginning "Wherever I am and whatever I do" and "How unhappy a lover I am" are from Dryden's 'Conquest of Granada'. In the former song the lady is addressed as 'Phillis', but no pastoral atmosphere is felt. The lover, unknown forgetting him hardly conscious of what he does, finds himself before the door of Phillis, but she makes him 'each day a new Martyrdom prove'. The art of phrasing and the 'witchery of echoing sound' are discernible in the charming lyric, entitled 'Beneath the Myrtle shade' (sung during the performance of Zambra dance) which is also taken from the 'Conquest of Granada'. The closing lines of the song are: "Whilst Love strew'd flowers beneath her feet: Flowers, that so prest by her, became more sweet."

We may then notice a pastoral which shows the same trick of form as the pastorals of Thomas Lodge:

Jovina false it can not be
Let me not hear't again, 'tis blasphemy.
She's divine
Not the shrine
Where the vestall flames doe shine
Holds out a light so constant pure as she.

After uttering this soliloquy the lover walks into a grove, wishing to ease the burden of his woe by listening to
listening to Philomela's song, but alas, Philomela has stopped singing, leaving the ditty to the owl; the lover, in consequence, has his sorrow increased.

A song entitled 'Sigh' in which the lover sends sighs to his lady through the wind, seems to have been written under Petrarchian influence. 'On His Mistress' beginning "Is she not wondrous fair?", which appeared also in Wit's Interpreter 1655, contains a passage expressing the refined and ennobled sentiment of love:

She is so much too sweet, too fair for me,
That I forget my flames and every fire
Hath taught me not to live, but to admire:

Then, there is Ben Jonson's song from his 'Epicoene'
"Still to be neat, still to be drest", in which all adulteries of art, pleasing the eye but not the heart, are condemned. 'Silence the best wooer' attributed to Walter Raleigh (on the authority of Lansdowne MS), which appeared in 1655 edition of Wit's Interpreter, is an example of a love-song exquisitely worded; lines, taken at random, follow:

Since that my thoughts serve not to prove
The conquest of your beauty,
It comes not from defect of love,
But from excess of duty.

Silence in love bewrayes more woe,
Than words though here so witty;
The beggar that is dumb you know
Deserveth double pity.

Here we find Thomas Lodge's Coridon's song "A Blith and Bonny country lass" (which appeared in England's Helicon), "If Love be life, I long to die" (which appeared in Davison's Poetical Rhapsody), "I serve Aminta white than the snow" (which in England's Helicon appeared as 'Montana, the shepherd, his love to Aminta'), and "Shepherd, what's love, I pre thee tell?" (which appeared in England's Helicon and Poetical Rhapsody, and which Dr. Hannah assigns to Walter Raleigh—see Appendix
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see Appendix, Ebsworth’s ed. of Westminster Drollery)

Charles Sedley’s ‘gay and vivacious’ song beginning “Get you gone, you will undo me” (given in his ed. of works, 1702, P. 38) has also a place in this collection.

Now we shall notice some songs in which indecorous ideas are introduced, though not without art and skill. Some of them, written as they are, after Charles II’s return, give indications of the coarseness and extravagance of the Restoration days in England. “While Alexis lay prest In her her arms he lov’d best”, taken from Dryden’s Marriage a la Mode (1672) is an indecorous song but exquisitely worded; with all its indecency it became a favourite song, and we find it repeated in other collections. “My first Love whom all beauty did adore” (which appeared in Wit Restored) is a poem (probably by Carew) in which the poet indulges in a playful fancy in order to justify faithlessness and wavering in love. He turns on the poetical figure of a mirror whole and broken, and explains how in his mind are many faces born on account of the scorn of the lady breaking his heart into pieces.

Thomas Flatman’s ‘On a Wedding’ smacks of libertinism pure and simple. He writes

“How pleasant a thing were a wedding
And a bedding?
If a man could purchase a wife
For a twelve month and a day.”

The idea of marriage as any thing sacred, if not a sacrament, cannot be ridiculed more brazenly. Again, in the poem beginning “Wert thou but half so wise as thou art fair” arguments are held out to a maiden to make her throw off all modesty and shyness and in support of the arguments ugly references are made to ’Cupid’s mother trading with Mars’ and to Lucretia’s passion waxing stronger when her paramour (Tarquin) grew weak.

Different versions of this song are in Cotgrave’s Wit’s
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Cotgrave's Wit's Interpreter 1655, where the song begins "Wert thou much fairer than thou art", and in Francis Kymanstou's Cynthisades 1642, where the song begins "Wert thou as kind as thou art faire".

A coarseness offending the aesthetic sense is noticed in the song "Come live with me and be my whore", a parody on Marlowe's song, and in 'Hide Park' inviting gallants, wenches, and maids to delights. These lines from 'Hide Park' show how frankly the writers in those days indulged in filthy ideas:

"*** ........ *** ..... ***
For whilst their husbands gone are to trade
Unto their ships by sea or land:
Who will not say, why may not they
Trade, like their own husbands, in their own way."

The song entitled 'The Joy Lady sighed at last' by Thomas Flatman, called 'The Advice' among his poems (see Professor Saintsbury's Caroline Poets, Vol. III, p. 352) and the song beginning "To little or no purpose have I spent all my days" (taken from Etheridge's comedy 'She Would If She Could'), and "Since we poor slavish women know" (from Wyckerley's 'Gentleman Dancing Master') express the sorrow of the woman for not being able to 'pick and choose' a lover.

Humorous songs. There are instances of humorous songs on the subject of the nagging woman and the patient husband, which are repeated in several publications of the century; William Hickes of Oxford Drollery fame excels in writing poems of this kind; we have from him the story of a furious scold, served in her kind, beginning "Was ever man so vex'd with a Trull". He has another song of a similar character in the Oxford Drollery: 'The Kind Husband and the Imperious Wife' (which is also in Grammatical Drollery), written in the form of a dialogue, may also be instanced as a specimen of this class of song. "I hate to sit by such a Drone. Thouliest like
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liest like a Hog in my bed", says the wife, and her words, stinging us like the bee, show nothing in good good taste.  

There are some witty songs of little significance, such as 'A Song on the Declensions', 'A Song of the Three Degrees of Comparison'; they appear later in the Grammatical Drollery. Other songs of a similar character—viz., "My mistris is all the genders", or "My mistris understands all cases!"  

Next, a few songs, written as dissuasives against marriage, call for a notice. To us they lose their point after the picture we have seen of the lawness let loose among bachelors and maids in the 'Hide Park' and other poems of the like kind. Thomas Flatman's song beginning "Like a dog with a bottle fast ty'd to his tail" (see Prof. Saintsbury's Caroline Poets, vol. iii. p. 342), written in a humorous strain, makes but a feeble impression on us, and does not act as a real dissuasive against marriage. "A wife I do hate for either she is false or she is jealous," taken from Wycherley's comedy 'Love in a Wood', has a poignant note in it; and we know what a sensation it created, and how by means of this very song Wycherley made advances of love towards Lady Castlemaine, Duchess of Cleveland.  

Drinking-songs. A number of catches and drinking-songs are scattered through the volume. They do not allude to political events as the tippling-songs in the Merry Drollery. We shall note just a few instances: "Come hang up your care", taken from Shadwell's comedy 'The Miser' earned fame in its day by King Charles II's quoting from it a line—"He that is drunk is as great as a king"—while good-humouredly 'excusing the familiarity of Sir Robert Viner' (on the authority of Horace Walpole—see Catalogue ...)
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see Catalogue of Royal and noble Authors, 1806. i. 154)

A rollicking drinking-song is "Alas, what shall I do?", by William Hickes, which appears also in Grammatical Drollery.

Next to drinking-songs are the Mad-songs which became current in England in the seventeenth century. We noticed such Tom-a-bedlam in the earlier collections also. They belong to a class of parody which was known as Coq-a-Lâne in the mediaeval France. The peculiarity is that the words of a song of this kind, though well arranged, give no meaning. But this indiscriminate bedlam-song has been used in England as a weapon of party attack. Below are given a few lines from the 'Tom of Bedlam' which we find in this collection.

With a heart of furious fancies,
Whereof I am a commander
With a burning speare,
And a horse of Aire,
To the wilderness I wander;
With a knight of Ghosts and shaddowes,
I summon'd am to Tourney,
Ten leagues beyond,
The wide world end,
Methinks it is no journey.

This song is also given in Wit and Drollery and in Le Prince d'Amour; the closing lines (quoted above) form a admirable piece of concentrated romance.

There are a few examples of Festive songs which remind one of the hilarious occasions held as high festivals centuries ago but now dying out in England, probably on account of the squeamish tastes developed in the late times. 'The Bathing Girls' relates to the Feast of St. Barnabus which used to be held on June 11 throughout England. 'The Hunting of the Gods' sung by the shepherds gives a tale of 'hoydenish May-day romps'. 'And to Each Pretty Lass We will give a Green Gown'
beginning "Thus all our life long we are frolick and gay" is a shepherd's May-pole song, taken from Shadwell's 

\textit{\textit{The Royal Shepherdess}} - a highly delightful pastoral, expressing free joyousness.

"Content with Nature uncorrupted we From splendid miseries of courts are free."

In 'The Rural Dance about the May-Pole' in which the following lines occur, we catch an echo of the early folk-song:

\begin{quote}
Come lasses and lads,  
Take leave of your Daddes,  
And away to the May-pole hey,  
.... etc
\end{quote}

Two good examples of \textit{loyal songs} may be mentioned - one attributed to Samuel Butler and the other to Sir Roger L'Estrange. In the 'Loyal Prisoner'(by L'Estrange) is expressed a note of calm resignation; it is written in \textit{sixains}, each formed of a quatrains of octosyllables with the basic measure as iambic and a closing couplet of decasyllables. It appears also in the Rump with slight variations, and in \textit{Wit and Drollery} as 'Loyalty Confined'; L'Estrange, let us remember, was imprisoned four years by the Parliamentarians; all the inflictions imposed upon him are by his philosophy of 'soul-force' transmuted into blessings of life. Thus he writes:

\begin{quote}
That which the world miscalls a jail,  
A private closet is to me,  
Whilst a good conscience is my bail,  
And innocence my liberty;  
Locks, Bars, and Solitude together met  
Makes me no Pris'ner, but an anchorat."
\end{quote}

Butler's lines on 'Loyalty in the Cavaliers' (found also in Chappell's \textit{Pop.Mus.147}) show an ingenious trick of form:

\begin{quote}
He that is a cleare Cavalier  
Will not repine,  
Although his fortune grew  
So vary low  
That he can not get wine  
Fortune is a Lass,
\end{quote}
Westminster Draylery

Fortune is a Lass,
She will embrace;
And strait destroy;
Free-borne Loyalty
Will ever be,

..... etc.

This poem ballad shows a different arrangement, as printed in F. B. Fawcett's edition of Broadside Ballads, 1930.

We may next mention "A Dialogue between a man and a woman" beginning "Ask me no more why I do wear" (in octosyllabic couplet and in iambic measure), which is a ludicrous representation of the cavalier's fondness for 'the unloveliness of love-locks' that the puritans could not tolerate. The Wit's Interpreter gives other versions of the song.

A few poems of an epigrammatical character have entered into this collection. "On a Prince Taylor" by Sir John Harrington is a good example which appeared also in Wit's Interpreter, 1655. A few lines as specimens are given below:

A taylor, but a man of upright dealing,
True, but for lying; honest, but for stealing;
Did fall one day extremely sick by chance,
And on a sudden fell in a wondrous trance:
The fiends of Hell mustering in fearful manner,
Of sundry colour'd silks display'd a Banner
Which he had stolen; ..... etc.

The poems on A Sexton, A Scribeuer, and A Watch Lost in a Tavern are rich in epigrammatic humour, and as Mr. Ebsworth has observed, they are 'anticipative of the peculiar genius of Tom Hood in puns and quibbles'.

Now it remains to mention that in this volume there are three songs by Sir Henry Wotton (which appeared in 1651 in the Reliquiae Wottonianae): (i) "Noble, lovely, virtuous creature"; (ii) "You meaner beauties of the night" - repeated in several collections; and (iii) "And now all Nature seem'd in love". In the last-named piece there is a rather tame description of spring; the first line gives the
gives the promise of discovering a spiritualising principle in Nature, but the lines that follow present a mere catalogue of the common things discernible at the advent of the season: a realistic touch, however, is given to the description by introducing the figure of a milk-maid, called Jane going to the cow with a pail in hand.

Windsor Drollery. Being a collection of the newest songs, poems, and catches, now in use, both in city and country, than any yet extant.... collected by a person of quality.

London, Printed for J.M. and are to be sold by the Book-sellers of London and Westminster. 1672.

The copy in the British Museum is imperfect, wanting pages 37, 38: containing about 270 pieces.

This is mainly a collection of bacchanals and of songs that are designed to travesty love. There are a few pieces with pastoral touches which, it seems, are drawn from the song-books. Many songs in this volume are also to be found in Merry Drollery, Westminster Drollery, Choice Drollery, and several other collections. From the list that follows it will be seen that on reaching this volume we enter upon no new ground.

1. "Call for the Master: Oh, this is fine"—in Merry Dr. 9.
2. "I'll be sing you a sonnet" (tune Blacksmith)—in Merry Dr. 66; also in the New Academy of Com. 246.
3. "If every woman were served"—in Merry Dr. 35.
4. "Come, my Daphne, come away" (Shirley's)—in Merry Dr. 91; also in other collections.
5. "Cast your caps and cares away" (From Fletcher's Beggar's Bush Act. 11, Sc. 1)—in Merry Dr. 92.
6. "How happy is the prisoner who conquers his fate"—Merry Dr. 107; Choice Dr. 93; in Cromwell's Conspiracy, 1660.
7. "A maiden of late whose name was sweet Kate"—Merry Dr. 170.
8. "After the pains of a desperate lover" (Dryden's Merry Dr. 171.
Windsor Drollery

9. "Bring forth your sunny skins" (a catch in Fletcher's Beggar's Bush Act. iii. Sc. i.) - in Merry Dr. 196.
10. "From the fair Lavinian shore" - in several collections.
11. "Have you observed the wench in the street?" - in Merry Drollery, 332.
12. "I pass all my hours in the shady old grove" (by Charles 11.) - in Westminster Dr. 1.
13. "A lover I am, and a lover I will be" - in Westminster Dr. 2.
14. "How hard is a heart to be cored" - in Westminster Dr. 3.
15. "He who thinks of me will love me" - in Westminster Dr. 4.
16. "A wife I do hate" - in Westminster Dr. 5.
17. "Silvia, tell me" - in Westminster Dr. 6.
18. "I pass all my hours in the shady old grove" (by Charles L.) - in Westminster Dr. 7.
19. "Love that's sore and a pitch" - with variations in Westminster Dr. 10.
22. "On the bank of a brook" - in Westminster Dr. 29; also in Choice Ayres (i. 34)
23. "Jellamina, of my heart" (from Dryden's 'An Evening's Love')
25. "As I lay all alone" - in Westminster Dr. 293.
26. "As we went wandering" - in Westminster Dr. 108.
28. "For Bacchus I'm, and for" (on page 145 in this book may be compared with "For Bacchus I'm born" in Westminster Drollery, ii. 34.
29. "Dear Love, the night is coming" let me this evening die" - in Choice Dr. 1, (by Davenant)
30. "Fire! Fire! lo here I burn in my desire" (on page 126 in this book) may be compared with "Fire! Fire! o how I burn" in Choice Dr. 97.
32. "Jog on, jog on the foot path-way" - in Antidote 156.
33. "Like a dog with a bottle" (Flatman's)
34. "Underneath this myrtleshade" - seems to be a variant of Dryden's song in Conquest of Granada. Pt. i. Act. iii.
35. "Where the bee sucks there suck I" (Shakespeare's)
36. "Young and simple though I am" (Campion's)
37. "Your merry poets, old boys" (Randolph's ?)
38. "In a season all oppressed
With sad sorrows sore distressed
Troylus said unto his fressed
Yield, o yield thee, sweet, and stay now:
Windsor Drollery

Yield,0 yield thee,sweet, and stay not:
O no, no, no, no, sweet Love, I may not!
(also in 1667 ed.of Musical Companion, second part)

39. "Old Roll that arose to high-nothing from low-nothing"
   - Also given in the Rump.
40. "A beggar, a beggar, a beggar I'll be" — Seems to be a parody
        on 'A Lover I am, and a lover I shall be' in Westminstr
        Drollery, P. 2: Other parodies are "Por Bacchus I'm
        born?
        (page 45 in this book), and page 84, part
        second of Westminster Drollery).
        Two more parodies are in Mock songs and Joking
        Poems of Wm. Hooke-(i) "Tobacco I love and
        tobacco I'll take", and (ii) "A Drunkard I am, and
        a Drunkard I'll be my dye".

41. "Calm was the evening and clear was the sky" (Dryden's)
42. "In the merry month of May" (N. Breton's)
43. "The glories of our blood and state" (Shirley's)
44. "What an ass is he that waits on a woman's leisure"
45. "When Aurelia first I courted"
46. "Sir Eglamore, that valiant knight" (repeated in several vols)
47. "Still to bend heat, still to be drest" (Ben Jonson's)
48. "Why should we boast of Arthur and his knight"
   — (repeated in several volumes)
49. "I am confirmed a woman can"
50. "Why should we not laugh and be jolly?" (A. Brome's)
   — (repeated in Wit's Interpreter, Wit and Dr.,
   Rump, Loyal Sge—among Brome's songs, 1668,
   as page 69, as 'The Cure of Care':

51. "Turn Amarillis to thy swain"
52. "Come, give me the wench that is mellow"
53. "When Orpheus sweetly did complain" (Strod's Dobell's ed.
   page 1)
54. "Hang sorrow, and cast away care"
55. "I keep my horse, I keep my whore" — Also in Choice Dr.
56. "The thirsty earth drinks up the rain" (A. Jowley's)
   — (repeated in several collections)
57. "Wherever I am, and whatever I do
   My Phillis is still in my mind"
   (from Dryden's Conquest of Granada, 1, 1672)
The Covent Garden Drollery. Collected by A. B. London. Printed for James Magus near the Piazza in Russell-Street, 1672. A.B. is no other than Alexander Brome whom A Whineoof describes as one 'addicted to a jovial strain in the ravishing delights of poetry'.

This volume was edited by the Rev. Montague Summers in 1927, when only 575 copies were printed by the Whitefriars Press on English unbleached hand-made paper.

This Drollery is an important collection of some choice songs, poems, prologues and epilogues, sung and spoken at the court and theatres. It is an invaluable book for the student of the history of the English stage. Gerard Langbaine, the famous author of 'An Account of the English Dramatick Poets' 1691, makes frequent references to this Drollery. So about the revival of Fletcher's Faithful Shepherdess Langbaine says: "When this pastoral was first acted before Their Majesties at Somerset House on twelfth night 1663, instead of a prologue there was a song in dialogue, between a priest and a nymph, which was writ by Sir William D'avenant; and an epilogue was spoken by the Lady Mornant, which the Reader may read in Covent Garden Drollery."

The prologues and epilogues in this volume offer interesting side-lights to the condition of the stage after the Restoration—the stage of Mohun and Hart, of celebrated actresses like Mrs. Marshall, Nell Gwyn, Mrs. Boutell, Mrs. Reeves. Some of the prologues and epilogues are spoken by ladies of rank and fashion; from this we learn that the ladies other than the professional actresses appeared on the stage, especially at the court, before King Charles II and his Queen. The prologue to Horace (translated from Corneille's Horace by Mrs. Catharine Philips and Sir John Denham), acted at court on Feb. 4, 1667—8, is spoken by the Duchess of Monmouth.
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Covent Garden Drollery

at court, and the epilogue to Fletcher's Faithful Shepherdess is spoken by Lady Mary Mordant, daughter of Henry, second Earl of Peterborough, before the king and the queen, at court.

The prologue spoken by Mrs. Boutell to the Maiden Queen was written by Dryden on the special occasion when the Maiden Queen was acted by women only at the theatre in Lincoln's Inn Fields (sometime after July 4, 1672 - then the Killigrew's company had temporarily occupied the hall at Lincoln's) after the destruction of the Theatre Royal by fire (Jany. 25, 1672). The play was performed by women only, perhaps with the object of drawing a good house and raising a good fund after that tragic loss by fire.

Some passages in the prologues allude to the brawls and fights which used to take place among the visitors in the Pit, to the blond wigs which became 'the cream of fashion' with the play-goers, and to the 'vizzard masks' worn by the harlots; some passages also allude to the war against the Dutch in March 1672 when the gallants flocked to the sea, and the play-houses, in consequence, had to run with a thin audience. One passage, in particular, tells us that half a crown was the price £ of admission to the Pit.

It is again interesting to find that some of the Elizabethan plays became very popular after the Restoration. Shakespeare's Julius Caesar occurs in the list of 1668-9 as allotted to Killigrew's company; his Richard III, then revived, had earned great popularity - an altered form by Colley Cibber, we know, was acted 1669-1700; that Richard III became very popular is as evident from the fact that Lyonel, the distracted gentleman in D'Urfey's 'A Fool's Preferment' (produced at Dorset Garden in the spring of 1693) cries out "A horse, a horse, my kingdom for a horse" (Act. III, sc. 2).
I quote below some lines from the prologue to Julius Caesar, which contain a pretty tribute to Shakespeare's power of spontaneous expression:

"In country Beauties as we often see,
Something that takes in their simplicity.
Yet while they charm, they know not they are fair
And take without their spreading of the snare;
Such Artless beauty lies in Shakespeare's wit,
'Twas well in spight of him what ere he writ."

Among the plays revived, as can be known from the prologues and epilogues of this volume, are Fletcher's Pilgrim and Double Marriage, the Tragi-comedy of Philaster (the work of Beaumont and Fletcher—the earliest to be revived—was acted at the Theatre Royal, Nov. 13, 1660), the Knight of the Burning Pestle, Faithful Shepherdess, (now held to be the work of Beaumont alone), Faithful Shepherdess (the work of Beaumont and Fletcher), Dryden's Maiden Queen, Fletcher's Wit without Money (being the first play acted after the fire), and Alぶ-mazar:

Amatory Pieces. Nearly all the love-poems are frankly sensuous but being lively chansons, they provide pleasure for the reader. "Whilst Alexis lay prest", taken from Dryden's Marriage à la Mode, or "So closely, closely prest", telling of Damon and Clymene dying a secret death, or the sonnet (which is also in Westminster Drarry) beginning "How charming are those pleasant pains" point to nothing short of sensuousness, even sensuality. Then again, it is the Bohemian spirit that inspires (I) the poem (of 5 stanzas, each formed of a quatrain and a couplet refrain) beginning "Away with this legal fruition. The penance of Plegmattick love", which employs the burden

"Since wallching is modest, and beauties is common
Why should we wed the defects of a woman."

and (II) 'A Country-dialogue between Will and Doll', where
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where assuming the character of a simple, ignorant swain the poet EVANESCENT writes:

"I love thee Dolly more and better,
Then our Brownie love's her calf,

* * * * * * * * * * * * * * * * * * * * * *
'Tis even such my dearest Dolly,
Though I not an angry at all,
That with my teeth I could tear from thee
All thy clothes, thy snook and all."

Among the love-songs we may include two more which make a reference to the religious wake (not the vigil round a corpse) 'kept in commemoration of the dedication of the parish church'. "These services officiated officially termed Vigiliae by the church, appear to have existed from the earliest days of Anglo-saxon Christianity. Each parish kept the morrow of its vigil as a holiday. Wakes soon degenerated into fairs. People from neighbouring parishes journeyed over to join in the merry-making, and the revelry and drunkenness became a scandal. The days usually chosen for church dedication being Sundays and saints' days, the abuse was the more scandalous. In 1445 Henry VI attempted to suppress markets and fairs on Sunday and holy days. Wakes are specially mentioned in the Book of Sports of James I and Charles I." (Encyclopaedia Britannica, 14th ed. vol. 23. 1929. p. 235.)

The songs are (i) Coridon's Contemplation, beginning

"When Sue and Moll a milking went
Then Will and I hied thither" - Here a simple rural scene is depicted. Coridon and his friend Will keep waiting for the hour of bliss until the milking is done, then they sit on the ground with the maids, and spend there two long hours in sweet harmless enjoyment. The time for their parting comes, and sighing they part from the lasses. Left to themselves, Coridon and Will express their desire to give them ale and cakes and to 'dance with none but they' at the Wake. (ii) 'A Rural Dance at a Shropshire Wake'.
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(ii) 'A Rural Dance at a Shropshire Wake', beginning

"Well met Joan, let us hast to the Wake" gives suggestion of a certain amount of freedom that boys and girls could enjoy at the Wakes. It is not a festive song proper as the title implies; it simply places before us the amorous sentiments of a girl quickened on the occasion. The girl puts a garland round the neck of Joan, vows her love to him, and extracts from in turn a promise of love from him before she goes to join the dance.

Lastly, mention may be made of a song in which we see the pose of a lover bewailing the cruelty of his Cloris; notice the extravaganza of the lover:

"Cloris I burn beheld and view,
And cool me with a sigh from you;

To be in oyl of roses drown'd
Or water, whar's the difference found,
Both bring one death, and death will be,
Unwelcome any way to me."

Before closing this section on love-poems, a few words by way of general observation may be added as to the impression they leave on us. The names of Caelia, Aminda, Daphne, Phillis occur, but in fact, no pastoral atmosphere is felt. It seems that love-making has become an art, a convention, according to which the lovers 'often fall out and often renew' in order to increase their enjoyments. It is perhaps the court of Shrewsberry Charles II that set the fashion of love-making, and all men aping the court, must in the first instance become lovers, if not anything else. Stanzas like Lodge's occur here, just as we have in Westminster Drollery. The following lines well illustrate the statements made:

"Caelina you see
How from the court the new fashion,
Has conquer'd the Nation
All lovers must be,

Hang conscience and fear."

"S"
Covent Garden Drollery

Hang conscience and fear,
I am secret and loyal,
No envious espysal
Shall frighten my dear,
That blush was so sweet, I can take no denial
Nor longer forbear."

Satiric Poems. There is but one satiric piece which is
avowedly an anti-puritan song, employing the burden of
"Which no body can deny." The Puritan is called a
fanatical knave (and we know the word 'fanatic' was commonly
used as a contemptuous term in reference to the puritans, in the
latter half of the 17th century); and the satire becomes
trenchant, even savage. The closing lines of the poem are

"A church it is proflane and a barn do's as well
Where the holy sister her wants may tell,
But verely this is a codpiece zeal."

Drinking-songs. There is only one drinking-song in this
collection, representing the true bacchanalian spirit:

Jack drink away,

****** *** **

And in the cold forsaken grave,
There's no drink Jack, no drink,
No wine nor women, can we have.

Lastly, we may notice a bedlam-song, a typical example of the
tom-a-bedlam's that found favour with the writers of the
century. The song (repeated in other collections) opens as
follows:

"Worth from the Darke and Dismall cell,
And deep abyss of Hell
Poor Tom is come to view the world agen,
To see if he can cure his distempered Brain
.... etc.

London Drollery, or The Wits Academy ... being a select collec-
tion of the newest songs, lampoons, and airs A-la-mode ... with
several other most ingenious pieces of raillery never before
published. By W.H. ... London. Printed by P. Eaglesfield, at
Mary-gold in St. Pauls Churchyard. 1673. May, containing 947499
London Drollery.

containing nearly 100 pieces.

The poems in the present collection do not offend the rules of decorum as those in the other volumes collected in it by William Hickes. The element of buffoonery is not so predominant as to justify its appearance as a drollery. The droll character is only noticeable in a jovial song ("Let back and sides go bare") by Bishop Still), sung by a swaggering beggar; in a song commending wantonness in love

(words quoted:
"Fain would I love my Delia two days more
She kisses sweetly, and so nimbly storr'd;
And he that loves his mistress or a whore
Above two days, let him be hanged the third.")

and in some of the catches (one example):
"Fortune is blind
And beauty is kind:
They've neither faith nor troth;
The one is a witch,
And the other's a Bitch:
The Devil take them both."

The first pieces introduced as the Prologue and the epilogue to the Widow, a favourite play at the Restoration, possess interest for us by allusion to historical facts, such as the cessation of the turmoil that prevailed during the Commonwealth period, or the people's attraction for masquerade which is admonished by the speaker of the prologue.

Two pastoral songs which appear in this book are said to be in the Dutch Lovers - one shows Amyntas with his shepherdess in a shady grove; the other shows the shepherdess bemoaning her lot:

Ah false Amyntas! Can that hour
So soon forgotten be,
... etc.

Then, there are two dancing-songs, said to be sung at Mr. Young Ball in February, 1672 - one of them beginning
"Come lads and lasses
And hasten your pieces", consists of five 12-line stanzas, each reducible to two sixains, each showing the rhyme-scheme of abab; the other piece is on the
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London Drollery.

on the Morris dance, calling up a lively scene of fiddlers and dancers flying feathers and going round in groups of four:

"Some pretty ladies on a day,
Did go abroad a maying,
And on the gentle grass they lay,
Till the fiddler fell a playing.
Then in a trice
They all did rise
With every one a feather,
And hand in hand
They made a stand
Four and four together."

Among others may be mentioned the songs written in provincial dialects, such as

(1) 'Welshman wooing his mistress' P. 22.

(ii) A Scotch song (consisting of 15 quatrains) beginning

"I needs must gang a wooing for Jinny".

These are perhaps the most interesting lines in the song:

I have three dozen of Buttons,
Gude Brass, and all in a string;
With a dainty Sable whittle beside,
And a brave Curtain-ring.

Holborn Drollery, or the Beautiful Chlorret Surprised In the Sheets... To this is annexed Flora's Cabinet Unlocked:

London. Printed for Robert Robinson, and are to be sold at his shop near Grays-inns-Gate in Holborn. 1673.

This volume consists of two parts:

(i) The Beautiful Chlorret Surprised in the sheets, containing 23 pieces, and

(ii) Flora's Cabinet Unlocked, containing 29 pieces.

The songs in the present collection are remarkable for rich diction and imagery. In the lines addressed to the Beautiful Chlorret the poet describes her physical charms in the hyperbolic measure; it is the glow of her cheeks and lips that inspires him to write

In all her Eastern pride Aurora sits
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In all her Eastern pride Aurora sits 
Triumphant on thy cheeks and lips.
Then he fancies that the stars in the sky startle at the 
lustre of her body, and expeditiously "to their crystal 
mansions float away", mistaking the summons of the early 
dawn. Lines of poetic excellence occur also in the song, 
called 'Chloris Garden' which in conclusion recommends the 
use of youth and beauty by pointing out to the contrast 
between the case of flowers which quickly dying 'survive 
themselves in their posterity' and that of a maiden whose 
beauty once faded is never again recovered. The merit of the 
song lies in the highly poetical utterance of the 
conception that the 'sweet beauties' of nature in the season 
of spring paid a tribute to Chloris, 'the Garden's pride':

"When straight my Chloris did her beams unfail display, 
Opening her casements to let out the Day, 
And scatter odours, whilst the flowers prepare, 
With smiles to take their stock of fragrant air. 
In softer murmurs crystal streams did glide, 
And pay'd a tribute to the Gardens pride. 
...... ...... ...... ...... ...... ...... 
The moment came when on opposed Banks, 
The lesser Beauties did appear in Ranks; 
One lay conceal'd in her leaves close green hood, 
Another peeping through the Lattice stood. 
...... ...... ...... ...... ...... ...... 
Those that but now shone prouder than the rest, 
Stand pale, and do their leaves and sweets devest; 
With dying odours to their urns they fall. 
The emblems each of their own funeral."

Equally decorative are some of the pieces in the second 
part of 'Flora's Cabinet Unlocked'. Fancies that are 
elegant enter into their composition, and perhaps they are
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Holborn Drollery

they are all by the same author: these kinship to assume with the Jarelinc group of poets would not be altogether unwarrantable. In 'Flora Portrayed' the poet asks us to make a lot of analytical study before we can well know what of beauty and sweetness resides in her. Thus he writes

"First from bright Sol's illustrious beams
A quintessence of lustre steal;
Theedraw a Tinasure from those streams
That every morn the East do fill.
These in the Glaxia place,
And think you see fair Flora's face.
Would you know where India is?
You'll find it in her fragrant Brest,
That Aromatick paradise,
Where sweets as in their causes rest;
Here are those Elysian fields
That such delight and pleasure yields."

Again, while describing the glow of Flora's cheeks in the poem 'On Flora walking in the fields' (of six stanzas, each being a quatrain and a couplet of decasyllables) the poet writes

"Then on her face I fixt my wandering eye,
That court where Beauties Queen is resident;
Where Roses white and red striv'd to outvie
Each others splendour, as if their intent
Was once again to make a civil war
Betwixt th'United York and Lancaster."

Towards the close of the book occur some drinking-songs in quatrains of 8,7,3,7, or in octosyllabic couplet, or in mixed sainains (each formed of a quatrain and a couplet of octosyllables). Here are the opening words of three bacchanals in this book: (i) "Cast away sorrow, grief and care" (P. 60)

(o.f.Dekker's "Cast away care; he that loves sorrow" and Fletcher's "Cast our caps and cares away"

(ii) "Let the Arabians still be dumb
Hippocrates in silence sleep" (P. 62)

(iii) "Let poets take their will of sack" (P. 65).

The droll character of the volume is noticeable, particularly
Holborn Drollery.

particularly in two songs; one piece is on Jealousie concerning a Cuckold, and the other a mock to the song addressed to Amaryllis; they show no such offensive coarseness that characterises the mock songs and joking poems by William Hickes and other writers of the period.

1. Some lines as specimens are given:

Snails have no other eyes, than what do grow
At the end of their horns; 'tis even so
With jealous men; ....... .......
He no way can lead a contented life
Unless, like Adam, he could keep his wife
Within his own rib; ........

11. The original song and the mock to it are placed side by side:

The original:

'To Amaryllis'

Thou'rt the worlds wonder, thy face it is Divine
'Tis Nature's copy; and by this curious line
She draws her fairest pictures, and they shine
With borrowed light drawn from those beams of thine.
Did the gods know thee, they would ravish thee.
And to enjoy thee, leave their Deity.
Apollo Daphnis will no more admire,
But to thy shrine offer his sacred fire.
Mars would his Venus leave, and fall before you;
Jove would descend, that he might here adore you.

The Mock:

Thou'rt the worlds wonder, thy face it is a signe
Of wantonness; and by this painted line
Thou dost wheedle and entice
Thy silly captives to fools paradise.
Had the Gods known thee, thou alone hadst been
The punishment for Tantalus his sin;
And that damn'd Sysiphus on thee alone
Had bin confin'd ever to roll his stone.
Apollo Daphnis will no more admire;
Mars leaves his Venus, Jove his Juno too;
Thus this blest sex doth suffer still for you.

This volume is intended for young gallants — the purpose being to divert them when they are 'stale'. The address to the gallants is signed N.C.

This is a collection of (some) 88 pieces — love-songs, catches, and masquarades. Many pieces in it appear to be fit materials for song-books. Some of the amatory pieces songs show pastoral touches but scarcely the true idyllic spirit; the shepherds and shepherdesses meet and only show a vehemence of anxiety to enter into a grove and indulge in stolen pleasure. The following extracts may be taken as illustrations:

(i) "'Twixt I will, and I will not: Phillis, delay me not, I vow I am so hot Nay, else can cool me."

(ii) "Come Phillis, let's play 

Thou hast so much treasure Exceeding all measure, And here I've been so long a stranger, On this snowy white hill I shall never have my fill, But o're it could still be a ranger."

Take away the name 'Phillis', and these songs would take rank with a poem like 'The Resolute Courtier' by Shipman (Carolina, or Loyal Poems, 1663):

Prithee, say aye or no; If thou'lt not have me, tell me so, I cannot stay, Nor will I wait upon A smile or frown 

Come, either kiss or not: Now to be hot... etc.

Lastly, we may mention one song, entitled 'On a Bell-man', the interest of which is in the scene that is suggested by the words and in the situation that is invented, to glorify woman and her beauty. As the song is sounded by the bell-man, women come out into the street, and provide a grand feast for an admirer of female beauty, who therefore expresses his thanks to the bell-man; he then gives his impression of the wondrous pageant:

Hadst thou a Trumpet blown, I'd been in fear Doomsday was come, and they the angels were; I know not whether they were flesh or no,
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Bristol Drolery

I know not whether they were flesh or no,
But sure, I am, they made a saintly show.

... ... ... ... etc.

I mention some instances of songs in this book, which might be in a song-book proper:

i. Come, let's drink the night away (in heptasyllabic quatrains) - a carousal with wine and women.

ii. Bring us wine, and Venice glasses.
Here are three of Venus' classes,
Plump and tender as the Grapes are,
And as juicy, when they press are. (of 16 lines in octosyllabic couplet)

iii. Fair Phillis in a grove alone,
Securely sate, and made her morn,
Whilst her Amintor lay conceal'd,
And heard the secret she reveal'd.
And as she cried, Oh, how I love!
The echo replied still, I love. (in 4 sixains)

iv. For fair Amaryllis I often do sigh sigh
And to see her take delight

... ............... x etc.

v. 'To Melissa concealing her face' (in decasyllabic couplet)
beginning: "Madam, it was unkindly done to hide
What was our wonder, and, may be, your pride"
an example of a love-song in the conceited style but degraded.

vi. How pleasant it is to discover
In the Mistress you love and adore

... ... ... ... ... ... ... Then oh! what a joy 'tis to find,
At length that her pity improves,
To a passion so true and so kind,
As is next consummation of lovers. (in quatrains).

(15)

Grammatical Drolery, consisting of poems and songs, wherein the rules of the nouns and verbs in the Accidence are pleasantly made easy for the benefit of any that delight in a Tract of this nature... By W. H. London. Printed for Thos. Fox, and are to be sold at the Angel and at the Star in Westminster Hall. 1682.

Some songs appear as being set by Mr. Staggins; and tunes are set to them.

The first thirty pages of the book are occupied with the Adverbs' quarrel, the Battle of the verbs, the com-
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_Grammatical Drollery._

The concords, the conjunctions, the prepositions, the interjections, the gerunds, etc. Most of the pieces are unusually long, and in continuous couplets.

Extremely coarse are some of the pieces in this book, and it may be regarded as a companion-volume to Captain William Hickes's Oxford Drollery. A few are common to both the volumes. The following quatrains from the Mock-song to Beauty may be taken as an example of restrained coarseness:

_Her back it is high and plump,
That some have her credit defil'd,
By saying, that above her Rump
She always did seem with child._

As in Oxford Drollery, here too, we have a poem on the Scolding Wife; it is in the form of a dialogue between the patient man and his scolding wife. The termagant woman's words really put us in doubt if there were such viragos in the seventeenth century. Notice how many degrees above the Wife of Bath she must have been: She speaks to her husband:

_I hate to sit by such a Drone;
Thou ly'st like a Log in my bed.
I had better a lain alone,
For I still have my Maidenhead._

There is an instance of a bridal song which, as might be expected, contains besides the relations of feasting, a sensuous description of the bride, and in the end, an ugly reference to the nuptial apartment. The song consists of twenty 6-line stanzas, each of 8, 8, 6, 8, 8, 6, rhyming aab cbc:

_Mention may be made of one song in the present collection, which is not altogether an unsuccessful specimen of lyric. It is arranged in eight quintets, each of 8, 6, 8, 8, 6, rhyming ab aab. An extract follows: _

_Prettere, Celia, tell me why,
Thou'rt been so strange of late?
What object now has took thy eye,
That I am thus so soon laid by,
As one that's out of date?_
This piece suggests a comparison with "Trethee Cloris tell me how I've been to thee Disloyal", in Westminster Drollery, Pt. II. P. 3:

Two songs in this volume are also to be found in Westminster Drollery; they are

(i) "Alas! What shall I do"—a rollicking drinking-song— in Westminster Dr. P. 7.

(ii) "My Mistress she is fully known" — in Westminster Dr. P. 40.

The song beginning "Wife, come gi' me thy hand now" may be compared with the song "Wife prethoe come in" in Westminster Drollery, P. 44:

As showing offensive coarseness the following three songs may be mentioned, which are common to Oxford Drollery and Grammatical Drollery:

(i) "My Mistress is all the Genders"

(ii) "My Love is a pretty Lass"

(iii) "Come, my Bully-rock away".

Wit and Mirth. An Antidote Against Melancholy. London. Printed by J.P. and Sold by Henry Playford near the Temple Church. 1682. 3rd ed. enlarged (Earlier editions apparently not extant.) Another edition is dated 1684. (Another series, called Wit and Mirth; or Pills to Purge Melancholy, H. Playford, 1699.— Second Part, 1700.— 3rd ed. in 4 volumes, 1707—9— Second ed. probably not extant.)

This volume contains (some) 63 pieces — all ingenious and witty ballads, songs, and catches.

Among the writers are Richard Corbet, Jowley, Townshend, Henry Edwards, Thos. Randolph, John Donne the younger, James Smith, Suckling, Ben Jonson, Platman.

This is mainly a collection of songs in praise of wine, revelry and vagabond life. In some of the catches and bacchanals loyal sentiments are expressed, and also personal
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Wit and Mirth

Personal attacks are made upon Cromwell and his republican associates. There are some ballads in this book which are marked by offensive coarseness. Nearly all the songs occurring here are printed in several other collections, notably in Antidote Against Melancholy, Merry Drolleries, Westminster Drolleries, and Rump. There are only two songs with some newness about them, which may be noticed in passing; one of them presents a bedlamite whose thoughts turn in quick succession upon the hypochondrias, the amorous souls, the youth with a golden talent, the city-lads that sing; upon rhymes, drolls, and dances; upon philosophers; and finally upon that churl who wins gold but dares not use it; he concludes that the bedlam is the great place for all of them, or that, to use his own expression, all these are fit for bedlam. The other song is called 'Protestant's Littany' which is a means of casting opprobrium upon the republicans; it uses the refrain

"From knaves and Rumpers in a Parliament free,
Libra no Domine"

Here followed a list of songs in this book which are printed in other collections of the century:

1. "The thirsty earth drinks up the rain"—repeated in several (by A. Cowley) collections.
2. "To friend and foe"—also in Merry Drolleries, P. 23.
3. "White bears are lately come to town"—in Merry Dr. 159.
4. "A story strange I will you tell"—in Merry Dr. 200.
5. "Let soldiers fight for praise and pay"—in Merry Dr. 219.
   also given in Henry Lawes's Select Ayres, Bk. I, Pt. 2, P. 9, where the author is stated to be Mr. Townshend.
6. "There's many a clinching"—in Merry Dr. 221; also in Rump and in Antidote Ag. Melancholy.
7. "Go you tame Gallants"—in Merry Dr. 242.
8. "It chanced not long ago, as I was walking"—Merry Dr. 264.
9. "You talk of New England, I truly believe"—Merry Dr. 266.
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10. "Fetch me Ben Jonson's skull" by H. Edwards - in Merry Dr. P. 293; also in Antidote P. 57.
11. "Why should we boast of Arthur" - in Merry Dr. 309; also in Rump and Loyal Sage, and in other miscellanies.
12. "When I'm come first to London town" - in Merry Dr. 323.
13. "If any so wise is, that seek he despises" - in Merry Dr. 348.
14. "Some years of late, in '36" - also in Westminster Dr. P. 93.
15. "Sit thee down by me" - in Westminster Dr. Pt. II. P. 4.
18. "All poets Hippocrate admire" - in Antidote P. 143. This poem is generally known to be by Randolph; it also appears in Parnassus Biceps where it is stated (by Abraham Wright) to be by J. Donne the younger.
19. "Drink, drink, all that you that drink" - in Antidote P. 158.
20. "I went from England" by R. Corbet - so signed in Harl. MS. No. 6391 fol. 32. reverse - also in his poems, 3rd ed. 1672, P. 129 - it is also given in Merry Drollery P. 64.
21. "It was a man, and a jolly" - in Merry Drollery P. 95.
22. "The leathern Bottle" - also in Wit and Drollery.
24. "The tom-a-bedlam beginning "Forth from my sad and darksome cell""
25. Randolph's 'Combat of cocks'.
26. Suckling's Ballad upon Wedding.
27. Smith's 'The song of the Blacksmith' - in Wit Restored and elsewhere.
30. "Come lay by your cares, and hang up your sorrow" - seems to be a variant of Shadwell's song.
31. The Cavalier's song beginning
   "He that is a good
   cavalier
   Will not repine..." (by Butler) - also in Drayton under Westminster Drollery.
32. "There was a jovial beggar"
   He had a wooden leg" (a song in the revived play, called 'The Jovial Crew' or the bonny beggars).
This is a collection mainly of loyal songs by Alexander Brome, and other cavalier writers, which are also to be found in Merry Drollery, Rump, or in the collection of Loyal Songs. Songs by Herrick, William Habington, Henry King, Townshend also occur in this volume. That we do not enter upon a new ground on reaching this volume will be evident from the list that follows.

The following are among the songs in this book, with which we are already familiar:

1. "Dear Dorinda, weep no more"
2. "Gather ye rose-buds"
3. "Love in phantastick triumph sat"
4. A. Brome's "Stay, shut the gate"
5. A. Brome's "But since it was lately enacted high treason"

6. "Lye still, my dear, why dost thou rise?"
7. "Gloris, since thou art fled away"
8. "Tell me no more how fair she is"
9. "Fine your folly" (by Habington)
10. "Lay by your pleading
    Law lies a bleeding"
11. "How happy's the pris'ner that conquers his fate"
12. "I dote, I dote, but am a sot to show it"
13. "She's not the fairest of her name"
14. "How I confess I am in love"
15. "Resurrection of the Rump" - "If none be offended with the scent"
16. "Why should we not laugh and be jolly?" (by A. Brome)
17. "To the hall, to the hall"
18. The Royalist's answer - "I have reason to fly thee" (by A. Brome)
Chap. X.
General Survey of changes in sentiment, wit and form:

A. Sixteenth century Miscellanies.

(1.)

Manuscript Miscellanies of the 16th century.

Secularisation of songs - folk-tunes and popular ditties - chivalric verse based on French models - Spring-songs - Songs of Nativity - Penitential Hymns - Carols, some of simple iambic combinations - themes of mediaeval poetry - concluding remarks:

Under the detailed reviews of the miscellanies and song-books it was my intention to include bibliographical and critical accounts of the poetical collections and their contents, as far as my ability and industry could permit. Hundreds of writers - some masterwriters, some good, some tolerably good, some hacks - and their production comprising thousands of poems which fall within the scope of the survey, form but a ferrago, a bewildering heterogeneity of materials with which to cope.

This chapter purports to indicate the aspects of, and changes in, literary taste or fashion, and in form - only the salient ones - that may be noticed in passing through the collections.

First to hand come the Manuscript Miscellanies of songs of the early half of the sixteenth century; in them we get glimpses of the secular songs which were destined to become the special features of the literature of the 16th and 17th centuries. The history of songs is to a great extent the history of their secularisation and of their rise in the literary dignity or scale, as one may prefer to call it. The culture of music
music had long remained confined within the walls of the church, and it seems, the process of secularisation had begun about the close of the fifteenth century, as a result, on the one hand, of the Renaissance, and of the encouragement received from royal patrons on the other.

Folk-tunes and Popular ditties: The songs in the Manuscript miscellanea are mostly simple ditties obviously written to be sung, with but little or no attention to furnishing them with the equipage of the literary lyric. The tunes seem to be hovering in the English air, and the words written by the song-writers only give them a local habitation. There are instances of songs in the Henry VIII MS (to which king Henry himself contributes more than a dozen MS pieces) which are formed of unmeaning syllables, or of two lines, or three lines, meant to be repeated, that is, sung thrice over in order to complete the tune. Cornysshe's poem on the theme of unrequited love beginning "My Lady is wynkyde I wis" employs the common measure, or rather that fourteen resurgam resolved into the couplet adaptation of 8, 6; but the third line in each quatrain shows an addition of two syllables. Henry uses couplets of heptasyllables, octosyllables, or hendecasyllables; other poems of uncertain authorship may be cited in which rhymed couplets occur but no regularity or uniformity in the syllabic distribution is noticeable. Such is the formal character of the poem beginning "Hey troly loly lo made whether go you?" (in Henry VIII MS), the theme of which appears to have been suggested by the pastourelle of Eranus mediaeval France - a lively poem, half dialogue, half recital, in some degree perhaps Provencal in origin. Lines of decasyllables, hendecasyllables and alexandrines are found in it. In the other MS collections we come across songs in which the
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General Survey of changes in sentiment, wit and form.

A (1) Manuscript Miscellanies

the ballad measure of 6,8, or 8,6, is employed; an example may be cited from the second MS, which, written in the manner of mediaeval love-poetry of France, begins

"By a banke as I lay
Musyng my selfe alone hey how
A byrdes voyce dyd me rejoyce
Syngyng before the day."

Notice that the first and the fourth lines, the sixes rhyme; the standard measure seems inverted in this case.

Spring-songs: There is one Spring-song in the Fourth MS, presenting a bare catalogue of the manifestations of Nature, but no colour of imagination or emotion; the build of its verses may well claim our attention; it employs the dimetre of iambics and anapaests—the anapaests seeking perhaps to destroy the 'woodenness' of mere rhymes; an illustration is in the lines that follow:

Pleasure yt is
To here I wys
The byrdes synge
The dere in the dale
The shape in the vale.

Songs of Nativity:

Penitential hymns:

Carols, some of iambic combinations:

The third Manuscript in its entirety, the fourth and the fifth Manuscripts in great part, contain religious lyrics represented by songs of Nativity, penitential hymns to Christ, and slumber-songs of the Saviour. These carols connect themselves, on the one hand, with the 15th century which witnessed the enormous production of the genre, but do not fall in respect of form into romance-sixes, or various combinations of, or resolutions of the fourteen into fourteen-line staves arranged as 10,10,4,4,10,4,4,10,4,4,4,4,4,rhyming sabbodoosefggf, or into fourteener monorhymed quatrains, or other elaborate metres, as are to be found in the Percy Songs and Carols; but they are in rhymed

1. see Prof. Saintsbury's History of Eng. Prosody vol. I pp. 262-63:
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A (1) MS. Miscellanies

Rhymed lines of varying syllables and measures - sometimes of the iambic combinations adding sobriety to the religious nature of their subject; and on the other hand, with centuries ahead by merely pointing to great poets like Milton, Vaughan, Coleridge, from whose pens issued carmina sacra on the Nativity of Lord Christ - some examples of superb art-lyrics in English literature.

Themes of Mediaeval Poetry:

Besides one drinking-song and some hunting-songs the MS. miscellanies of the century repeat the familiar themes of mediaeval poetry, such as conventional love-poems; religious poetry represented by didactic pieces on the capriciousness of Fortune, Christmas carols, and penitential hymns; and some seasonal songs.

Concluding remarks:

The love-poems are simple undecorative pieces, with a leaning towards the ideal strain. The song beginning 'Hey Joly Robyn' is typical of the court carols of Henry VIII's time - which are rather snatches of melodies, perhaps belonging to a much earlier period. Songs of this kind show their kinship with the French mediaeval lyrics where a 'Complaynte' (loveplaint) is uttered by a young wife or by a man. Wyatt's song "How should I?" and the song in King Henry's book "The other day I heard a may" belong to this class.

The Christmas carols are mostly curious but delightful blendings of religiosity and intensely human tenderness for 'helpless infancy and protecting motherhood'. They penitential hymns and the conception of the wheel of Fortune are essentially mediaeval; and the Petive songs, indicating the tradition of dateless antiquity and breathing
breathing the spirit of free joyousness, hint at the pleasure-seeking element of their origin.

1. We should not be surprised when we are told that the motives of the ancient festive songs supplied the working material to the Troubadours, and thus they may be regarded as a source from which developed the whole system of conventional courtly lyric. As Lewis Freeman Mott has said, "The carols sung while dancing at the festivals of May, by the peasant girls of Poitou and Limousin, seem to be the tiny spring from which the great stream of mediaeval lyric poetry flows. These festivals, originally pagan and consecrated to Venus, celebrated the joy of Spring's renewal, the gayety of youth, and the glorification of love. Those who did not love, the jealous, and all who might give annoyance to lovers were excluded from the round. Young girls, escaped from the tutelage of their mothers, and young wives, freed from the authority of their husbands, hastening to the meadow, joined hands in dance, and sang of liberty and wantonness, railing against the yoke to which they were compelled to submit. The motives of these songs, taken up, expanded, and modified by the court poets, became the themes of the conventional lyrics of the Troubadours and their imitators." (The System of Courtly Love. Reprint 1924. P. 2)
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Elizabethan Miscellanies.

Tottel's Miscellany: A retrospect of the formal character of the earlier poetical work - George Puttenham on Wyatt and Surrey - Tottel's book, an encyclopaedia of metrical experiments - Influence of sonnet - freedom with which sonnet is used in English - other forms - Grimald - the conceited style - the conflict of the ideal and the sensuous strains - general estimate of the poetry of love:

A Handful of Pleasant Delites. Popular broadsides with tunes and refrains, reminiscent of earlier popular poetry:

Paradise of Dainty Devices. Absence of Italian influence - Gnomic note - fourteeners, the trick of alliteration, combinations of long and short lines:

The Gorgious Gallery of Gallant Inventions. Cumbersome metres - Grimald's manner - songs with tunes - matters of prosody - attempt at the idealisation of love - caveats against marriage: a tradition which is a 'French contribution to Buranis verse':

The Phoenix Nest. Decasyllabic quatrains - Description of the physical beauty of woman, a sensuous note - epicurean method of Lodge - sapphics, sixains, Trochaic tetrapodies, etc:

England's Helicon. Renaissance poetry, burst of lyricism - pastoral guise - varied stanzaic effects:

Davison's Poetical Rhapsody. Pastoral, sonnets and madrigals - ample evidence of lyricism - forms:
Chap. X.

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A. (2) Tottel's Miscellany.

Next we pass into Tottel's Miscellany (pub. 1557), a collection which may well be labelled as 'Wyatt-and-Surrey Literature' because the models of poetry-making set up by Wyatt and Surrey are preserved in it. Much has already been said in the 'Review' as regards their pioneering work in poetry, their indebtedness, their freedom in handling the borrowed materials, their influence, and so forth. The title of the chapter demands a repetition of what has been said before, but that cannot be helped. A brief retrospect of the formal character of the poetical work of the preceding century may be helpful to an understanding of the exact value of the work done by Wyatt and Surrey. We at once look back to Chaucer. He had done a great work, a mighty task—used, never invented, with a masterly ease and high perfection any form of verse he happened to handle, the octosyllabic couplet (the octosyllabic and Romance sixes, as Professor Saintsbury tells us, are to be found in the Auchinleck MS and the Vernon MS; the octosyllabic couplet had been one of the staples in French poetry long before Chaucer's time, and we know, English forms resulted from the application of the metrical moulds of French and Latin into the rhythmical matter of English'), the rime-royal (of French origin), or the decasyllabic couplet, 'one of the great staples in English poetry' ("Not only decasyllabic lines but decasyllabic couplets, rude, and sometimes not very rude, in English poems before and sometimes long before Chaucer, are unmistakable", to quote Professor Saintsbury).

This is not all; he coordinated all the multifarious dialects,'rude and uncombs', into a standard language which may rightly be called English. Chaucer died in 1400. After his
his death followed a century and a half during which there came rather abruptly linguistic changes of a far-reaching character, that disturbed 'the sound-values of the language' and 'the equilibrium of words' ("the lopping off of the final e") for example, "tempted some writers to play dangerous tricks, sometimes valuing the final e, sometimes not", to borrow the words of Prof. Saintsbury) - a great period of transition we might call it. Five notable names of this period are Lydgate, Barclay, Hawes, Occleve, and Skelton. Each follows the manner of Chaucer, the norm established by him, but fails; each falls frequently into metrical pit-falls; each produces bad verse or doggerel, and writes rhymes which are 'ragged, tattered, and jagged'. But their very failures bear some lessons for us, if we just consider that they failed, not to produce Chaucer's decasyllables, but to produce something else; if we only think that they strove to use the decasyllabic line like an elastic but could not well comprehend the possibilities of the English five-foot line and floundered amazingly towards some extension and emancipation of the ekphrastic staple line'.

A different story, however, had to be told about the ballads and carols of the same period, which exhibit the extensions and resolutions of the fourteener and a marked tendency to employ the anapaest not as 'a relieving agent to the iambic line' but as a measure by itself and thus may be regarded as examples of 'tentative efforts towards perfecting the harmony and melody of tri-syllabic equivalence'. The agents which did harm elsewhere, unconsciously, however, rendered good service to the great body of popular ditties:
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At this time of general groping amidst chaotic and unsettled conditions of language and literature Wyatt and Surrey set their hands to the work of polishing and regularising the English verse. Indeed, it was Wyatt and Surrey who heralded the Renaissance in English poetry. Let us listen to the words, written in praise of the pair by George Puttenham who belonged to only one generation later than that of the twin stars. "They did greatly polish", he writes in his 'Arte of English Poesie' 1589, "our rude and homely manner of vulgar poesie from that it had been before, and for this cause may justly be sayd the first reformers of our English metre and style... their conceits were lofty, their style stately, their conveyance cleanly, their terms proper, their metre sweeter and well proportioned, in all imitating very naturally and studiously their master, Francis Petrarcha..."

Tottel's book, an encyclopaedia of metrical experiments: Great changes, as is well known, verse introduced into the domain of poetry during the sixteenth century. In Tottel's book we find the Italian influence illustrated in the work of Wyatt and Surrey. It is the influence of the Italian sonnet that has worked like magic - magic, no doubt, for we fail to ascertain the reason why the peculiar fourteen-line arrangement should have so much power - upon the sore-spots of the English verse, its metrical disorderliness, its discursive manner, its cumbersome diction, all of which it shared perhaps with the mediaeval verse. The very preciseness of the sonnet-form demands a definite treatment of the theme which in turn demands an exquisite type of phrasing. "To say some thing beautifully within the prescribed limits of form and of space must call forth the best in a poet..."
and the writing of sonnet must have exercised the influence of something like 'drilling' upon the sonneteer, and in consequence, avoided the use of 'mere congeries of loose lines'. Further, the symphonic effect of the sonnet could not be attained by the uncertain syllable-values which obtained during the fifteenth century; so the old pronunciation and prosody had to be altered, but all these changes did not come at once; yet much progress was made in this direction with unbelievable rapidity.

Freedom with which sonnet is used in English: Wyatt introduced the sonnet-form and the conceited style into England. In regard to the sonnet-form which is borrowed though, it may be said that both Wyatt and Surrey made their mark as innovators; they did not slavishly copy the pattern as it was; they twisted the foreign mould perhaps with the object of adapting it to the English native genius. It may be that Wyatt did not quite attain the wave-movement—'the flow of thought surging up through the octave and sinking to rest in the sestet'—needed by the sonnet. Indeed, he turned to other measures after 1533, realising perhaps his ill-success; (one can discover an instance of Wyatt's sonnet which falls into two distinct septets, suggesting e.g. "Was never file yet half so well yfiled") yet the prize for introducing the form is his alone; and yet the other prize, the second prize we may call it, for deciding the form of the 11-syllable sonnet which concludes with a couplet Wyatt shares with Surrey.

1. It is possible to detect what may be called archaism in Wyatt; he shows occasionally the tendency to value the final e in order to fit out a full line, or to join a word beginning with a vowel to 'the' and to preceding it; he uses 'take(s) as a dissyllable; he uses the Romance accent; and so on. In later works the Romance accents as well as the final syllable scarcely appear.

11. This becomes the English form of sonnet, suggesting a contrast in this respect with the Italian.
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Wyatt's octave is represented by abba,abba, and he uses a final couplet in the sestet which exhibits several schemes cdede,adced, or cdede. Surrey is consistent in his method; he uses three quatrains alternately rhyming and a couplet. Grimald employs Surrey's form and uses seven fixed rhymes (afterwards practised by Shakespeare): I do not propose to illustrate my statements here because the citation seems unnecessary, the facts being so well-known; besides, discussion of their sonnets occupied a good portion of the 'Reviews':

Other forms:
The sonnet is not the only thing for which Wyatt and Surrey can claim credit from posterity. They found in Italian and French poetry other forms too; experimented upon them, and made possible an enrichment of the verse-form in English. It is a curious fact that all those foreign forms were short - epigrams, madrigals, rondeaus, single sestins, single octaves, refrain-pieces, etc. Wyatt used the Italian Rispetto ab ab ab cc, i.e. the ottava rima, as in "Sighs are my food" [P. 30, Rollins's ed.]. This measure, it may be noted, is but an alternately rhyming sestet with a concluding couplet; expanded a little - i.e. a pair of sestets and a closing couplet - it becomes Surrey's sonnet-form. Both Wyatt and Surrey use the Terza rima aba, bcb, cdc, etc., with a final quatrains; Surrey uses Terza rima in

1. In Tottel's Miscellany there is no example of Surrey's blank verse which he used in his translations of Virgil's Aeneid.

2. It is worth noting that Grimald's pieces on the Death of Zoroas and of Cicero are first specimens of Blank Verse in English. Rollins in his Intro. to the 1929 ed. of Tottel's Misc. adds this footnote on this subject: "Merrill PP. 363-74 argues that Grimald's blank verse was published earlier than Surrey's because Tottel issued the two books of Surrey translation on June 21, sixteen days after the miscellany appeared. Miss Wilcox, however, has shown (The Mod. Lang. Rev. X. iv. 1919, 163-67) that John Day had in all probability published his edition of Surrey's fourth book in 1554."

3. Many madrigals are in sestins, formed of a quatrains and a couplet; e.g. Of Dissembling Lovers [P. 30, Rollins's ed. 1923].
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Surrey uses Terza rima in his ‘Description of the Restless state of a Lover’. Wyatt uses this measure in ‘Mine own John Poins, since ye delight to know’ (Ibid. P. 85) of which Professor Saintsbury says, ‘Wyatt has not got the terza movement at all. Indeed quatrains suggest themselves, and quintets, and almost anything’. He prefers to describe this arrangement as ‘intertwisted decasyllables or interlaced heroic couplets’. The importance of the ottava rima was very great indeed. It found favour with many celebrated poets during the sixteenth and seventeenth centuries.

Spenser used this measure in his ‘Virgil Gnat’; and Abraham Daniel in ‘Civil Wars’; Drayton in ‘Baron’s War’; Gay and Crashaw also had used it; Drummond and Ben Jonson employed an octave stanza ab ab cc dd; some of the poets of the 16th century occasionally wrote the octave stanza in continuous couplets. Terza rima, however, did not find acceptance during the three centuries that followed its introduction by Wyatt. Its wonderful possibilities were not known until Shelley had used it in his ‘Ode To The West Wind’ and ‘Triumph of Life’, Swinburne in ‘Century of Roundels’, Morris in Defence of Guinevere, and Browning in his ‘Statue and the Bust’.

Wyatt used Rhyme-royal ab ab bee in ‘They flee from me’ – the measure used before with great success by Chaucer, and later with unparalleled success by Sackville.

Wyatt wrote nine rondeaux between 1526–33, of which “So burning sighs” (P. 71. Rollins’s ed. 1923) and “Behold Love” (Ibid. P. 51) are translations from Petrarch; among others “What vaileth troth” (Ibid. P. 52) is reminiscent of a rondeau by the French poet Marot.

Besides these, forms such as heroic couplet,
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Rimed septenaries, pentapody quatrains, and Poulter's measure, are also to be found in this volume. The last-named measure which is a couplet of Alexandrines and fourteener, 'a modified ballad quatrains re-reduced to long instead of short lines', was greatly popularised by Wyatt and Surrey; the reason for its popularity is perhaps the 'jog-trot' afforded by it, 'the ease of the via media it supplied between literary and popular verse'. One peculiarity to be noted is that a great measure of exactness in the numbering of syllables was insisted upon - the alexandrine being precisely a line of 12 syllables and 6 accents, and the septenar of 14 syllables and 7 accents.

After all that has been said, it would be no exaggeration to say that Tottel's miscellany is an encyclopaedia of metrical experiments of far-reaching effect, and all made at an opportune hour for English verse. Perhaps by its encyclopaedic character it has detained us so long. Yet before we can extricate ourselves from its metrical entanglements there remains the need of a mere mention of, not of present - ing words of comment on, the other writers whose works also are in Tottel's book. They are, doubtless, interesting figures, but may soon be dismissed with the single statement that they did not advance the standard left by Wyatt and Surrey. In Grimald, the case of Grimald, however, we may note two special features - one, his manner of signifying by initials.

1. The use of the fourteener was not any thing surprisingly new, it is found in a tentative manner, as Prof. Saintsbury says, in the Chronicle of Roy. Gloucester and in the Tale of Camelyn.

11. It should be added that Grimald's poems show the influence of classical, even the best of his productions - the elegy on his mother abounds in 'pedantic references to the classics'. Prof. Courthope (History of Eng. Poetry, 11, 181) says, 'The pedantry and learned allusions which characterise them are perhaps the earliest notes in Eng. poetry of that manner in the metaphysical style of Cowley and his contemporaries.'
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signifying by initials the ladies of his acquaintance in the love-poems; this method is followed by the writers of the sonnet-series late in the century, (also by Donne in his verse-epistles); and the other, his manner of advancing ideas through dialogue in his gnomic poems, which is also employed by the later poets.

The conceited style. Next, we turn to conceits treated in Wyatt-and-Surrey poetry. These were derived from the works of the Italian and French writers, but they are ultimately traceable to the Provençal school of love-poetry. The Italian from lyric, we know, the researches of J.A. Symonds and others, was formed out of the Provençal school of poetry in the 13th century 'through the spiritualising medium of Guittone, Guinicelli, and Dante'. In the poetry of the Troubadours both the ideal and the sensuous strains are traceable. Dante emphasised the ideal in love-poetry, Boccaccio the sensuous; in Petrarch, Wyatt's master, the two strains are in conflict.

Wyatt ignored the beauty of Nature and the physical charm of woman, the two fascinating aspects of Petrarch's sonnets and canzonets; chose and rendered into English the strambotti of Serafino and only such sonnets of Petrarch as are full of conceits and 'word-sports'. Thus he derived only a fraction from his master; yet that little did a great lot. Perhaps it never occurred to Wyatt that his translations were destined to influence English literature for over a century. Indeed, the use of conceit can be detected in the writings of Sidney who had denounced it in his 'Arte of Poesie', and in the early productions of Shakespeare; in the Caroline lyric it attains an undue proportion of importance, and the proportion becomes overwhelming.
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Wyatt attempts epigrams too, and he uses generally the Octavia rima—e.g. "A face that should content me wondrous well" (Rollins's ed., p. 66); "Against Hoarders of Money" (ibid., p. 79); "Tagus Farewell" (ibid., p. 81)—all show the scheme ab ab ab cc. But his epigrams do not possess the element of humor; only love-lorn dirges were called out by the fashion of the court, and he pandered to the tastes of the court by writing 'Complayntes', embellished with conceits. Thus, we see that it is the conventional love-poetry of Petrarch that came into England through Wyatt and Surrey. But even in Wyatt, Surrey and Grimald, not to speak of others who follow the Wyatt-and-Surrey school, we notice at times a didactic strain which seems to mock 'the stereotyped heat and cold of conventional Petrarchism', perhaps hinting at the 'cloistered pessimism and Manichaeism of mediaeval Christianity', still working in the English mind. (The gnomic tone is evident even in the reflections on court life, mean estate, etc. Grimald's description of 'Virtue' contains an ample measure of moralising pure and simple).

General Estimate

The erotic lyrics (which form the leading feature of Tottel's miscellany) are found also in the middle English lyrical poetry, produced under French and courtly influence, bearing the impress of the 'artless artificiality' of mediaeval court life and chivalry—there being only two motives inspiring all love-poems, namely the praise of the lady (expressed in the stereotyped similes in reference to her physical charms—such as, she is like a clean crystal, or like a large lily), and the plaint of the lover who thinks his lady to be a superior angel beyond the possibility of attainment. The
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The mediaeval poet lacked what may be called lyric subjectivity and also the prescribed form of verse-making like the sonnet. But do we get the note of personal revol revelation in Wyatt and Surrey? The answer may be, certainly in greater measure (especially in their songs, despite Petrarchian echoes) than anything of the kind in Middle English lyric, but certainly not what we get in the sonnets of Sidney, Shakespeare, Drummond, and in the lyrics of Donne, certainly not 'the purely personal accent of Shelley's lyric cry'.

With the sonnet from Italy there came a new mode of treatment of the theme of love, which paved the way for the great outburst of sonnet-sequel late in the century. What then should we expect from the pioneers who in many instances translated and paraphrased the foreign originals four centuries ago? If then, a reader wishes to find a sonnet which should be like Rossetti's 'a moment's monument', he must be disillusioned. If in the love-poems he seeks to find a blessed Damozel, 'leaning out from the gold bar of heaven', he will certainly not get anything of the kind. There is no blending of the sensuous with the mystic in the whole range of Wyatt-and-Surrey literature, as in these lines of Rossetti (for example):

Only I knew that I leaned low and drank
A long draught from the water where she sank.
Her own lips rising there,
Bubbled with the brimming kisses at my mouth.

A modern reader, perchance a Shavian scholar, who is taught to believe that they (women) are the pursuers and we (men) the pursued, will find just the contrary in the majority of the love-lyrics in 'miscellany literature'. In the early folk-songs, women indeed played a pre-eminent part, and in the songs
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Songs the sentiment of woman found its expression; but later in the hands of the Troubadours the insensible love-plaint took the form of a lover's lament over the disdain of his lady, and in time there was developed a regular system of courtly love, according to which the lover is the refined type of the hero of the early chivalrous times; though he does not rush into a combat with his rival for the sake of his lady, he is ready to serve her with unabated devotion. Such is the type of the lover we meet with in the miscellany literature of the period.

A. (3) A Handful of Pleasant Delights was published in 1566, nearly a decade later than Tottel's volume. It is a collection, chiefly of popular ballads previously printed as broadsides, many of which carry the echoes of earlier popular poetry, unmodified by Italian influence; and almost all the pieces in the volume appear with the tunes to which they should be sung, thus heralding the coming outburst of song. There are short lines in the stanzas, the device of the echo is employed here, which we later find in England's Helicon; but the rhyming is often perfunctorily done. Curiously enough, even among the broadside ballads of which the 'Handful' is composed we get a glimpse of the monastic idea of God's peopling Heaven with pure virgins:

1. The System of Courtly Love, by Freeman Mott. Reprint. 1924 PP. 2-5;
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A.(4) Paradise of Dainty Devices, appeared first in 1576—

Absence of Italian influence: some two decades after Tottel's Miscellany. The poems in this volume do not show the Italian influence of Wyatt and Surrey. Sonneteering, the special feature of Tottel's volume is conspicuous

Gnomic note: Nearly all the poems have the general gnomic character, unrelieved by any imaginative brilliancy. The transitoriness of life, the fickleness of Fortune, the folly of rosy expectations—these are the themes treated and the pervading preaching tone appears sickening as it readily borders on pessimism. This volume does not present anything prosodically new, yet Miscellany does show the general stir about poetry all around. The best piece that can be selected from this book

Fouteener is Richard Edwards's delightful fouteener of "The falling out of faithfull friends is the remyng of love." One cannot fail to notice the old trick of alliteration

Trick of alliteration: that the writers appear to have studiedly practised in their composition; and yet can find several combinations of long and short lines woven into the stanzas. The poem beginning "Each thing I plainly see whose vertues may availe" presents in a stanza of 12 lines a peculiar scheme—the first four lines are alexandrines, the second four are alternate alexandrines and septenaries i.e. Poultier's measure of Wyatt and the third four tetrapodies.
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A. 5. 3orous Gallery of Gallant Inventions. appeared in

Cumbersome metres: 1573, two years after the 'Paradise'. Love-plaints in this book are written mostly in cumbersome metres; they are introduced by long titles and cast in the form of an epistle addressed by one lover to another. Two of Roydon's poems in praise of Grimald's manner: Songs with tunes:

virginity are after Grimald's manner specified by initials. Some of the poems appear with tunes to which they should be sung — in this respect resembling the 'Handful' which has the special feature of consisting entirely of songs with the tunes named.

Matters of prosody: The contents of this volume present several arrangements, such as Octava Rima (e.g. 'A Lady writeth unto her Lover wherein she most earnestly chargeth him with Ingratitude'); Rhyme-royal (e.g. 'The Lover being newly caught in Cupids snares'); iambic trimetres (e.g. 'Would God I had never seen'); iambic tetrametres (e.g. 'When shall reliefe release my woe'); irregular heroic verse (e.g. Proctor's 'The Reward of whoredom by the fall of Helen'); hexametre couplets (e.g. 'A worthy comparison of vertue against all worldly pomp'); 'In the Commenation of faithfull love'; pulitzer's measure and septenary couplets combined (e.g. 'A close of fawning frendship'); septenary couplets in several ballads; 8-line stanzas; iambic pentametre of varying rhyme-schemes; quatrains of varying rhyme-schemes;

Instances of internal rhymes, of double rhymes, also of Bob lines can be found in a stanza. One notable feature is that a number of songs use pretty refrains. The best example perhaps is the Willow Song: Though Fortune can not favour According to my will, The proof of my behaviour Shall be to love you still. My love, what mislyking in mee do you finde
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My love what mislyking in mee do you finde
Sing all of greene willow
That on such a sudden you alter your minde,
Seeing willow, willow, willow,
What causez doth compell you so fickle to bee?
Willow, willow, willow, willow;
In heart hart which you plighted most loyall to me,
Willow, willow, willow, willow.

Attempt at the idealisation of love:

The poems of Roydan sing of the beauty and virtue of Virginity and indicate an attempt at the idealisation of love, but the extremely serious poems of Proctor in the same volume, presenting horrid pictures of gloom for whoredom and holding out caveats to young men against the snares of love, give us a foretaste of the coming rigours of early christianity revived, or rather the coming militant puritanism. Such caveats, it should be added, belong to a tradition which is believed to be 'a French contribution to Baranie verse'. With Proctor we enter into an atmosphere of heavy didacticism. His truisms are too true to be pleasant, and only awaken us to the unpleasant truth of the illusory character of every-thing human, every-thing mundane. Hardly any man of the world would relish to hear 'A little push bereaves your breathing breath', or 'Your valiant prime is but a bristle glasse': "Morally estimable may be his works, but metrically felicitious he is not; he shows a fondness for alliteration, and his verses limp upon uneven feet" - these remarks form a fair summing-up of Proctor's works:

A. (6) The Phoenix Nest, 1593, shows an astounding contrast with the earlier collections.

Decasyllabic quatrain:

The three opening pieces are devoted to the tomb of Sidney, of which one attributed to Walter Raleigh, employs the rhime-scheme of In Memoriam.
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1.(5) The Phoenix Nest.

(the decasyllabic quatrains, not the octosyllabic). The notable
Description
of the physical
beauty of women:

feature of this book is the method

a sensuous note:

of painting in verse the physical

charms of a lady, item by item - a
method which attains a considerable vogue among the later
poets. In order to introduce the details of a lady's beauty
peculiar situations are invented and the poems often become
lengthened productions. Thomas Watson has a poem of this
kind (in this book) which opens with a conversation between
the lover and a painter who has come all equipped to paint
his (lover's) lady, in the course of which the painter is
told that the lady has gone into the field 'to gather May',
and asked to draw the picture 'by fantasy' from the descrip-
tion that he would give of her.

Epicurean
method of
Lodge:

A distinct change is noted in the love-poems
various forms are tried in the making of amorous
songs. Thomas Lodge, of all others, makes
interesting experiments; he gives a peculiar setting to the
love-diges, so as to take away from them much of the old
savour of helpless wailing. One of the lyrics begins

My bonie Lassie! thine eie,
so silie,
Hath made me sorrow so;
Thy crimson cheekes, my deare! so cleare,
Have so much wrought my wo.

Sapphics,
Imbles,
Trochaic
tetrapodies, etc.

Lodge experiments in writing a verse of
one accent as in

Her face
So faire
First bent
mine eye

There are instances of (i) Sapphics, (ii) Delightful simains,
(iii) the use of the short line like the Adonic of a sapphic,
(iv) Trochaic Tetrapodies with feminine rhymes (used by Lodge
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Illustrations of them follow:

(i) The fatal star, that at my birthday shined,
   Wore it of Love, or Venus in her brightness,
   All sad affects, sour fruits of Love, divined
   In my love's lightness.

(ii) Oh woods! unto your walks my body hies
   To loose the traitorous bands of 'ticing Love,
   Where hills, where herbs, where flowers
   Their native moisture pours
   From forth their tender stalks, to help mine eyes;
   Yet their united tears my nothing move.

(iii) All day I weep my weary woes,
   Then when that night approacheth near,
   And every one his eyes doth close,
   And passed pains no more appear
   I change my cheer.

(iv) Now I find, thy looks were fained,
   Quickly lost, and quakkie gained;
   Soft thy skin, like wooll of wethers,
   Hart unstable, light as feathers;
   Toos! untrustie, stubbile-sighted;
   Wanton will with change delighted,
   Sirene pleasant, foe to reason;
   Cupid plague thee, for this reason!

A. (7) England's Helicon: which appeared in 1600 with new

Renaissance poetry: poetic stuff is fairly representative
Burst of lyricism: of the later Renaissance poetry of
Pastoral guise: England. The list of its contributors
varied stanzaic effects: shows a galaxy of distinguished versifiers

- Sidney, Spenser, Lodge, Drayton, and others.

We notice a distinct change in the character of this collection. Here the compiler busies himself not in preserving and publishing obscure or little known works, as in the earlier collections, but he draws from the well-known song-books and sonnet-sequences already published, and he displays a taste for the lyrical and pastoral poems of the distinguished poets of the age. An earlier miscellany, namely 'A Handful of Pleasant
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A (7) England's Hellen.

Pleasant Delights', we have seen, contains songs to which the tunes are set, distinctly hinting at the coming outburst of song. Thus, even before the influence of Wyatt and Surrey has died out, the influence of Polyhymnia is at work. The writing of songs is now practised by every man of education, and is no longer the monopoly of a few courtiers, as in the days of Henry VIII. In every house the lute, the viol, and the virginal are kept. The publication in 1588 of Musica Transalpina with the forms of the Italian madrigal and William Byrd's first Song-book with the psalms, sonnets, and songs, acts as a spur to the development of music in England. Again in the following year appears Byrd's Songs of Sundry Natures which, together with the introduction of Luca Marenzino's popular Roman music, carry music a step further. Such an astonishing progress in music cannot fail to influence the domain of lyrical poetry. Music, which the moderns love to describe as the international language of man, surely made its effect on the lyricists of the age in eliciting from them a measure of melody and a note of universality. So the Elizabethan lyrics record not merely the voice of England but of the universe as a whole. More of this subject of the relation between music and poetry will be found in the next section on song-books.

It is of interest to note that all through the miscellany literature of the sixteenth century there has been a continual striving for freedom of expression, and for that purpose, an untiring course of verse-practising upon all new patterns supplied, — but all this under the overhanging atmosphere of the 15th century; the old forms, such as the
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the couplet, Poulter's measure, ballad measure, rhyme-royal, fourteener, and the next conventions of courtly love as well as the didactic commonplaces, appear sporadically throughout; and the lyricists using the form and substance both borrowed, produce but imitative lyrics, yet utter the English accent and express the English mood. But the contents of England's Helicon show a marked contrast with the contents of the earlier collections. The poems here, mostly in the pastoral guise, are rich in stanzaic effects, and present a variety of arrangements. These pastorals owe their being to the romantic idealism set up by the Renaissance; and the pastoral convention through which this idealism expresses itself has already been crystallised by Sidney's Arcadia. These lyrics show but one phase of the Elizabethan mind delighting in idyllic pictures of life, in 'strangeness added to beauty'. Although conforming to a conventional type, they mark an advance in pure lyricism — certainly greater than ever before. It is through pastoralism that the imagination quickened at the Renaissance seeks to work; and through all 'artifices of art' is clearly indicated the lyric revelation of the poet's inmost life. The pieces taken from Sidney's Astrophel and Stella, or 'The Shepherd's Daffodil' (taken from the ninth eclogue of Michael Drayton) point to idealisation of love and of woman, which culminates perhaps in Spenser's 'Amoretti'.

In the Shepherd's Daffodil Drayton uses the divided fourteener in quatrains of eights and sixes (one quartain has been quoted in the 'Review'). In his roundelay between two shepherds he uses the same measure in the dialogue form: First shepherd. Tell me, thou gentle shepherd swain, Who's yonder in the vale is set? Second shepherd. Oh, it is she, whose sweets do stain The lily, rose, the violet!
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A.(7) \textit{England's Helicon}.

Shepherd Tony's 'Woodman's Walk' also employs the Divided fourteener of 3,6, in alternately rhyming quatrains.

The dialogue-lyrics from the eclogues and the roundelay often use effective refrains.

Thomas Lodge's hilarious treatment of love-plaints with dexterous use of the echo-device, and with verses of two accents, or even of one (e.g. Phebe sat, Sweet she sat), or John Wotton's Damaste's Jig (specimen quoted in the 'Review') give sufficient proof of the lyricists' possession of the secrets of verse-making. Even the much maligned B. Young shows a freedom in versifying, hardly seen among the poets of the earlier generation. He places as a quatrain of decaasyllables in between the two quatrains of the common measure:

\begin{verbatim}
Young shepherd, turn aside and move me not to follow thee; For I will neither kill with love, For love shall not kill me.

Since I will live and never favour shew, Then die not, for my love I will not give For I will never have thee love me so As I do mean to hate thee while I live.

That since the lover so doth prove His death, as thou dost see, Be bold, I will not kill with love For love shall not kill me.
\end{verbatim}

Then, there is an instance of a 'Report Song', or an Echo-song in which triplets are used and the significant phrases fallen at the end of the first line which is in the form of an interrogation, are re-iterated:

\begin{verbatim}
Shall we go learn to woo? To woo?
Never thought came ever too Better deed could better do.

Shall we go learn to kiss? To kiss?
Never heart could ever miss Comfort where true meaning is.
\end{verbatim}

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A. (3) Festive Rhapsody. first appeared in 1602. It
contains even richer stuff to show
the lyric outburst of the century.
Besides pastoral, there are many
sonnets and madrigals in this volume.

The sonnets by Francis Davison and his brother Walter
Davison are mostly with the rhyme-schemas: abba,abba,cdcd,ee;
or abab,baba,cdcd,ee; Of the sonnets taken from Watson's
Nekatompethia some are dialogue-sonnets, and some consists of
three sestains, each rhyming abab cd, admitting alexandrines
in which the variety of caesura, an essential in the sonnet,
is not possible of attainment. Watson's sonnets are not very
successful pieces, but they point all the same to the great
poetic stir which led writers in those days to make
experiments upon any form of verse they could lay hands on.
Thus, there were sonnet-writers who even tried quartets of
quatrains, and other methods, attaining at times accidental
successes. The madrigals, chiefly by Francis Davison and his
brother Walter (which appear also in the song-books) are
examples of the neat and compact method of writing that was
called out by the needs of music, of which we shall have to
say more in the following section.

Forms.
The madrigals consist of lines of varying
lengths, and are made of two triplets abb abb and a couplet,
or two triplets and two couplets, or three triplets:
The device in inverted rhymes is employed in
'A Roundelay' between two friendly rivals, Strephon and
Elaine, in the presence of Urania, mistress to them both. The
rhyme-words of each stanza are repeated in the next in
the inverted order:

O whither shall I turne mee?
From thine eyes sight,
Whose sparkling light
With quenchless flames, present and absent
burne mee?
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A. (3) Poetical Rhapsody.

For I burn whereas I view them,
And I burn when I eschew them

Since I can not eschew them,
But that their light
Is in my sight,
Both when I view them not and when I view them,
Ere their flames will cease to burn me,
From myself myself must turn me,

Some of the best lyric pieces are by the mysterious A. W.
(in Harl. MS 239 f. 102, etc. is preserved a list of poems by
a mysterious A. W. ) who writes serious as well as melodious
madrigals. His elegy on the death of Sir Philip Sidney presents
decasyllabic quatrains interspersed with octosyllabic
rhythmic couplets, Perin's address to Thenot furnishes an illustration:

Then, there are epigrams and short pieces in the Rhapsody,
which are translations from Martial, Jodelle, and Petrarch—
all arranged in quatrains or sainains; and some of them touch
upon light and trivial subjects, and in some degree anticipate
the cavalier poets of the seventeenth century. Here are the
decasyllabic lines on'Teeth' (translated from Martial):

But since you cough, without a barber's aid,
Both blown them out, you need not be afraid
On either side to chew hard crusts, for sure
Now from the tooth-ache you live most secure.
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E. Song-books (1588-1632).

Romantic idealism expressed in madrigals - Pastoralism and madrigals - Love, the principal theme - the pagan note, the joy of loving, the joy of living - Pervent idealism inherent in the pastoral - Madrigals and Ayres - Music and Lyric - Sir Walter Scott on the alliance between music and poetry - Forms of verse - Campian - Happy effect of the bold movements of English poetry:

Romantic idealism expressed in madrigals; Pastoralism and madrigals; The songs are inspired by two motives - Romantic idealism, and idealism deeply sober and fervent. The former spirit we have seen in the English sonnet-form (some fragments, of course, as they appear among the cullings of the earlier miscellanists). It is mainly in the pastoral that the Renaissance thought-process works itself out in the England of the second half of the sixteenth century and of the early seventeenth. Indeed, pastoralism pervades nearly all branches of literature during the period, - love-sonnet, drama, romance, epic and allegorical poem, and later the elegy. It has ever been the custom to insert songs among the eclogues (Theocritus's own eclogues too were interspersed with songs) - songs that are not directly connected with the general theme treated. Detached from the eclogues, yet idyllic in character are the songs that meet us in the Elizabethan music-books. They receive beautiful forms in the hands of Lodge, Greene, Breton, Campian. (The pastoral origin of the madrigal has already been hinted at in the section on 'The Madrigal');

Love, the principal theme; The joy of loving; the joy of living; Chapman writes 'Love consummades man'. The spirit of the age which produced the 'bird-note' in English poetry is one of elation; it shows life as a splendid panorama; and it is at
at this carnival of the Renaissance that the lyrics pour forth a plethora of passionate feelings. Love is the principal theme; it receives a romantic colouring and an idealistic strain in the sonnet, but in the song-lyrics called out by the musical fashion of the age it becomes paganised. Yet the lyricists use a diction marvellously rich (which many of them found ready to hand), and express their entrancing joy in an artlessly artistic fashion. The joy of the new stir of life in Elizabethan England is also manifested in the songs celebrating May-day festivities, exhilarating games connected with Robinhood, and other outdoor sports, (examples cited in the 'Review' and in the section on 'The themes of the English madrigals and ayres');

Fervent idealism

The other spirit that places a man on a platform from which he reads a deeper meaning into life and its events - the spirit that has left its trace in Beowulf, in Pearl, in the Hail Marys before Chaucer, and become so admirably pronounced in Spenser's Hymns of Heavenly Love and Beauty, and later inspires the lyrics of Milton, Herbert and Vaughan - that spirit, I should like to point out, is not absent from the song-lyrics which are, as already remarked before, through sheer ignorance and want of access to the entire body of the material, branded as lyrics of a gay, light, frivolous character. No doubt, a great many of them are conceived in lightsome mood, but they are not coarse; quaint conceits have entered into their composition, but they are never overweighted with meaning or symbolism. The very impetuosity of the lyric stream sweeps away any conventionality that may exist, and there is nothing, indeed,
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nothing, indeed, that impedes the flow.

Now, this second motive-force, idealistic though it be, is also a constituent of the pastoral. This may appear strange and even contrary to what has been said before about the pagan element in the erotic songs, but what we call bucolic poetry has another side to show. The songs which exalt 'contentment and simplicity' of life (of the shepherd) show but the heart's disgust with worldly pleasures and the realisation of the supreme good. (Examples quoted in the 'Review' and in the section on 'The themes of the English Madrigals and Ayres'). I leave aside the scriptural texts and also the elegiac pieces in which the spiritual note through melancholy is plainly audible. Even in the amorous songs we detect at times the higher idealistic note of the pastoral; there it is the courtier sick of the trumpery of the ladies of the court that sighs for 'the artless grace and genuine affection of an unsophisticated Celia or Phyllida. The same spirit is present in the delightful snapshots of natural scenery, (no room for the beauty of details being allowed by the form of the madrigal), of Spring and flower-spots, and in the snatches of bird-music, although it is to be admitted that there is nothing of that nineteenth century self-forgetfulness in the joy of standing face to face with Nature. It is tempting to speculate that the song-lyrics contain the possibilities of the twin moods of L'Allegro and Il Penseroso.

Madrigals and Ayres: So much for the spirit of the songs. The habits and garb of that spirit next claim our attention. The songs fall into two main groups - the madrigals and the airs; the distinction between them has already been indicated in the section on 'The Madrigals.
section on 'The Madrigals as understood by the Elizabethans', and no repetition of that need be made here. But three things stand out prominently before us:

First, the short form of the madrigal is in sharp contrast with the diffuseness of the pastoral (of which many specimens met us in England's Helicon); the madrigal is a sixain of a quatrains and a couplet, or a sixain of a quatrains and a couplet, or a quatrains followed by a sixain, or a similar short poem arranged in continuous couplets; the lines are of varying lengths, of sixes or fours, or of heptasyllables, octosyllables, or decasyllables.

Then, we find that the secularisation of music which began about the close of the 15th century approaches near completion in this period, especially in the 'Ayres'; the composition of madrigals in the beginning consisted in the application of secular words to ecclesiastical music, according to which the same phrases were repeated and every voice-part had my equal share of importance. The love for the English popular music, however, could not obtain the desired response from the scholastic music of the madrigal.

This love in part was responsible for the popular ballad measures in the songs of the Elizabethan drama, and this love again shows itself in the development of 'Ayres', where the individual instinct for music finds a freer play, and the composers have a freer hand in producing a complete text (and not condensed and abridged as in madrigal) for the solo voice which may be accompanied by instrumental music; so in the form of the 'ayres' we find all kinds of poetic licenses 'nobly wild, not mad' though.
Music and Lyric: Finally, the element of music woven into the words of the songs presents a riddle difficult to solve. Should we incline to the view that it is due to music that there came the flood of heart-soothing lyric we should do so without being quite able to establish the relationship between music and lyric. The attention to vocal music, it is pretty certain, must have had the effect of charging the words with rhythm and melody, and the very restricted limits of space must have led to the suppression of details and to highly stimulating sensuous suggestions at the same time. Again, if we turn to Italy we find that Lyric development did not synchronise with madrigal-writing in that country in the same degree as in Elizabethan England. The truth is that the song-writers had the vocabulary and certain verse-forms ready for them; they had only to see and enjoy, to feel and express. The searching, probing spirit was not in them. Yet that strange chemistry of the blending of form and matter is in their songs and lyrics. The end of every art, we know, is toward a complete absorption of the matter into the form — that condition of music which is reached only in consummate moments. Despite instances of jingle-jangle (to note one typical example — the frequent rhyming of 'Cruel' with 'Jewell'), the song-lyrics make some approximation to such an artistic ideal. Should this be ascribed to the poet or the musician? This strange but delightful alliance of music and poetry is perhaps often accidental, rather than deliberate. Sir Walter

1. Of Greek lyrics which were written for song Parnell writes: "...the rhythm of the words indicates exactly that of the music, and as the metre is simple or involved, regular and stately or abrupt and impetuous, such must have been the character of the melody" (Greek Lyric Poetry, 1891).
Sir Walter Scott on the
Alliance between music and poetry:

Sir Walter Scott's remarks on this question readily present themselves: "The mere arrangement of words into poetical rhythm, or combining them according to a technical rule or measure, is so closely connected with the art of music, that an alliance between the two fine arts is very soon established closely formed. It is fruitless to inquire which of them has been first invented, since doubtless the precedence is accidental and it signifies little whether the musician adapts verses to a rude tune, or whether the primitive poet, in reciting his productions, falls naturally into a chant or song. With this additional accomplishment, the poet becomes the man of song, and his character is complete, when the additional accompaniment of a lute or harp is added to his vocal performance." ([Introductory Remarks on Popular Poetry first appended to the Edition of Border Minstrelsy, 1830].)

The song-lyrics do not certainly possess the maximum of intellectuality — that ideal world of thought and feeling — which is communicated to us by the highest forms of lyric, but perhaps by being wedded to music, they yield the maximum of sensuous effect. Among the song-lyrists hitherto identified, not to speak of the many unnamed, some there are in whom both the poet and the musician meet, and verily Campian is one such one, who (to borrow the words of Theodore Watts-Dunton upon the lyric... The Encyclopaedia Britannica 14th ed. 1929, Vol. 18, p. 107) is "like the chaffinch whose eyes have been pricked by the bird-fancier...... still, he feels that the Muse loves him exceedingly. She takes away his eye-sight, but she gives him sweet song, and his song is very

song is very sweet, very sad, very beautiful."..." I propose to bring this discourse to a close with illustrations to show the characteristics of Campian, the great poet-musician of the age. Before doing so I shall just indicate the forms of verse: nature of the verse-forms that meet us in the Lutenists' song-books other than those of Campian. Songs by Raleigh, Sylvester, Donne, Sidney, Davies and others have been noticed in the 'Review'. As matters of some

1. Mention may here be made of Martin Peerson's Motet coll. of 1630 (reviewed under 'Madrigals'), which contains pieces from F. Grevelle's sonnets; we get here the stout decasyllables (two examples quoted in the 'Review'), and not his interesting shifts to much less ponderous verses like "You little stars that be in skies All glory in Apollo's glory... etc" This note may be added with regard to the verse-forms noticed in the fragments of their songs that appear in the song-books: Joshua Sylvester's song "Beware, fair maids, of mucky courtier's oaths" ("Jerkins" Zk. II of Aire, 1612) which shows the quality of the epigram in the stanza, each formed of a quatrains and a couplet of decasyllables. In the same book occurs Donn's "The true 'his day what though it be?' in three six-line stanzas, each formed of two decasyllable couplets followed by a couplet of decasyllables. In J. Maynard's 'The XII Wonders of the World' occur 12 songs by Sir J. Davies - all yet exhibit the same scheme, each song is a sixain of Alexandrines - the caesura falling exactly at the middle six produces a monotonous effect, yet the very finished method of phrasing suggests to us the power of the verse-smith that he showed himself to be, by the dexterous management of rhyme-royal in the 'Orchestra'. Portions of songs from Sidney's Astrophel and Stella are printed in the Musical Banquet (pub. by R. Dowland, 1610); they may speak for Sidney as an untiring verse-experimenter; not one scheme is followed in two songs. Curiously interesting appear to us his quintets in the ninth song in Astrophel and Stella. Astrophel appeals to his sheep for carrying his last message to Stella:

Then, my flock, now adieu!

But alas, if in your straying
Heavenly Stella meet with you,
Tell her in your piteous playning
Her poor slave is just decaying.

The stanzas from the ninth eighth song in Astrophel and Stella are four quatrains and the tenth song contains sixains with him lines of heptasyllables and decasyllables interspersed in them.

Ben Jonson's song "Had those that dwell in error foul..." (in Alfonso Ferrabosco's Ayres of 1609 to mention one among five others taken from his 'Masque of Beauty', is in decasyllabic couplet. In the same book occur some dialogue-songs which present decasyllable couplets or split decasyllables; one special feature is that they end in duet, which is also noticeable among the contents of the song-books which appeared in the latter half of the 17th century. The specimen follows, which shows split decasyllables:
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As matters of some prosodic interest two four-line stanzas of sixes, by Walter Raleigh, are presented below; the laments are made to dance, as it were, by the ingenious method of punctuating them and re-iterating the phrases from one stanza to another:

Your face, your tongue, your wit,
So fair, so sweet, so sharp,
First bent, then drew, so hit
Mine eye, mine ear, my heart

Mine eye, mine ear, my heart
To like, to learn, to love
Your face, your tongue, your wit
Doth lead, doth teach, doth move.

Another interesting example (of unknown authorship) is the song where the trick of form consists in the combination of rhyme and alliteration, rather to the echo-device, and in the use of a heart-rejoicing refrain that jingles:

Pretty, witty, sit me by,
Fear no cast of any eye;
We will play so privily
None shall see but you and I
What I will do
With a dildo
Sing do with a dildo.

In Robert Jones's 'A Musickall Dreame' 1609, there is one song that shows a tricky method of construction; disyllabic or trisyllabic rhyming lines frequently recur and produce the jangle of the like-sounding words repeated in a rather too quick succession:

Sweet Kate we do not know
Of late
Ran away and left me plaining
Abide!
I cried,
Or I die with thy disdain.

Here again is the 'complaint' of an unhappy husband:

A fig for such a wife!
O what a life
Do I lead
For a wife in my bed
I may not tell ye.
'Tis a smart
To my heart;
'Tis a rack
To my back,
And to my belly.
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We do not know who the author is; but by the nature of the theme and the method of its treatment the writer of these songs may well connect himself with the line of Thomas Lodge.

In Pilkington's First Book Of Airs, 1605 there are two elegies in which the writers appear to have been busy more about the form than the substance. One piece is upon William Harwood (of whom nothing is known) that exhibits a peculiar scheme - an octosyllabic line introduces a trisyllabled chiming triplet which is followed by a tetrasyllabled line - this is repeated twice over, forming 10 lines, which are in turn followed by a decasyllabic couplet and a pair of triplets of heptasyllables rhyming aab ccb:

The other elegy is on Thomas Leighton, which is arranged in two nine-line stanzas of decasyllables, with the rhyme-scheme abba, addc:

Campian: Now we take up Campian humdrumwurm, who has the double accomplishment of being the author of both music and lyrics. In his address to the reader prefixed to his Third and Fourth Book of Ayres he states his claim to this double authorship; the same double authorship he claims for himself also in connection with the volume of airs published in collaboration with Philip Rosseter, 1601. And in the Preface to his Fourth Book of Airs Campian presents a beautiful conception of 'Ayre'. He writes, "The apothecaries have books of gold, whose leaves, being opened, are so light as that they are subject to be shaken with the least breath; yet, rightly handled, they serve both for ornamentation and use. Such are light airs."

In the airs he shows by actual practice that he owns the charms of rhyming although he has denounced that art in his 'Observations'. His first book of Airs opens
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opens with the divine song "Author of light, revive my dying sprite" in an exquisite garb, though of irregular metre. This book contains some pretty triplets in the trochaic measure; some quatrains of heptasyllables; some quatrains showing the peculiar design of \( \frac{5,5,6,8}{5} \); as illustrations may be taken

(of quatrains of \( \frac{5,5,6,8}{5} \))

Lo, when back my eye
Pilgrim-like I cast,
What fearful ways I spy,
Which blinded I securely passed.

(of heptasyllable quatrains)

View me, Lord, a work of thine;
Shall I then lie drowned in night?
Might thy grace in me but shine
I should seem made all of light.

'The Man of upright life' which occurs in this book is in six quatrains of sixes, each of which, it seems to me, is reducible to a couplet of alexandrines with the caesura falling monotonously at the middle.

In the second book Campian employs sometimes the Common Measure, as in

Where she her sacred bower adorns
The rivers clearly flow,
The groves and meadows swell with flowers,
The winds all gently blow.

There are instances of quatrains with the first three lines as trochaics and the closing line as iambic:

Sweet, afford me then your sight;
That surveying all your looks,
Endless volumes I may write,
And fill the world with envied books.

In the third book we meet with one of Campian's curious experiments. A pair of quintets present a strange combination of iambics and anapaests - the first three lines in the iambic measure, and the final couplet in the anapaestic.
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the final couplet in the anapaestic:

Break now, my heart, and die, 0 no, she may relent.
Let my despair prevail. O stay, hope it is not spent.
Should she now fix one smile or thee, where were despair?
The loss is but easy which smiles can repair;
A stranger would please thee if she were as fair.

We come across triplists of fourteeners in this book as well as sixains in which a couplet of fourteeners introduces a quatrains of eights. Perhaps a good example of the former would be:

What is it all that men possess, among themselves conversing.
Wealth of fame or some such boast: source worthy the rehearsing.
Women only are men's good, with them in love conversing.

As an example of the latter we may take the following sixain:

Awake, thou spring of speaking grace, mute rest becomes not thee.
The fairest women, while they sleep, and pictures equal be.
0 come and dwell in love's discourses,
Old renewing, new creating.
The words which thy rich tongue discourses
Are not of the common rating, (the es in 'discourses' may be taken as redundant).

In the fourth book we find an interesting example, of in which and
variation existing split alexandrines/monosyllabic feet occur, and in which is to be the combination of
longer ones: the whole exhibiting the scheme of
7, 5, 7, 5, 7, 3, 6, rhymed abab abcd:

Hark, the birds delightful sing,
Yet our pleasure sleeps.
Wealth to none can profit bring,
Which the miser keeps.
O come while we may,
Let's chain love with embraces.
We have not all times time to stay,
Nor safety in all places.

Philip Rossetter's 1661 volume of airs contains some of Campian's performances of great prosodic interest, among which the most typical perhaps is...
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The most typical perhaps is

Follow your saint, follow with accents sweet;
Waste you, sad notes, fall at her flying feet.
There wrapped in cloud of sorrow, pity move,
And tell the ravisher of my soul I perish for her love.

But if she scorns my never-ceasing pain,
Then burst with sighing in her sight, and ne'er return again.

Here we have that varying rhythmic effect, that 'witchery of word-melody', produced perhaps by the curious combination of iamb and trochee and by 'the substitution of trisyllabic feet'. It is due to the exploration of the hidden wealth of prosodic materials that the achievement in the 'artful expansion and contraction of rhythm' could be be made.

Happy effect of the bold movements of English poetry:

One thing that would invariably strike even the casual reader of the miscellanies and song-books, is the absolute freedom with which English poetry has always moved. With all the good work done by Wyatt and Surrey there came the notion that a foot of two syllables had only existed in English. But the general influence of the wide-spread fashion of song-writing seems to have to make the foot of two syllables dance to various measures. Perhaps it is the 'methodical variety and beauty' of the contents of the song-books in conjunction with the rather irregular variety and beauty of the ballads that make for the weird grace of the songs in the plays of Shakespeare and other dramatists.
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5. Wit-collections (1640-1700)

Introductory. - Influence of Donne and Jonson - poems suffused with meaning and thought - cleavage between music and poetry - on the adventures of the English lyric - Love-poetry: love, an intensely human passion - Caroline conceits - pastoral courtship ossified into courtly gallantry - the contribution to the Donne-Marvell-Jowley tradition in wit and love - Death-song, the result of the meeting of ideas, mediaeval, Renaissance and Christian - Didactic and reflective poems: cynicism and flippancy; - Matters of prosodic interest; best works done in octosyllabic or decasyllabic couplet, or in common measure; discontent with the couplet-arrangement; characteristics of the Middle English folk-poetry:

Introductory: The poems of a witty character scattered through the pages of these volumes seem to give them a special mark of distinction, entitling them to a separate treatment. Remarkable as is the display in them of wit and fancy, it only suggests a contrast with the earlier display of joy, fancy and lighter conceit in the poetical collections of the closing 16th century and the early 17th. The 'Wit-collections', as they are named in this book, derive their peculiar title from this very fact of contrast or unlikeness. As we have seen in the Review chapter, almost every volume is a jumble of things, witty and grave, jocular and sombre, facetious as well as didactic and sententious, and is thus nearly akin to any volume of 'Drollery', as regards the hybrid character. Yet this segregation is planned, in order to secure a convenient method for the presentation of the distinctive qualities which form the bond of affinity among the whole series. Our attention will chiefly be confined to those
those less familiar pieces which have peculiar attractions of their own. (Bacchanals and other pieces, drollish and satirical in character, are dealt with in the relevant chapters). In the 'Reviews' (above) and in our dealings (in this chapter) with the song-books of the second half of the seventeenth century we delineate a good deal that might have been said here; and some of the remarks made here might as well be applied to certain portions of the section on song-books that follows.

Influence of Donne and of Jonson:

Poems suffused with meaning and thought:

The chief points of interest, as has already been noticed before, of this body of literature, hitherto almost neglected, seem to be an intellectual intensity and an imaginative subtlety to which all that is emotional is most frequently subordinated. That riot of fancy and animation, that light-hearted mood of the Elizabethans, - their visionary idealism, their romantic convention, - are things that have no place here. The poets of this period do not seek refuge from the life around them in an Arcadia of feeling and thought. These 'witty' poems have their own story of origin, which is different from that of the Elizabethan songs and poems. The lyrists of the earlier period, as is well known, in spite of their verse and melody, were found guilty of literary artifices by judges like Donne and Jonson; their productions were pronounced to be overdrawn pictures of fancy and feeling, and their idyllic convention a ridiculous sham. This gave an amazing turn to all literary productions which followed through the century. And practical models from those two men of genius were not wanting for the exercise of a great company of writers who followed them. The influence of either had been primarily to
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primarily to destroy the Renaissance spirit of elation which, it should be added, showed signs of decay, perhaps due to the inevitable force of reaction. But the poet's wit always seeks adventures of some kind. In portraying the simplicity of an emotion, of love, joy, or sorrow, the poet will bring his power of intellectual introspection to work upon it, explore the solitudes of the human soul and produce something which may be beyond the easy comprehension of ordinary men. Such was verily the nature of Donne's wit. But this is only journeying from one vital centre to another. Jonson's fidelity to the principles of classical art and fondness for realistic details, on the other hand, tended to restrain literary affectations and eccentricities. Thus, from either of the guiding spirits of the age there came the protest against anything ephemeral in literature and the anxiety to give the value of permanence to literary productions by charging them with thought and meaning and what may be called 'vivid realism'. The immediate result, as may be expected from men of vast erudition, was the introduction of something of an intellectual severity, which has manifested itself in diverse ways in the works of the writers of the century. And that severity, as we advance into the century, becomes of the profoundest kind in John Milton.

Cleavage between music and poetry: It is important to observe here that this practice of inlaying poems with meaning and thought was in a considerable degree responsible for the tendency which led poems to part company with music. Poems were now written not, as before, to be set to previously existing airs. Although we know that some of the songs and sonnets (loosely called) of Donne and some songs of Jonson (and later, those of the courtiers of Charles II), were
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were written to be rendered into music, and also that some songs, according to the testimony of John Playford, were made to order, the great majority of the poems of the period were produced without any musical intention. For this apparent separation of poetry from music we have to take into account the gathering strength of the Puritans at the time besides the fact that except by the professional performers music ceased to be cultivated by the general public. There seems to be no use entering into the knotty problem of the relation between music and poetry, because, to my mind, lyrical melody and musical melody are two different entities. An apparently harsh lyric piece (as a recital) may be rendered into beautiful music, whereas a song mellifluous as a recitative lyric, may not yield a rich melody, when sung.

On the adventures of the English lyric:

Passing right into the seventeenth century, one notices a distinct change in the character of the lyrics, which present newer forms of melody, become more orderly in construction, less ethereal in temper, and often give the appearance of being consciously planned. Yet the lyric note, "it may incidentally be observed, of the early Elizabethan song is again distinctly heard in Herrick, who 'combines the charm of spontaneity with deliberate art.' "It grow fuller if not brighter," as Swinburne has said, "through a whole chain of constellations till it culminates in the crowning star of Herrick."

Now, this corpus lyricorum in the Wit-collections marks but one phase of the adventures of the English lyric. The lyricists of England have always borrowed boldly from foreign sources — Latin hymns, French romances and lyrics; Italian
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Italian sonnets and lyrics of varied forms, etc.; and grafted them all into their literature according to the English native genius. A record of these adventures cannot fail to be of the utmost interest to the student of literature.

Fashions of literature, like other fashions, are changeable; and fashions of literature are in every sense fashions of the society and the reading public; and to the student of literary history as well as to the student of social history even the seemingly trivial things, the defects and idiosyncrasies, the mediocrities of writers, may be more significant than men of genius and their works.

As has been said previously, we shall here consider only those compositions which are more or less unfamiliar but traceable to a familiar ancestry, connected either with Donne or Jonson, or with both. They fall under three heads: amatory, elegiac and didactic.

In the love-poetry ample 'wit' has been expended on the art of complimenting, wooing and loving; and of fantastic conceits and complimentary interlocutions of an ingenious character there is sheer plenty. A few love-poems, possessed of epigrammatical quality, show conceit but are not overweighted with thought; they are to be classed with such recitative lyrics in English as have the appearance of being elaborated and obviously planned and 'not springing out of a sudden thought'. Indeed, there is much of 'thinking about thinking' in all of them, and in a few instances there is also the process of 'feeling about feeling', working through amazing trains of thought. Thus, it is unlikely that a reader may derive pure poetic sensation out of these works of fancy and wit. But at times accidental successes are achieved in blending feeling with thought, and emotion with imaginative
imaginative vision; and the beautiful specimens produced, stand to this day, as works of art, illustrating the power of the drapery of quaintnesses and conceits 'to make the common as though it were not common'. And among the authors, little known though they be, a few appear to have excelled even Donne, their master, in respect of the trade in conceit and imagery, perhaps because of the fact that they had not Donne's knowledge of dialectics to be quickened to a tornadic sweep of thoughts. It may further be added that most of them were but following a convention and were not possessed of any, as Browning was, of a miraculous psychic centre which stimulates 'telegraphic' language for the expression of ideas.

Love, an intensely human passion: For woman, it may be observed that our poets portray love as an intensely human passion, and not anything ethereal or ideal. They do not, like the Tuscan poets, identify love with religion; neither is it that they introduce the mediaeval idea of the lover as a servant of woman, nor the 'prostrate adoration' of Petrarch. So, their poetry of love seems, as a whole, to be a result of the meeting of two strains, namely the mediaeval strain of reasoning and wit and the classical strain, such as is connected with the ordered elegance of the language of coxcomb gallantry. The former, set to amorous verse, has often however, led to the production of a kind of pleasantries, or a conundrum; while the latter to the effusion of chivalric sentiments without the verve of genuine emotion. It should be added that a third strain, namely a general epicurean note, which runs through a great majority of the poems, is of Latin descent.
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Caroline conceits. Love-poems, exhibiting extravagant wit and superficial feeling, form one special feature of the wit-volumes. Instances like the following—a lady weeping compared to some stone 'liquid grown'; her looks depicted as 'streams of liquid amber'; the tincture of her cheeks as 'the pretty gleam that the strawberry leaves in cream'; her eyes identified with meteors—are quite common in Caroline poetry. They seem to have arisen from regular combats of wits, vying one with another for the excellence of farfetchedness. These wit-gymnasts had overdone their part. That they had brought down the level of poetry is only painfully evident. But their bad work, which was after all the result of a tendency to destroy the debonair gaiety of the Elizabethan lyricists, was by no means altogether ineffective in the sphere of poetry itself. It gave an impetus to the counter idea of curbing the wanton play of fancy and wit, and using a close, compact style of writing after the classicists.

Pastoral courtship ossified into courtly gallantry:

Then, for a taste of gallantry let us overhear the address of Alarane, a lustful youth, laying an amorous overture before a chaste maid:

The moon betimes repayreth to thine eye,
And asks what weather Heaven shall have that day,

As from Arabia, winds this way doe lie, From thy faire mouth they snatch their balmy breath Into their own, and as they forward fife With gallant odours they perfume their path, The world admires, whence such rich blasts should fly, But none the original sweet original know but I.

If this makes us recall with a sigh the artless or the artfully artless manner of the pastoral lover, there is yet another species of love-poem, which, though written in the hyperbolic strain, has a strong emotional appeal and a rare wealth of imagery. The lover takes leave of his mistress going to the country:

Go and be happy, and when some sweet brooks
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Go and be happy, and when some sweet brooks
(Calm as thy thoughts, and smooth as are thy looks)
Show thee thy face, then let thy thoughts supply
And though I be not, think that I am by;

Go and when some pretty birds on some small spray,
Hear to thy window welcome in the day:
Awake, and think, when their sweet note you hear,
I was before-hand, and had sung them there.

The contribution to the Donne-Marvell-Cowley

Instances of love-poems,

tradition in wit and love:

Donnish in spirit and form,

instinct with an emotional intensity, hardly surpassed elsewhere, meet us frequently in the wit-volumes. Woman is portrayed as a creature of flesh and blood; she is prized for the beauty of her form as well as of spirit; and there is to be found a subtle play of wit, after the manner of Donne, on the black complexion of a lady, or on her face disfigured by small-pox, behind which lurks the same emotional fervour as that of the master. As worthy imitative pieces they cannot be denied a place in literature, and as imitations they give but the certificate of merit to the original. For, who would care to copy a thing, destitute of some abiding quality? Abraham Wright's poem addressed to a Black Gentlewoman and William Strode's on 'A Woman that had the small-pox' (in Parnassus Biceps) are more or less known among the imitative examples of this type.

There is in the Academy of Complements, 1650, a verse-epistle, turning on the subject of a lady's face 'with pock-holes spangled', which I have not been able to assign to any known author; it is, nevertheless, a poem which, not without credit, can be owned by any Jacobean or Caroline poet. It is only possible for a poet of the 17th century to write:

\[
\begin{align*}
&\text{me thinks I see} \\
&\text{A heavenly constellation in thy looks,} \\
&\text{like unto golden characters in bookes,} \\
&\text{Your beauty was divided thus in sunder,} \\
&\text{To make so many signes, and every signe my wonder.}
\end{align*}
\]
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To make so many signs, and every sign my wonder. 
Thus hath thy beauty so regain'd its light, 
My heart is double slain, whilst I indite.

Allied to this class of poems appears to be an interesting dialogue in the same volume - the address of 'A Moor to her fair boy' and the fair boy's answer'. From what a trifle is extracted a mine of touching pathos by means of argumentative wit: 

I'm black, 'tis true, and so is night. 
And love in dark shades delight; 
May do thou once but close thine eye, 
The world will seem as black as I: 
Or op't again, and see the shade 
Is by thine own fair body made, 
Which follows thee where'ere thou go, 
O who, allow'd, would not do so? 
Let me for ever dwell so nigh, 
And thou shalt need no shade but I.

(this poem appears with variations in Prof. Saintsbury's Caroline Poets, vol. i. i.; and there it is attributed to Hen. Rainolds. Curious versions of the poem are in Rawlinson MS. 1092, fol. 271, the first being ascribed to Wm. Strodus. See Caroline Poets, i. i. 171-72)

Saturated with what may be called 'physical affection', illustrative of conceits that are not strained and of amorous sentiments that are finely intellectualised, reeking of the laboratory yet not altogether destitute of the spontaneity which is the hallmark of genius, are the poems that form some of the specially attractive materials of the Wit-volumes. All our poets here write in the pleasantly affected style, or, to quote the words of Professor Grierson, the 'naturally artificial' style of Donne. Let me not conclude this discourse on love-poetry before calling the reader's special attention to a few more pieces, accomplished as they seem to be, in their own strange ways which baffle analysis.

Notice how the much condemned 'wits' can express the sheer joy of loving.

In your cheeks two pits do lye,
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In your cheeks two pits do lye,
To bury those slain by your eye;
Then this at length doth comfort me,
That fairly buried I shall be:

Come then and kill me with your eye,
For if you let me live I dye.

Then the lover imagines he has discovered the reviving
'balsam' in the lips of his lady; but denied every bliss, he
makes his moan in a most touching manner:

Your way's to bury me alive
In place unknown, seeing that I
Can dying live, and living dye. (from Aoad. of Comp.)

(this poem is in Hazlitt's ed. of Carew's poems, but Dobell
thinks it might be attributed to Wm. Strode).

How the face of the beloved in the water inspires
the poet to write:

Stand still ye streams, do not deface
That image which you bear

To crystall then in hest congeals,
Lest thou shouldst lose thy blisse:

What a gesture again of a brother amorously inclined towards
his own sister!

The fruitful branches of the vine,
With kind embraces re-intwine,
As I could with thy arms and mine,
And there is no reasoning amongst them,
So are branch's of one stem. (from Wit's Interpreter

What a delightful blend of passion and conceit is there in the
poem, called 'Good Night': how irresistible is the lover's
appeal, and how simple yet piercing is the strain in which
it finds an utterance!

Bid me no more Good Night; because
'Tis dark, must I away?
Love doth acknowledge no such laws,
And Love 'tis I obey;

Who blind, doth all your light despise
And hath no need of eyes
When day is fled,
Besides the sun which you
Complain is gone, 'tis true
Is gone to bed

Then let us do so too. (from Wit At A Venture)

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Distinctly traceable is the ancestry of such poems, inasmuch as the influences on them of Donne, his use of argumentative wit in love, his selection of themes, his quaint manner of elaborating them, etc., are too obvious. Yet I should be one of those who consider these influences as suggestions and would give them credit some credit of originality to the authors. Theirs is a valuable contribution to the Donne-Marvell-Jowley tradition in wit and love, and that is undeniable.

Death-song.
The result of Ideas, mediaeval, Renaissance and Christian:

As regards the elegiac pieces, found in the Wit-volumes, it may be sufficient to observe that they show the influence of what is known as 'metaphysical elegy', cultivated by Donne, Beaumont, William Browne and others. Three ideas are known to have entered into this class of death-song, viz, the Renaissance idea of lavishly panegyrics upon the dead, the mediaeval idea of reflecting on Death and its hideousness, and the Christian idea of a blissful life beyond death. In a single piece, however, we may find the meeting of two of these ideas, or the emphasis only of one. Thus, there we mark the absence of the pastoral convention and the half histrionic, half allegorical manner of the song-books. There is a lack of true pathos to be noted. Fancy, passion, erudition are all blended together, but the general effect has seldom been very happy.

In the 'Review' chapter we had the opportunity to notice such elegies as William Browne's piece 'upon the death of his mistress' beginning 'Is Death so great a gamester that he throws still at the fairest?', the doubtful poem of Donne, beginning 'Shall I go force an elegy?', or Henry King's poem upon 'upon the death of Prince Henry.'
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Price Henry" beginning "Keep station nature, and rest Heaven sure", or Beaumont's 'On Lady Clinton' beginning "Since thou art dead, Clinton, the world may see A certain end of flesh and blood in thee ". A less familiar piece upon the death of Lord Stafford (d. 1637) by Wm. Cartwright (see Review of Parnassus Biceps) presents the mode of showering extravagant eulogy upon the dead:

...must we choose
Not to enjoy? only admire and loose?
To imbrace him then is vain, where spreading fame
Supplies the want of spices .... etc.

The honour and virtue of the deceased transcends the grave.

In the elegy on Pembroke's death (in Parnassus Biceps, of uncertain authorship) there is a trace of the mediaeval sense of the horror of death. It is desirable, says the poet, that before the news of death is delivered to the people, they need be slowly prepared for it.

... Oh doe not fright our ears
With such destroying truth, first raise our fears
And say he is not well; that will suffice
To force a river from the publick eyes.
Or if he must be dead, oh let the news
Speak't in a stonish'd whisper, let it use
Some phrase without a voyce, 't would too much cloud
Our apprehension should it speak aloud.

Didactic and Reflective: It now remains to discuss the didactic poems. It will be noticed that they are all marked by a rare gnomic severity which, perhaps, is the combined effect of imagination and erudition. As usual, the poets reflect on 'Vain Ambition' and 'Disproportioned world', on the nothingness of human beauty and the futility of life itself which is 'only dying long'. We may recall here the lines from Fatum Supremum (in Wit's Recreations)

All building are but monuments of death
All clothes but winding sheets for our last
knell
...... etc;

or Henry King's lines on man (in Parnassus Biceps)
or Henry King's lines on man (in Parnassus Biceps):

The beating of thy pulse when thou art well
Is but the tolling of thy passing bell;
... etc;

other passages may be selected from poems of unnamed
authors, which show reflective quality of no
common order. Man rises in all glory, writes a poet, to the
height of his power just as the sun rises in pomp to its
meridian, but then each begins to decline fast as though for
want of a footing; the poet does not stop here but proceeds
to sketch a condition of absolute helplessness which besets
man, for one act of wrong may undo all good deeds done
before.

And one act do forfeit more
Than all they had attain'd before.
(From Wit At A Venture)

Again, speaking of inequality that exists among different
orders of society, the poet observes

With easy pace some climb promotion's hill
Some in the Dale do what they can, stick still
Some are poor mortals just like tennis Balls
Toss'd some o're line, some under fortunes walls.

Cynicism

Finally, here may be presented an exceedingly
and interesting piece, illustrating
how fancy and wit which, harnessed to the work of delineating
the love-inspiring power of feminine beauty, produce at times
a miracle of art, are equally capable of depicting the same
beauty, in austere verse, as a magic garb hiding the cobra
under it. Here is a castigation of woman, fitted up with
strange embroidery.

Her breast's a shop of fraud, her heart a mill,
That restless thoughts do grind to wound or kill;
Her brain's smith a still that at all hours doth strain
Destructive cruel notions of disdains,
Her eyes are windows of false lights, and cries,
Her tongue a flap of perjury and lies;
Her chin is double like her heart, her cheeks
Have pits, as 'twere to bury whom she seeks.
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To ruin, this rare treasure you desory
Is a fine lump of Dame hypocrisis.

This seemingly reflective note, like the other epicurean note, is perhaps traceable to the Latin lyrist. To my mind, however, it seems idle to do 'tracing' in the manner of a detective and discover 'literary anticipations'. Such discoveries are sometimes misleading; for they depress the spirit with which one ought to approach a piece of literary work. It is not always of much consequence to say that this idea descends from Anacreon, this from Horace, or that from Catullus. In all periods of history, as we have already seen, even in a survey of the song-books and the miscellanies of the 16th and 17th centuries, a deeper note of meditative reflection has made itself audible. Perhaps the plain truth is that an under-current of spiritual fervour runs in the very vein of the Teutonic people. It may incidentally be observed that the working of fancy and reflection is also seen, though but rarely, in the bacchanals of the century. Chants of this nature, as is well known, were made popular in English by Cowley's rendering of the odes of Anacreon. It is, however, interesting to find how the invasion of an argumentative strain made possible such a beautiful philosophy of drinking:

So soft streams meet, so streams with gladder smiles
Meet after long divorcement by the Isles

So meet stolen kisses when the moon-shine nights
Call forth fierce lovers to their dearest delights.

(in Parnassus Biceps... By R. Herrick)

Matters of prosodic interest: Beat works done in Ootosyllabic measure, or desesyllabic couplet, or in Common measure:

As regards the prosodic characteristics of the contents of the Wit-collections, it is to be observed that although varied stanza-forms are not used, three or four kinds
kinds of measure are found to be in general practice. The rhythmic sense has been matured, and cacophony is seldom to be met with. Side by side with the Decasyllabic couplet is to be found the octosyllabic couplet, working equally well in poems, wittily amorous, or gravely didactic. To these may be added the Common measure and the octosyllabic quatrain. The couplets are self-contained, and generally have a comparative ease of movement, although appearing to be in need of a greater polish and a steadier gait, as in some of the pieces in Musarum Deliciae and Wit Restored. In the 'longer' couplet it is the iambic measure that predominates, although in several instances iambs appear mixed with trochees (e.g. 'The Nuptial Triumph' in Wit At A Venture, or 'Parting from his Weeping Mistress' in Wit's Interpreter); sainas, each formed of a decasyllabic quatrain and a couplet, can be instanced, in which spondaic and iambic feet occur (e.g. 'Fatum Supremum' in Wit's Recreations.)

In the gnomic verses written on 'Vain ambition' in Wit At A Venture decasyllabic couplets are found inter-mixed with octosyllabic ones. To the writers of the period either kind of the couplet seems to have an equal share of importance. And there is little wonder in that; for, it is well known, either is destined to set an unparalleled example. Butler (later Prior and Swift) and Dryden have immortalised the 'shorter' and the 'longer' couplets, and their names are identified with the satiric verse.

But that the couplets, as our study of the wit-collections reveals, are capable of wonderful possibilities, even outside verse-satire, is undeniable. In other notice forms, such as triplets, or quintets, we find the predilection of the writers for either the octosyllabic verse or the
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octosyllabic verse, or the decasyllabic one; the resolution of the octosyllabic line into fours is frequently to be noticed. The maximum variations in the line-length do not extend beyond the familiar tens, eights, sixes and fours. If the stanza be an eight-line one, as in 'On His Mistresse eyes' in Wit's Interpreter — to note one instance — the scheme is a double triplet with a closing couplet, such as 3, 3, 4, 9, 4, 9, 3; or two continuous octosyllabic couplets, followed by a quatrain with occasional shorter syllables, as in Cartwright's 'Song of Dalliance' (to mention a well-known piece which occurs in Sportive Wit and in Parnassus Biceps). The quintets in the poem on 'one falling in love with his sister' in Wit's Interpreter are each formed of an octosyllabic triplet and a couplet of 10, 6:

It is specially important to observe that in these works of fancy and wit, the finest specimens to be picked out are rendered in the simple 'Common measure'. In the previous following section on Song-books we notice exquisite pieces, some of which appear also in the wit-volumes; one notable example is "Thou sent'st to me a heart was crown'd", which, in point of excellence and workmanship, can compare favourably with Herrick's "Bid me to live and I will live" — 'the pure effluence of the pure essence of poetry', as Professor Saintsbury describes it to be.

Discontent with the couplet-arrangement: Then, we may note a few poems which in their own ways illustrate, like the Pindarics of the century, a sort of discontent with the couplet-arrangement; the writers of them, in spite of their deviations, move within the range of the established forms; and although they appear to be more free in the use of rhyme, they cannot dispense with
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dispense with 'the sweetness of rhyme' which they grip, let
go, and again grip. As illustrations we may take

(i) 'A Moral Song' in Wit At A Venture, which consists
of two 9-line stanzas, each formed of two quatrains
in the common measure with a bob-line intermediate
between them;

(ii) the poem, called 'Good Night' (in Wit At A Venture)
which presents a stanza of 3.6.3.6, 3.6.4.6, 6.4.6, 6.4.6,
rhymed abab cd cd cd; (already quoted a while ago)

(iii) 'The Hasty Bridegroom' (in Wit's Cabinet) which
presents 12-line stanzas of varying line-lengths
- a quatrains and a couplet in the first part being
followed by a second part in which a monorhymed
quartet of shorter lines is disposed between two
longer lines which have the same rhyme-ending; the
poem is remarkable for the neatness of its style and
the suggestive quality of the words;

(iv) 'The Boon-companion' in Wit At A Venture, the rhyme-
scheme of which is represented by a decasyllable
triplet followed by a sestain with shorter syllables in
the lines, rhymed sab cdb.

Characteristics of Middle English Folk-poetry: To conclude, a special reference
may be made to two pieces (of
which one has already been dealt with in a fore-going
paragraph) in which the manner of expression employed is
reminiscent of some of the characteristics of the folk-poetry
of the Transition English period or the later Middle English
period. They are (i) the poem, called 'praise and Dispraise'
in which Alexis first praises the physical beauty of Laurina,
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beauty of Laurina, and then follows the condemnation of it by Thyrsis; this suggests the method of a class of mediaeval satire in which the ironical praise of woman that precedes is turned into dispraise by the refrain that follows; and (ii) the poem (in Wit's Recreations) in which the poet introduces a discussion about the traits of female character, summons the echo which only repeats the poet's own views, and finally the poet himself supplies answers to his own questions; this seems to partake of the characteristics, both of the Repetitionary lyric and the Amoebbean Verse of the Middle English period.

D. Song-books and Catch-books (1555-1700). Song-books and Catch-books (1651-1701-1740):

Song-books (1652-1669); Introductory- A deeper note of passionate devotion and a subtler method of expression in love-poetry, turning on the themes of 'Parting' and 'Absence' - Conceits of the Caroline type -- general remarks - On wantonness in love - Allegorical character in elegies, resembling the manner of the Italian Nuova Musica, pastoral elegy - comments on the pastoral manner employed - Facts of Prosody:

Introductory: It has already been observed before that the writing of songs for solo voices (to be aided by instruments) went on side by side with madrigal-writing. A break with the earlier tradition of the polyphonic order of music was heralded by Walter Porter's collection of 1632, and by the year 1660 the secularization of English music was completed.

The contents of the song-books previous to
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D. Song-books (1652-1700)

Previous to Choice Ayres 1676, as we have seen, to Pre-Restoration days, chiefly to the period of Charles I and the Commonwealth, while those of the later collections show, besides sporadic relapses into the madrigalian quiety (a phenomenon not quite explicable) the influence of the Restoration in a remarkable manner. The transporting jets of the madrigalists were seen for the last time in those charmingly delicate pieces with their diverse rhythms in the younger Hilton's collection of Ayres and Pas-1as, 1627.

The collections of the period under survey (i.e. of the second half of the 18th century) are full of solo songs, and present altered methods in the treatment of lyric themes. The collectors of the earlier series of song-books drew in many instances, as we know, from the works of the well-known writers of the period, not to mention the less known, or the absolutely unknown, though none the less dexterous in composing mellifluous lyrics. In the collections published in the mid-seventeenth century there are only a few songs by well-known authors (in some cases from their plays), whereas many there are by writers less familiar and unnamed. In the still later (i.e. from 1676 onwards) publications, however, a large number of songs are drawn from contemporary plays by writers of eminence, though not a few are to be found which have no token of authorship. For the sake of convenience in marshalling the contents of the musical volumes according to their notable characteristics, it may be expedient to take them up in three series, viz: (i) the series dating from 1652-1669, (ii) the series after 1669, and (iii) the series of Catch-books dating from 1651-1701-1740:

(i) The series dating from 1652 to 1669:
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D. Song-books (1652-1700):

(1) The series dating from 1652 to 1659: In the 1669 edition of the second book of Select Ayres and Dialogues there is an address to lovers of music by John Playford, from which we learn that he was busy collecting songs that had been composed during the past forty years.

A deeper note of passionate devotion and a subtler method of expression in love-poetry, turning on the themes of "Parting" and "Absence": An intensive perusal of the lyrics of this period reveals certain facts, not unimportant for a student of 17th century poetry. He at once feels that the days of joyous fanfare are over, that the spirit of elation which nourished all singing moods and produced various delightful notes had disappeared; an intellectual curiosity now impels the poets towards an apprehension of the inner mystery of the individual soul; an analytic spirit guides and controls their emotions; and their poetry becomes the expression of a strange blend of passion and thought, of passionate fullness and quaint imageries. The early sonneteers and song-writers, too, were emotion-and-conceit-mongers, but they displayed neither in the same degree as their successors. A deeper note of passionate devotion and a subtler method of expression characterise the works of the later generation. It is in the age of 'Wit' we are, with its witty poetry, at the head of which is master Donne. It may not be that we get many of Donne's poems to read, but quite a good many of his followers and imitators, known as well as unknown – a band of writers whose successes, even if accidental, as well as failures, not infrequently occasioned by a lack of the great master's ample wit, imagination, and depth of feeling, are interesting, and full of lessons for us.

The themes are the perennial themes of love and death. The lovers sigh and wail, but not in the conventional
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conventional manner of Petrarca. The love-songs frequently turn on the subject of 'parting' and 'absence', and show a reflective interest in the inner experiences of the lovers in such circumstances. The lover, reluctant to part from his mistress, seeks to compose himself, thinking of the period of absence as one night spent in dream, which shall

...... last till the auspicious beam
Of our next meeting gives new light
And the best vision that's your sight.

(in the Second Bk. of Sel. Ayres and Dial. 1669)

He is not shown restless in bed sighing and weeping, but calm, sedate, and hopeful, ardently longing for 'the best vision'. Is there anything uncommon about his sentiments? It is only the fantastic way of expressing the ordinary thought that marks its peculiarity. For a deep note of passionate devotion, characteristic of John Donne, hearken to the lover while parting from his beloved who is in tears:

"Yet grieve and weep, that I may bear
Every sigh and every tear;
With mine..."

And it shall glad my heart to see
Thou wert thus loth to part with from mee; in

(Second Bk. of Sel. Ayres and Dialogues. 1669, included in Haslitt's ed. of Carew's Works) with variations.

Again, when his mistress is going to sea the lover fancies that the winds will pay court to her, seems to grow jealous of the elements of Nature becoming her admirers and his rivals, and then wishes her a bon voyage:

Farewell, fair Saint! may not the sea and wind
Swell like the hearts and eyes you leave behind.
(from a song by Carew in Bk. 11. Select Ayres and dialogues, 1669)

It is possible to cite instances in which the lover is not a 'piper of Petrarca's woes' but is one who can express scorn in a dignified manner. Ed. Waller's "Go lovely
"So lovely Rose" (in the same volume) is the monologue of a disdained lover who sends to his ungracious cruel lady a rose in bloom which may, when faded, serve as a symbol of the common fate of all things in nature, sweet and fair, or acrid and foul.

Conceit of the consuming power of the eyes - a common conceit, traceable to the Provencal school - has passed through interesting evolutions in this period. The eyes' power to steal heart is long known, but no lover of the early song-books called upon Phoebus to collect rays from the eyes of his lady:

Go Phoebus, clear thy face, collect thy rays, 
And from those stars which to thee tribute pays, 
Draw back thy light, and in thy greatest pride 
View my Love, a star, not yet deified.  
(by Dr. Hughes in Ayres and Dial. 1652)

We never before had met a lover, restrained from the joy of a union with his beloved, yet composed and reconciled, advising her to borrow the flame of love from his eyes as he would from hers, when it begins to decay:

What though our bodies cannot meet 
Loves jewels more divine, 
The first stars by their twinkling steal 
And yet they never join?

If thou perceive thy flame decay, 
Come light thine eyes at mine, 
And when I feel mine wasted away, 
I'll take new fire from thine.  
(in Sel. Mus. Ayres and Dial. 1652)

No lover had thought of his lady's eyes as a mirror with double powers of reflection, wherein may be seen how she

I. Not unfamiliar however, are exaggerated descriptions of a beautiful lady with golden locks of hair and eyes as 'two sparkling stars.' Perhaps the earliest example of the kind is in the description of Enea's beauty in the romance of Eneas by Christin (of the Provencal School of Poetry) where it is stated that her hair was golden, her cheeks were fresh and red, her eyes two stars, and that 'Nature had put her desire upon the work... she could not.
how she blazes and how he burns:

Dear, throw that flattering glass away,
I have two truer for your turn;
Those eyes I mean, wherein you may see
How you blaze, and how I burn.
(by Reynolds in Ayres and Dialogues, 1658)

This may well prepare one for Richard Crashaw's portrayal of St. Mary Magdalen's eyes as 'walking baths' and 'portable oceans'.

Then, there is the conceit of the glow of the white and red in a lady's cheeks; this has been expressed in diverse ways, as is well known, in Caroline poetry, but in an eight-line poem (of uncertain authorship - arranged in an alternately rhyming sixain with a concluding couplet of decasyllabics) discovered in Cheerful Ayres, 1659, the conceit reaches its culmination, it seems to me, when the lover discards the idea of 'the essence of white and red on Flora's bed', and identifies the red with 'guiltless blood' which his cruel mistress has shed and the white with 'envies paleness':

Not roses coucht within a Lilly bed,
Are those commixtures that depaint thy face,
Nor yet the white, which silvers Hyem's head,
Mixt with the dewy morning's purple grace;
But those whose five my senses captive led,
Whom I erst fondly deem'd of heavenly race,
Hast (?) from my guiltlesse blood which thou hast shed,
And envies paleness got thy white and red.

Despite the emotional value of the passage there is the impression of effort in its execution, an attempt at refined expressiveness; it has not the same weird charm as these lines of Donne:

Her pure, and eloquent blood
Spoke in her cheeks, and so distinctly wrought
That one might almost say, her body thought.

In a singularly piquant manner is elaborated the notion of a silk wreath, bracelet, or ribbon of a lady being borne by her lover as an emblem of mystic charm; one of Donne's
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Donne's poems display this imagery, and imitations of that followed. The 1658 edition of Ayres and Dialogues, contains a poem on 'A Black Ribbon' which a lover wears, for his lady's eyes and hair are black, and because he feels that the soft silk from her fair hands binds faster than chains of steel. A trifling token is of immense value to the lover, and it becomes 'love's eternal monument'. This makes one recall Henry King's lines upon a braid of hair in a Head (sent by Mrs. E.H.):

In this small character is sent
My Love's eternal monument.
Whilst we shall live, know this chain'd heart
Is our affection's counterpart.
And if we never meet, think I bequeathed it as my legacy.

General Remarks:

If there is anything great in the poetry of this period it is this 'metaphysicality' which appears in conjunction with emotional intensity - this bold translunary exaltation of the soul's passion. And no metaphysicality, no great poetry. A due measure of intensity of emotion as well as of wit, or call it 'metaphysicality', is an essential condition for that fabric of poetry to become wondrous, otherwise it will collapse, or become a labyrinth. How few are there who possess that due measure which presents itself but in rare moments! So, no wonder it is that lapses were not few even in the works of that great man who was the first author of this style of writing, not to speak of the minor writers who

1. Imitative pieces on the same theme occur also in Academy of Complements and in Wit Restored.

It may be observed here that this 'metaphysical' idea may be traced back to Chrestien's 'ULIGES' in which is told the story of Alexander, son of the emperor of Constantinople, who, while on a visit to King Arthur's court in Britain, fell in love with Soredamor, a maid of the queen, whom he won after several feats of adventure. For the ceremony of knightling he was presented with a garment by the queen, the skirt of which (continued at the bottom mg of the next page)
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minor writers who followed in his wake. Not always could he write, nor from the pen of any of his followers ever came, such lines as

"And whilst our souls negotiate there,
We like sepulchral statues lay;
All day, the same our postures were,
And we said nothing, all the day."

Thus, from the contributions of these less familiar, little known writers, two important points seem to emerge:
The happy, successful (no matter, partially) specimens of their writing bear testimony to the fact that the spirit of Donne is moving in them; and the less happy ones, even their failures, proclaiming, as they do, the deficiency of wit, imagination, and emotion, perhaps pointed in their day a definite way towards the classical finish and compactness, which was to come not long after.

On Wantonness We now turn to poems concerning amorous in love; overtures with direct suggestions of sensuality, wantonness in love, and inconstancy of woman.

A sense of defilement is here; yet the beauty of the quintets of 'The Scrutinies' (by Lovelace, occurs in 1652 ed. of Select Mus. Ayres and Dialogues), set out by the strange joyousness of a profligate, expressed with singularly clear-out workmanship, seems to take away much that is offensive:

Lady it is already morn,
And 'twas last night I swore to thee
That fond possibility.

Then, if when I have lov'd my round,
Thou prov'st the pleasant she;

(From the bottom of the previous page)
which bore Soredamor's hair. Alexander was glad to have so much of his mistress, and never expected more. All night in secret he kissed and embraced the clock, and when he gazed at the hair, he thought himself lord of the whole world.'

(System of Courtly Love, by Mott. P. 36)
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Thou prov'st the pleasant she;
With spoyles of meaneer Beauties crown'd,
I laden with will returne to thee,
Ev'n sated with varietie.

But this is only one example of its kind; others are not rendered in the same vein. Set beside it (Habington's) 'Fine Young Polly' - the confession of a gallant courtier who loves to range and change in love, concluding with a stricture upon woman:

'Tis the powder in your hair,
Not your breath perfumes the Ayre,
And your cloths that set you out.
(3rd part of Sel. Mus. Ayres. 1653)

John Grange's "Sure thou framed wert by Art" and Harrington's Trust the form of Ayrie things" (both in 1653 ed. of Ayres and Dialogues) are conceived in the same spirit. A desire (which is insatiable) to feed upon variety and a concomitant desire to traduce woman and her infidelity - these two things move side by side in seventeenth century poetry; in the drolleries, as we shall see later, they are expressed with extreme coarseness, shattering the whole fabric of the Platonic ideal of love. John Donne wrote "Go and catch a falling star"; it had its effect; it evoked more songs in that strain; imitative examples appear in Henry Lawes's Treasury of Music 1669 (also in Wit's Recreations). This mingling of sensuality and cynical wit makes one recall Byron to mind. The result has been that many of the songs express the swagger of precocious youth. 'Love's a mystic power', 'the union of two spirits forming a new and a controlling soul', 'intermeasured of the mind, senseless, eyes, lips, and hands to miss! - these ideas cease to be fruitful' sources of inspiration. If Donne could write - "Women are ours as fruits are ours"; "Changed loves are changed sorts of meat"; "Hope not for mind in women, at their best sweetness and wit they are, but mummy possessst" - there is little wonder
wonder when an imitator of his (and men are apt to imitate the bad qualities more readily) writes

"Women enjoyed are like romances read"; 'Love is troublesome, so our debt'; or "I have loved three whole days together. And am I like to love three more, if it prove fair weather?"

These are from Suckling's pen; and we must be prepared to receive much worse stuff from writers who have not found a place in the History of literature - such as 'I can love for an hour'; 'I love thee for thy fickleness'; or 'Mistake me not I am as cold as hot' (in Sel. Ayres and Dials, 1669).

Allegorical character in Elegies, resembling the manner of the Italian Nuova Musica: Pastoral Elegy:

On the subject of the elegy it is to be observed that the theme of death in the song-books of the period is often introduced in a monologue or a dialogue, striving to portray histrionic or semi-histrionic situations of a pastoral or an allegorical character - in a manner resembling the Italian Nuova Musica practised at the beginning of the seventeenth century. The mere pastoral setting, however, of the theme, or the giving of a shepherd-name to the dead, is not enough to produce Arnold's Thyrsis, Milton's Lycidas, or Shelley's Adonais. There is no idea of the dear one lost, becoming a 'Genius of the shore'; nor is there a conception like that of Nature becoming more glorified and beautified because a 'Keats' is absorbed into her very form and substance. However, the unique elegiac pieces in the pastoral style, which fall within our survey, indicate a general practice of the time. It may further be observed that our writers do present an inkling of that beautiful notion of delicious death, which influenced Richard Crashaw, the dreamer and recluse; they do not write

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When we have filled the roundlets of our eyes
We'll issue't forth and vent such elegies
As that our tears shall seem the Irish seas,
We floating islands, living Hebrides.

(Cleveland's on Ed. Fing)

They show, as in the pastoral elegy (in dialogue) upon the
death of young Lord Hastings, (to take up a wellknown
example), a virgin (who was to have been married to the Lord,
deceased) in mourning, calling upon Sharon the ferryman to
pilot her in the company of the dead to the other shore of
life, so that she may live for ever with her Lord. A belief in
an 'eternal' ferryman, it may be noted, existed also in the
ancient oriental mind. There are popular *minnar* songs
still sung by the wandering bards in several parts of India,
in which prominently figures Sharon, the boatman.

Comments on the pastoral manner employed: A few words of comment on the pastoral
manner employed: guise of the songs seem necessary. We
discussed before how the idealism of the earlier lyrists
found expression through pastoralism, and we have now to
observe that the pastoral tide has been set back (for reasons
already discussed), and that the pastoral manner (apparent
more in the names of the characters than in anything
else) is still tried, but the true bucolic spirit is seldom
expressed. This process of the wearing out of the pastoral
becomes markedly evident in the still later poetical collec-
tions. We see a Lucinda leave her shepherd in order to
negotiate with another who has more wealth; we meet a Thyrsis
anxious to sport with wanton Amarillis or lovely nut-brown
Phillis; or behold an Amintor on the sea-shore, in a state of
confused hurry and alarm, expecting the arrival of Cloris
who is surprised by a storm on the sea, not far from land —
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not far form land, - a love-charged maniac, now crying
'Neptune will commit a rape on my Cloris', and in the next
moment "See, see, the winds grow drunk with joy
And throng so fast to see Loves Argo."

Now to dry facts of prosody. The verse-arrangements are
many and varied, but in the midst of the varieties certain
forms appear to have become fixed and standardised. The
writers of songs of this period, like their predecessors,
use sainains, quatrains, eight-line stanzas (in common measure,
in continuous couplets, in double quatrains, or as an alternately rhyming sixain with a concluding couplet). The
sixains generally end in a couplet; the quatrains are fre-
quently arranged as 8,6,8,6; and it is noticed that octo-
syllables, decasyllables, and heptasyllables, and split octo-
syllables are largely used. Instances of triplets, quartets,
and quintets are also found. Of a poem in quintets with the
rhyme-scheme aa bba an example is "O my Clarissa, thou cruell
faire" in 1652 edition of Select Mus. Ayres and Dialogues. In
the same volume occurs "If any live that fain would prove"
arranged in seven-line stanzas, each of 8,6,8,6,6,6, rhymed
aab ccb bb. Another song (in the same book) shows the
peculiar scheme of 7-line stanzas, each arranged as 8,4, 8,4,4,8, rhymed abba cca - the split octosyllables lines
fit out by single heavy words, produce a sharp tinkling with
rhyme-ending consonants that recur too soon; it produces,
too, the effect of what may called humorous bewailing of
love's disdain, suggesting a contrast with a similar but
far more piquant method of Thomas Lodge.
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Illustrations follow:

(i) from "If any live that fain would prove"

So many stars are not i'th skies,
Nor yet in burning Autumn flies,
Or Birds in Ayre doe hover;
The spring hath not so many Buds,
Nor drops are in the ocean floods
As griefs you may discover
In me poor constant lover.

(ii) from the song that suggests the method of Lodge:

Neither sighs nor tears, nor mourning
Protestations,
Impressions
Moves not her, nor quench my burning,
She so frigid,
And so ridged,
That my love procures but scorning.

This piece may be taken also as a quintet of octosyllables,
rhyming abaa, showing internal rhymes:

It is possible to single out an example of a
song in which quartets of eights occasionally present
sixes:

Tell me no more her breasts do grow
Like rising hills of snow,
For if 'twere so, how could they lye
So near the sun-shine of her eye?

Each stanza of this song opens with the words "Tell me no
more", and makes us recall Carew's "Ask me no more", or more
readily Henry King's "Tell me no more how fair she is" which,
being the most artistic expression in English poetry of
'settled, but not violent hopelessness', appears charmingly
translucent beside the song in question, which but illustrates
the extravagant fashion of fancy-mongering of the age.

Our attention may next be drawn to the conclu-
ding piece of the volume of Cheerful Ayres and Ballads 1669,
which presents some peculiarity. It is a narrative poem with
pastoral touches, in which a shepherd, disapponted in love,
shows scornful anger; it consists of two stanzas, each having
a sixain (of 6, 6, 7, 6, 6, 7, rhymed aab ccb) sandwiched between
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sandwiched awk between two quatrains - an octosyllabic quatrain precedes and a hendecasyllabic it follows:

Thus sung hee, but the nymph fled him,
Him and all his praise scorning
Wherefore as his anger led him
To dispraise his praises turning.
Stay cruel stay be cries,
And let thy ears and eyes,
Of thy faults the Records bee.
And those that prais'd thee late,
See how thy scorne thy hate.
In their due remorse of mee,
Harke the Birds cry like th'owl, th'art all their wonder,
The windeis would blow thee hence thy absence hastin,
Th'earth sayses thy frownes are but a darlisse thunder,
Flow'res smile, nor feare thy frosty boomes blasting.

Before concluding this section let me make a passing reference to two songs which make some approach to the In Memoriam measure; the clearest example as a predecessor, however, is Ben Jonson's elegy "Though beauty be the mark of praise":

(i) A song, called 'Love's Parting' (in 1669 edition of Select Musical Ayres and Dialogues), arranged in quintets of octosyllables, each rhymed abba a.

and (ii) A song by Thomas Stanley (in John Gamble's Ayres and Dialogues, 1656), arranged in heptasyllabic quatrain, rhymed abba:

Foolish Lover, go and seek
For the damask of the rose,
And the lilies white dispose
To adorn thy mistress' cheek.

(ii) Song-books after 1669: Decay of pastoralism - Fatalism in conventional love-poetry (in the pastoral guise) - 'The Bess of Bedlam', a dramatic poem lyric - travestying of love, evidence of the Restoration influence - persistence of the pastoral mode in elegy - a relapse into the Elizabethan mood - Notable forms:

The collectors of the present series, as has already been observed, appear to have drawn largely from plays, new as well as revived at the Restoration. This series
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This series opens with John Playford's 'Choice Ayres' which is followed by books, called 'The Theatrum of Music' and 'The Banquet of Music' - all abounding in songs, said to be sung at court and theatres.

Decay of Pastoralism: The books of Choice Ayres are fairly representative of the lyric-volumes of the period. The breezy idyls have become rare; the dewy freshness of the lyrics of the early song-books is not here to be felt and enjoyed; nor is the weird effect of the 'Fantastic' poetry anywhere to be perceived; the talent for either has evaporated. Yet it is observed that the bucolic manner of writing persists. Dryden has a song "While Alexis lay prest", which is an indecorous song, though finely worded. In his "Wherever I am and whatever I do", which is a lover's monologue in reference to his Phillis, no pastoral atmosphere is felt; the lover, unknown to himself, is before her door, but Phillis makes him 'each day a new martyrdom prove'. In "Calm was the evening, and clear was the sky" there is an exquisite delineation of the throbs and thrills overpowering a lover in his lady's presence; and in "Beneath the myrtleshade" Dryden shows his rare gift of phrasing and his keen sense of sound-values; 'the witchery of echoing sound' and a little indulgence in delicious wit produce this couplet with which the poem and concludes:

Whilst Love strew'd flowers beneath her feet.
Flowers, that so prest by her, became more sweet.

These examples, perhaps, are in accord with the current fashion of the age.

The second book of Choice Ayres, 1679, contains nearly 80 songs, mostly in the pastoral guise, dealing with the amours of Phillis, Jelia, Amoret, Clee, Geladen, Jordelia,
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Cordelia, Jloris, but the bucolic attribute, if any, resides in their names. Take these lines from a song which begins

"Adieu my Cordelia, my Dearest adieu;"

Subd'red by your charms, you inflame my desire
'Till a spark from your eyes, my heart set on fire.
Oh cruelty shown,
No offence, but Love, known;
Exil'd and outlaw'd, by a hard Heart of stone.

As against this decay of pastoralism there is noticeable a nascent interest in town-life which often is ridiculously displayed in a pastoral, robbing it of its essential quality.

A queer example of this kind is to be found in a song, *Rymp* composed by Thomas Farmer, in the third book of Choice Ayres, in which a disdained shepherd resolves to renounce scornful Clarinda and 'ransack the town' for a nymph who should be true to him.

Fatalism in love-poetry: Coming to the fourth book of Choice Ayres, 1683, (a collection of nearly 80 pieces) one faces a company of swains who are staunch fatalists, chosen by Fate to be lovers and to suffer love's pain. Love is not a thing of choice, but it is Fate that makes him love and makes her hate - such is the belief that guides them. This fatalistic notion concerning love can be paralleled from Andrew Marvell's 'The Definition of Love':

Therefore the Love which us doth bind,
But Fate so anxiously debar,  
Is the conjunction of the Mind,  
And opposition of the stars.

This fatalism in love suggests, too, a distinct resemblance with the idea of love as an irresistible power, of Love as a feudal Lord, or of the lover as one vanquished and the lady as the conqueror, - developed by the poets of the Provencal school. Further, it need be observed that the swains and the peasant girls express ideas and sentiments which betray
betray no Arcadian interest, and that the general impression is that we hear a Dr. Blow or a Henry Purcell recite passionate verses, composed of salient ideas and well-defined musical sentences. — sentences that sometimes appear as split up into short phrases, succeeding one another too rapidly and producing a somewhat scrappy effect.

It seems necessary to recall here that the first book of Choice Ayres was published in 1676, and that the Drolleries, as we have seen in the 'Review' chapters, are all (with the exception of 'Grammatical Drolerry') prior to this date. Some specimens of poems that compose a drolerry, i.e. bacchanals, bedlam-songs, burlesque songs of love, etc., have naturally entered into these volumes of ayres, and given them a somewhat hybrid character. We shall have to speak presently of bacchanals in connection with the third series of music-books, as well as of the other species in connection with the drolleries. Yet as regards the travestyng of love we have some materials to dwell upon. Before doing so, let me invite the reader's special attention to the splendid dramatic lyric (in the fourth book of Choice Ayres, 1683), called

I. It may be sufficient to consider the undermentioned passages as illustrations:

Addressed to Clarums by a shepherd:
If anchorite-like, full twenty years
On earth's cold bed I'd lain,
And wou'd the gods with fasts and pray'rs,
Celestial crowns to gain.
Yet after all, could you but love,
No more would I pursue
The endless search of joys above,
But find out Heav'n in you.

Strophon, finding his passion vain, makes his moan:
See how the blood springs from each vein,
The sad effects of your disdain;
Canst thou behold this purple flood,
And not shed tears when I shed blood? ...

11. A despairing lover's address to coy Aminta:
Let her scorn me, let her fly me,
Let her looks her love deny me;
Ne're shall my heart yield to despair
Or my tongue cease to tell my cares;
Much to love, much to pray,
Is to Heav'n the only way.
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called 'The Bess of Bedlam' by Henry Purcell, which has a rare emotional quality and at the end a philosophical burden, suggesting thereby a contrast with the Tom-a-bedlam, found in the Drollery literature, which often present a series of pompous nullities, or appear to have been used sometimes in the 17th century as a medium for the expression of bitter feelings existing among various political parties.

Travestying of love; Evidence of the Restoration influence:

In the previous series we noted a tendency to flout the idea of marriage as anything sacred. The present series seem to show a further development of that Bohemian idea. A woman is a 'lewd instrument', a married man is 'like a dog with a bottle tied to his tail'. Wyckerley writes:

A wife I do hate
For either she is false
Or she is jealous ....

This kind of lyric, marked by a reckless gaiety and a spirit of abandon, and composed by writers who centred round the French-loving court, was not long in finding imitators. The books of The Theater of Music (1685-87) present songs of this description, drawn from the plays called 'A Commonwealth of Women' (by Tom D'Urfey) and 'The Devil of A Wife' (by Thos. Jevon). A woman thinks 'liberty is the soul of living', loving is a crime, she is free to do what she can, she is free not to think of a man but make the best use of her prime. And young men may 'keep whores as perfumes they wear'. Here is a travesty of that idea of courtly love which consists in the incompatibility of love with marriage. Here is an utter absence of the morality of perfect love and match- hood. Here, too, we miss that sensuous ardour which is in 'The Rapture' of Thomas Carew, as well as that satirical
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Satirical tone in Andrew Marvell's denunciation of woman's trumpery and frivolity (as in Mourning, Daphnis and Chloe), and that analectic warmth of passion which inspires his lines 'To his Coy Mistress':

Now let us sport us while we may
And now like ardent birds of prey,
Rather at once our time devour,
Than languish in his slow-chapt pow'r.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Through the iron gates of life.
Thus, though we can not make our
Stand still, yet we will make him run.

Of a sensuous ardour approaching this appears to be a mono-
logue, - if any piece there be worth recalling in this
connection, - of a love-sick swain, - a picture of joy the
shepherd is dreaming of, while he would be with his Phillis
within a shady alcove:

Where whilst I enfold the soft Dear in my Arms,
I wallow in joy, 'till dissolv'd by the charms
Of her soft melting kisses, I grasp for fresh breath,
Each minute reviving to dye a new death.
Thus, in unparalleled Raptures of bliss,
We consumine the swift minutes of troublesome life,
'Till Nature retires, and puts out Love's fire.
And Age puts an end to our anxious strife.
(occurs in the 4th. bk. of Choice Ayres, 1683).

Persistence
of the pastoral
Mode in elegy:

Turning to the theme of death, we find
that common pastoral elegies are
written upon writers and song-composers,
representing the dead as pious and honest shepherds; some-
times pseudo-dramatic situations are admitted, which it seems
to me, give a rather comical note to the dirges. The elegiac
pieces, for example, upon the Earl of Rochester (in the third
book of Choice Ayres, 1681) shows a dying shepherd, preaching
a homily on the importance of a life of righteousness, - feebly
uttering such words as 'Cover your life with virtuous deeds,
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virtuous deeds, and you will have the sweetest slumbers in
the grave'. This semi-histrionic method is also shown in
a piece of verse-satire, cast in the form of a dialogue
between Cromwell and Sharon (in the second book of the
Theater of Music, 1686), the discussion of which may be
reserved until we reach the chapter which deals with the
character of verse-satire in the poetical collections of the
century.

A relapse into the Elizabethan mood: The second and fourth
books of the Banquet of Music, be it noted, are full of short
pieces, piquantly graceful, and as fresh and breezy as the
contents of the earlier madrigal-books. It would be rashness
to try to theorise upon the possibility of any influence,
literary or otherwise, which might lead to the publication of
such music-volumes at this time of the century. We have to
leave this to the personal choice of their editor and
collector, and not spin vague theories. One notices, however,
in so far as the contents of these books are concerned, a
relapse into what may be called careless, rapturous moods at
court and public theatres, where the songs are said to have
been sung to the accompaniment of bass-viol, harpsichord, or
organ, or theorbo-lute. Further, it may be said in their
favour that they serve as a sort of palliative for us before
we plunge into the motley collections of poems, witty,
facetious, sacred, and profane.

Notable forms: As regards matters of prosodic interest,
it may be observed that there was in this period an
extensive use of in common measure, and of continuous couplets
of octosyllables and decasyllables; couplets of fourteeners
are to be found among the decasyllabic; and there are but
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and there are but a few songs which show arrangements like octosyllabic quatrains and Alexandrine triplet:

Mrs. Aphra Behn’s song on her ‘City Heiress’, 1682,(printed in the fifth book of Choice Ayres) has a beautiful ring that seems to chime upon the softest part of human heart. Not until lyrics of this kind are read and appreciated can one imagine the wonderful possibilities of the Common Measure:

Ah Jenny gin your eyes do kill,  
You’ll let me tell my pain;  
God faith, I lov’d against my will,  
Yet was not break my chain.

Ise once was call’d a bony lad,  
’Till thack this fair face of yours  
Betray’d the freedom once I had  
And all my blither hours.

Etherege’s song (in the fourth book of the Theater of Music, 1687) beginning “Cease, anxious world, your fruitless pain” is also written in the common measure; it is an excellent piece of lyric in itself, but much of its beauty seems marred by the use of studied phrases. Etherege and Aphra Behn are writers of eminence, and it is no wonder to find delightful cadences in their songs. But notice the bewitching cadence and emotional appeal in such an anonymity as the following:

Ah ‘t nothing can express how sweet,  
’Twas with my lips with thine to meet!  
And none can tell the pain  
Which I poor lover must endure!  
Unless thou wilt compleat my cure,  
And give thyself again.

It is the expression of a longing for reunion with the beloved (in the third book of the Theater of Music, 1685); it has Donne’s strength and passion without his obscurity or bad taste; or notice in another the delightful blend of conceit and cadence:
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blend of conceit and cadence:

Tears lose their virtue, when address,
To thaw her frozen heart,
Tears dropp'd on Sylvia's Icy breast,
To crystal strait convert.

(occurs in the 5th bk. of Ch. Ayres, 1694)

As examples of the heroic distichs, fairly representative of the period, we may take the following extracts from poems of uncertain authorship:

In praise of the shepherd's life:

"Oft to the silent groves he does retreat,
Whose shades defend him from the scorching heat.
In these recesses unconcern'd he lyes,
Whilst through the boughs the whisp'ring zephyre flies,
And the woods choristers on ev'ry Tree
Lull him asleep, with their sweet harmony."

A beautiful depiction of the stillness of night, convulsed at times by Philemon pouring out his 'sad despair':

" 'Twas night, and all the village wrap'd in sleep,
When grief was hush'd, and sorrow could not weep;
Ev'n Proud Ambition too in quiet lay,
And peaceful Rest did all the world survey.
Only young Philemon, whose sad despair
Keep him awake, and torture'd him with care."

Here it may be noted that examples of enjambed couplets, known to produce 'linked sweetness, long drawn out', which occur in the poetry of the mid-seventeenth century, and which attracted Kest's nearly a century and a half later to indulge in a similar license, cannot be cited from the song-books of the period.

In the concluding portion of this section may be presented an extract (a stanza) from a poem (in the fourth bk. of Choice Ayres, 1693) which exhibits a songeries of fourteen couplet, deasyyllabic couplet, pentsyllabic couplet, and single deasyyllabic lines (unrhymed), having a rhyme-scheme (which seems to be a wild freak) represented as aa bb c d e ff e; it is not unlikely that an imitative piece upon Pindaric
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Finalistic ode is before us:

Fly echo's, fly, and in your gentle murm'ring whispers be;
Fly, and do not stay, but bid your Shakespeare farewell and be;

My languishing and deep complaints to my dear Phillis ear;
Tell her, nay tell her, 'tis for her I dye,
And ask her, when she'll leave off cruelty?
O powerful Love I come from above,
And in her chest Heart go take up thy seat:
For if Love once dwell in her breast,
Such pleasing relief
Will drown all my grief,
And make me a Lover that's blest.

The series of Catch-books: Their general character—their special attributes of 'jocosity' and 'conviviality'—a philosophic note, borrowed from Greece, suggesting a resemblance with the temper of the Persian poet Omar Khayyam:

The word 'Catch' ordinarily means a song,
'the parts of which are caught up by different voices', and the songs in the Catch-books are for 2, 3, and 4 voices. The Elizabethan dramas contain allusions to the prevalence of catch-singing.

General character: The contents of these volumes, in so far as the lyric pieces are concerned, present but the same motley character as those of the drolleries of the century. "The glories of our blood and state", "Man's life is but vain", "Gather ye rose-buds", "In the merry month of May", and "The thirsty earth drinks up the rain" are all muddled up together. A glance at the Review chapters in this connection will show that some of the songs, glees, and dialogues, light, gay, and pastoral in character, belong to the song-books proper, and that most others, particularly, the songs of the Naggling wife, wantonness in love, the bedlamite, the tobacco, the epicure, and the tippler, and the popular ballads upon Sir Eglandor, or Suckling's Expedition to Scotland, belong to the miscellanies of the century which will occupy our attention presently. Yet for the preponderance, however, of the
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Yet for the preponderance, however, of the bacchanalian chants and humorous glees, apparent in their pages, one is inclined to connect the catch-books with mere jocosity and drinking. Hilton's 'Catch That Catch Can' (1652) inaugurated the mode of composing catches, and for a hundred years and more imitative works in this form were issued from the press. These 'pot-house effusions' in the later collections (at least a great many of them) are remarkable for coarseness and indecorum, unrelieved by any artistic skill or 'musicianly feeling'.

A philosophic note: The bacchanals scattered up and down the musical volumes suggest but the pictures of taverns and liquor-soakers, resolved to cast away cares and worries of life. It is to be observed, however, that to the true bacchanalian ring is added a philosophic strain, borrowed from Greece, by writers like Cowley and Brome; and some of the chants which combine both the notes, produce in the reader a general cheery mood commingled with a hedonistic freedom of spirit, adumbrating, as they do, the thoughts and sentiments of the Persian poet Omar Khayyam: 'The thirsty earth drinks up the rain', and 'Underneath this myrtle-shade on flowery beds supinely laid' are superb examples of the kind. Lastly, it may be remarked that the bacchanals in the miscellanies, unlike those in the Catch-books, form a very common medium for the expression of the bitterness of feelings of the cavaliers towards the Puritans and the republicans, and there they appear steeped in vituperation, sometimes of the vitriolic character.
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E. Drolleries of the seventeenth century:

The beauty of Pagan sensuousness sullied by Bohemian sensuality - The Tavern-wits as writers of love-songs - conceit wedded to classical diction. - Dithyrambic songs and wedding-songs - The permanent comic characters in the ballads; the influence of the Jest-books; - The use of the Romantic ballads - The popular song; its historical value; its elevation - The Erotes - on matters of prosody;

The beauty of Pagan sensuousness sullied by Bohemian sensuality:

Things good and bad, serious as well as light, are set in the pell-mell fashion in the Drolleries. But these volumes are characterised by a preponderance of elements jocose, humorous and coarse. In the present discourse we ignore, in general, the non-drolly materials, as also the poetical pieces of genuine worth by the well-known writers and playwrights.

Some of the songs (from the plays of Dryden, Etherege, Wycherley, Sedley), showing the Restoration influence, are common to the Song-books of the second half of the century, the Wit-collections and the Drolleries. Much has already been said on them, on the waning of love and of the true bucolic spirit, in the foregoing sections of this chapter; the specimens quoted in the 'Review' illustrate also the decay of the beauty of Pagan sensuousness, which made its mark in such pieces as "Gather ye rose-buds while ye may", or "Oh, love me then, and now begin it". The comedy of romantic youth gives place to Bohemian sensuality. The poets seem to belong to a knot of jolly boon-companions, addicted to wine and revelry. They drink wine, they drink life too. Some of them, it seems, carry the tradition of Suckling and Lovelace; and the insipid works of a great many of them illustrate the result of a tendency to emphasise the unidealistic attitude in dealing with man's passion for woman. The vapourings of the profligates, the odes to spinsters, which fill a good deal
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good deal of space of the drolleries, form a fit memorial to the deplorable condition of morality into which London had sunk; the view of life presented by 'drollery literature' requires to be supplemented by, or rather it suggests its counterpart, namely the picture mirrored in the Amanda group of Bagford poems (circa 1668, collected from the originals in the British Museum by Ebsworth, 1880), which, however, excite the emotion of pity for the fallen women rather than any feeling of hatred towards them. The following passages may be cited as illustrations:

The lamentation of the forsaken maid:

My dearest baby, pr'y thee sleep,
It grieves me sore to see thee weep;
Would'st thou wert quiet, I should be glad;
Thy mourning makes me very sad;
Lye still, my boy,
Thy mother's joy;
Thy father caus'd my sad annoy;
Ay me! ay me! poor maid,
That by my folly, my folly am betray'd.

The Remonstrance against Amanda's evil life.

Surely thou art not made for such an one,
As now thou dost propose thyself to be,
Keeps thou thy beauty unto thee alone,
Rather then to be prodigially free,
And let it live alone, and die in thee;
Before thou dost abuse it in this fashion,
To prostitute it with such expovation.

It may incidentally be observed here that a like strain of pathos combined with considerable poetic grace is noticeable among the contents of the Crown Garland of Golden Roses (reviewed afore), notably some of Thomas Deloney's.

The Tavern-wits as writers of love-songs: A few words may be added, as regards the poems of love. The amorist's picture shown in them seems to be the result of a nice form of stage-management. The lovers express love without being in love; their part is over as soon as they are off
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off the stage; but they show a good deal of taste for order and elegance in their protestations of love; and sometimes they show a sort of unbending egotism in their contempt for uxoriousness. This contempt seems directed against insincere woman-worship of the Provençal school. The prototypes of this class of songs are perhaps Carew's "Know, Jelia (since thou art so proud!"

and George Wither's "Shall I, wasting in despair, Die because a woman is fair?" (From Fair Virtue). Afterwards, notably in the Review of the Two Amorous Queens excepted, two instances (I am not sure how many) were authenticated. The authors of such poems/wits not of the same order as that of the 'wits of the seventeenth century'. They centred round the fashionable taverns, the 'Bedlams of wits', or the 'Academies of Debauchery', where 'bottle-throwing' became an occasional pastime; but at times they could write beautiful poetry too. Let me present here a few lines from an obscure poem ('On a Bell-man' in Bristol Drollery) - a record of a lover's impression of a pageant of woman (lover in the sense of a worshipper of feminine beauty):

............... I'd been in fear
Doomesday was come, and they the angels were;
I know not whether they were flesh or no,
But sure, I am, they made a sauntly show.

Conceit wedded to classical diction: In the Holborn Drollery 1675 we find some highly decorative pieces (of unidentified authorship), illustrating a strange blend of conceit and classical grandeur of diction:

On the glow of a lady's lips and cheeks,
In all her Eastern pride Aurora sits
Triumphant on her cheeks and lips.

On Chloris's Beauty:
When straight my Chloris did her beams display,
Opening her casements to let out the Day,
And scatter odours whilst the flowers prepare,
With smiles to take their stock of fragrant air,
In softer mums crystal streams did glide,

I among others noticed in reviews occur Flatman's burlesque love-poems.
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In softer murmurs crystal streams did glide,
And pay'd a tribute to the Gardens pride.

On Flora's Face:

Then on her face I fixt my wandering eye,
That court where Beautiful Queen is resident;
There Roses white and red striving to outvie
Each others splendour, as if their intent
Was once again to make a civil war
Betwixt th' united York and Lancaster.

Dithyrambic songs and wedding-songs:

Dithyrambic songs and wedding-songs, amongst various
other types, form a good part of the 'droll show'. Wine is
highly valued because it supplies an incentive to coura-
geous action and affords a solace to the much maligned
and sorely persecuted cavaliers; and in their hands the baccha-
nal receives a political colouring (see also the section on
Catch-books in this chapter). The wedding-songs
are good narrative pieces, containing invariably a luscious
description of the physical beauty of the bride that prevents
the priest from doing his function properly and concluding
with ugly references to the nuptial apartment. They all
seem to carry the echoes of Snakling's wedding-ballad.

The permanent comic characters
in the ballads; The influence such as the Miller, the
tinker, the beggar, the pedlar,

of the Jest-books; etc., appear to have tickled the

fancy of many the balladists, and many popular songs were
written on these professional types, which thereby attained
an enduring character. Songs of this class show the
general influence of the jest-books, the authors whereof
having eschewed romantic and sacred ideas, turned to low
forms of wit and ribaldry.
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The use of the Romantic ballads. The romantic ballads, such as 'the ballad of St. George and the Dragon', or 'the ballad of Sir Eglamour, the valiant knight', it should be added, provided splendid materials for political parodies; and the ballad-satirists were not slow to make a very good use of them, (see next chapter on 'The character of Verse-satire in the Miscellanies').

The Popular song: The political broadside ballads, Its historical value: drinking-songs, humorous songs, Its elevation: tom-a-bedlam, etc., which satirise the Puritans and the Commonwealth men, are of an abiding interest to the student of the social and political history of the period; these form the subject of the next chapter, where an endeavour is made to bring out their satirical elements. These ballads or broadside ballads may be rude in some ways, but as artless effusions of past generations, as transcripts of the broad humour and pathos which belonged to those times, they are excellent popular illustrations of an important epoch of English history. Though 'full of rude cuts', they were 'ripen for history'; though 'nourished in rabble-rhyme', they can make 'old English homesteads rise' round the reader. Not any very profound thought is to be found in the ballads, but they bear the unmistakable evidence of the mental awakening that was in the people. Indeed, ever since the Tudor times the political and social situations of the country used to be reviewed in 'penny fly sheets'. Mock Testaments, mock petitions, mock remonstrances, character-sketches (specially those of J. Wilson and J. Cleveland), etc., were issued continuously from the press. All kinds of songs
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songs with catch melodies were resorted to by the street-balladists. It is not difficult to see why the writers took to the street-song as their medium; it gave them the readiest weapon for satire; it allowed them the freest scope for the expression of their animal spirits. Specially noteworthy is the change that was introduced into the character of the popular song by the cavalier writers.

Sometimes a strange dramatic effect, or a burlesque effect was produced in the broadside; as notable examples may be cited 'A Coffin for King Charles', 'A Crown for Cromwell', 'A Pit for the people', 1649 (printed in Wilkins's Political Ballads, vol. i); Pym's Junto (in Rump); or the song beginning "Oliver, Oliver, take up thy crown" (in Rump, also in Merry Drollery). A distinct rise of the popular song in literary dignity is noticed in poems dealing with such serious subjects as the Power of the Sword, or the Power of Money. Thus, in the following lines is illustrated the combined effect of a vigorous expressiveness, a feeling earnestness and a note of universality:

'Tis not silver nor gold for it self, That makes men adore it, but 'tis for its power: 

This made our black Synod to sit still so long, To make themselves rich, by making us poor; 

This made our bold Army so daring and strong, And made them turn them, like Geese out of door; 

'Tis money makes Lawyers give judgment, or plead On this side, or that side, on both or neither; 

Or take these lines from a loyal song by L'Estrange, repeated in Westminster Drollery, Rump, Wit and Drollery, in which is insculpated the philosophy of 'soil-force':

That which the world miscalls a jail, A private closet is to me, 

Whilst a good conscience is my bail, 

And innocence my liberty:
And innocence my liberty;
Looks, Sars, and Solitude together met,
Makes me no Prisoner, but an anchooret.

Again, mark the happy blend of language and thought in the balladist's reflection on 'The Times' (printed in Runc, 1662):

To speak in wet-shod eyes, and drowned looks,
Sad broken accents, and a vein that brooks
No spirit, life, or vigour, were to own
The crush and triumph of affliction;

No 'tis the glory of the soul to rise
By falls, and at rebound to pierce the skies.

In what black lines shall our sad story be
Delivered over to posterity?
With what a dash and scar shall be read?
Who of all centuries the first age are
That sunk the world for want of due repair?

The exotics: In order to do justice to the editors and collectors of the drolleries it may only be proper to direct our attention awhile to such exotics as 'The Perspective of Mortality' in Folly In Print, or 'The Dissolution of the Great Frost' in Oxford Drollery, where the reflective mood of the poet reaches a very high level indeed. The lines quoted below are from the latter piece; there is no 'dash of vulgarity' in them, which generally marks the Drollery literature; it is the high grace of poetry that meets us:

How could I wish the Frost's return again?
That punishment was precious, when rain
Fell down into a solid pearl, when we
Were made the richer by our misery,
Each drop of silent dew was cloathed with Fleece
Of softer silver, wealth unknown to Greece.

Had Hellespont been such a solid plain,
It had not blushed so with the guilty stain
Of drown'd Leander.

This passage, it will be noticed, contains overlapped couplets, rare instances of the kind we could discover within the province of our study.
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On matters of prosody: There is not much to add on matters of prosody in this section. All through the century, as we have seen, much poetry was written in three or four forms, such as Octosyllabic couplet, Decasyllabic couplet, Catosyllabic quastrain and the Common Measure. The reflective poems as well as the decorative pieces, celebrating love, were rendered in one or the other of those forms. As regards the ballads (in the wider sense of broadsides) it may be said that most of them use effective refrains; further, that the methods of their construction show that no combination of line-length, foot-arrangements, or rhyme-order, could be forbidden to the writer of English verse; in this respect, the balladists of the period seem to anticipate, though unconsciously and in a rude manner, Burns, Southey and Coleridge who were destined to wring the mystic charm out of the romance of ballads. Special mention may, however, be made of

(i) two hunting-songs - one in Wit and Drollery, which shows the arrangement of fourteener couplets; and the other in Oxford Drollery, which presents 7-line stanzas, each having the rhyme-scheme as bb cdd.

(ii) 'The Batchelor's Song Retorted' in Wit and Drollery, which consists of 32 lines arranged in couplets decasyllabic, octosyllabic, tetrasyllabic, or pentasyllabic, the shorter couplets being occasionally interposed between two longer ones which rhyme together. (example quoted in the 'Review').

(iii) The anti-puritan song, entitled 'Rotundos Rot' (repeated in several collections), which presents the peculiar rhyme-scheme in the stanza, viz aab ccd, with the refrain ffe:

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(iv) 'Loyalty in the Cavaliers' (in Westminster Drollery) which shows the jocular treatment of a rather serious theme by means of an ingenious trick of form, suggesting, in part, a resemblance with the method of Thomas Lodge: Some lines follow:

He that is a clear
Cavalier
Will not repine,
Although his future grow
So very low
That he can not get wine
Fortune is a lass,
She will embrace,
And strait destroy;
Free-born Loyalty
Will ever be,
..... etc.

This is an altered version of S. Butler's ballad published in his posthumous Works 1730, where unusually long rhymed lines occur, (printed as No. 21 in F. B. Fawcett's edition of Broadside Ballads, from Jersey Collection, known as the Osterley Park Ballads. MCMXXX);

General observations:

Verse-form and the poetic mood: It appears that the study of the changes in literary tastes and fashions brings out two or three facts of special importance. There is no doubt that 'the accident of birth determines the incidents of life' A poet is born under certain conditions, and, although, by dint of extraordinary genius, he may explore out new avenues of life and thought, he can, with no possibility, escape the general influence of the 'modes' that have already attained a more or less enduring character for themselves. The forms of verse are after all static things; but the thoughts and feelings of the poet and various combinations of them through the actions of fancy, wit, or imagination, are absolutely dynamic. It is
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General observations: Verse-form & the poetic mood.

It is difficult to determine how far a particular verse-form can influence the contents of the mind and the heart. No doubt, sometimes it is seen, as in the Italian sonnet, that the peculiar metrical form, which provides for a protasis and an apodosis, commands the march of thoughts; also in other forms of verse it can be found that the verse-structure compels the adjustment of thoughts; but at other times, no thread of connection between form and poetry can be traced; just as no relation can with definiteness be established between music and poetry, although the tune, we know, may suggest the sense of rhythm well enough. The facts in point may further be stated as follows:

The simple ballad measure, which can be used to narrate a sequence of events, can also be made to yield a mosaic, a parquetry of poetry. Who can say with infallible accuracy that so much of the lyrical beauty of the piece, to note among many others, is due to form and so much to thought and feeling?

Young Thyrsis laid in Phillis lap,
And gazing on her eye;
Thought life too mean for such good hap,
And fain, fain, fain he would die.

(in the Mysteries of Love and Eloquence)

The octosyllabic verse, the vehicle of Hudibras, may well be adapted to a reflective theme (as in Gray's Hymn to Adversity, where octosyllabic verses are used with the Alexandrine at the ends); or to the poetical effusions of a lover, soliciting a kiss, or dreaming of having had an evening walk with his lady, or heard her heavenly music:

(1) Phillis, fair rest, why so coy
So dainty-nice? when but to enjoy
One favour such a task doth prove,
Herculean labour; tell me love;

.......... your glove all day
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General observations: verse-form and the poetic mood:

..... your glove all day
May freelier touch; your scissors may,
Silk, needle, lawn, may, meaner thread;
Then is my hand more vile indeed
Than these? .....

'.Las, can you shie and from when I
Eye stary'd do beg the charity
Th' Alms of one kiss? 'Twas never yet
Held sin for starvelings to crave meat;
That's free; would you not life bestow
Where your self were the poorer grow?

(11) Fills and I in evening fair
Stole forth to take the garden-air

... Fair Goddess io, which seem'd t'inspire
Those little creatures with their skill;
Who now chant Anthems t'her praise still;

... God (writ with joy ofh'creation)
T' affairs divine held strait vacation,
Breaking Heavens Parliament asunder,
To see, to hear this Mortal wonder.

(from Wit A Sporting in a pleasant Grove of
New Fancies).

Again, the decasyllabic verse, the vehicle ım of Dryden's
satirical masterpieces, may be adapted to poems dealing
with the reflective mood (not to speak of other moods),
induced by the wonders of Nature. To illustrate this, I turn
back to a poem by George Morley, Bishop of Worcester, which
appears in Musæum Deliciæ (and also in Parnassus Bisæp);

... But 'twas nights darling, and the world's chief jewell
The nightingale, that was so sweetly cruel;

... But while she chaunted thus, the cock for spight,
Doves hoarser herald, chid away the night;
Thus robb'd of sleep, my eye-lids nightly guest,
Methought I lay content, though not at rest.

Passing on to the 18th century, we find Cowper using the
decasyllabic verse with a cesura at the end of the fourth
syllable, in the manner of the old French Decasyllabic verse,
(e.g. "Toll for the brave, the brave that are no more").
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General observations: Verse-form and the poetic mood:

A similar practice is noticeable also in the 18th century pastorals. The form is continued into the 19th century but adapted to themes, not necessarily satirical; as for example, Wordsworth's 'Happy Warrior', or Keats's 'Lamia'.

Thus, it will not be untrue to say that the choice of form more frequently is determined by accident. The import of the poet's mood is perhaps what counts most.

The mere syllable-counting, or the rhyme-tallying could not produce such miracles of verse as the following:

Under yonder beech-tree single on the green-sward,
Couched with her arms behind her golden head.
Knees and tresses folded to slip and ripple idly,
Lies my young love sleeping in the shade.

Hither she comes; she comes to me; she lingers,
Something friends have told her fills her heart to brimming,
Nets her in her blushes, and wounds her, and tames.
Arms up, she dropped; our souls were in our names.

(From George Meredith's 'Love in the Valley')

This skipping over centuries for an illustration will, it is hoped, be forgiven. The present discourse may well be brought to a close by adducing such well-known facts of the history of poesy as the adaptability of the Blank Verse to both dramatic and non-dramatic poetry and of the 'Verse Libre' to any kind of poetic mood:
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The Character of Verse-satire in the Miscellanies:

- Nature of satire - Satire on woman - Epigrams
- Parodies - Litany-prayers - Ton-a-bedlam
- Nonsense-songs - Humorous ballads - Bacchanals
- Political-satirical ballads - Final remarks
- The interest in the theme of comedy as linked
  with satire:

It is not our purpose here to present a history of satire. Yet in several connections it has become necessary to trace and character backwards in order to determine the position/mixture of the materials which occupy our attention in the present discourse. For the sake of completeness in dealing in dealing with this chapter as indicated by its title, poems including satires on woman and several other pseudo-satirical tracts are drawn upon. For the sake of completeness, too, a discussion at the outset of what satire is, must needs be introduced.

Nature of satire: It is universally agreed that the word 'satire' is derived from the Roman adjective word 'Satur' or 'Satura', which originally signified a vessel full of the first fruits, and later came to mean any mixture, may be, a mingle-mangle of casuistry. This view has the support of the great Isaac Casaubon of Geneva, who "who," as Hamnay writes, "finds the germ of this famous sort of composition in certain old Italian practices, of which our Horace has given us a sketch;-- the railleries of the jolly fellows at the grand old agricultural festivals of remote times." Again he writes, "It (satire) has Roman blood in its veins; and we have a right to expect pluck from it." Barclay, we know, had used the word 'satire' as an equivalent for also 'the reprehension of foolishness', and we know there was developed a school of satire called 'the Fool Satire', etc.
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'the Fool Satire', traceable from Wierker to Skelton.
It is to be observed also that the reference of the word 'satire' to the mythological 'Satyr' often led to the satire being set in a semi-dramatic form of a pastoral or romantic character, as well as to its absorbing the qualities of ruggedness, ugliness, coarseness and obscenity, - which, be it noted, characterise the satirical writings of the period under survey, in a remarkable manner.

Apart from the controversy concerning the etymological history of the word 'satire', there remains the fact that writers in different ages had taken up the pen in hand, inspired by the satirical spirit which implies nothing, if not the spirit of censure. Now, on analysis, this spirit of censure, when at work, is found to include a sense of superiority and a sense of the ludicrous. From this it is almost evident that satire is possible only in a self-conscious, self-critical age. The sense of superiority may find expression in wrathful indignation and direct hortatory sermon with the avowed purpose of reform; and the sense of the ludicrous in light raillery and playful wit. Not infrequently does it happen that the spirit of censure roused by a sense of injury attacks an individual (or a class) and gives rise to what is called personal satire, which in its worst form, is the squib, lampoon, or pasquinade.

It is clear, therefore, that satire presupposes two factors, viz the offender and the offended. How then to lash the offence of those, not reachable by the ordinary operation of the law? It is the satirist who steps in to amend the defects of law. An expression of the outraged moral sense is bound to be made against the offenders against social canons so long as men have not lost a perception of the evil of infringing them. And indeed,
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And indeed, since its inception in the Socratic era of the 12th century, satire has always (with the exception of short intervals during which it remained suppressed by administrative legislation) been in existence in some form or other. Vast is the scope of satire, and many and varied are its manifestations. "The modes of satire," as Cecil Headlam has said, "are as various as the motives of the satirists." Thus, we may discover writers on the varying scales of satire. It will be our interest to pursue the inquiry of what satirical elements exist and in what forms they exist in the poetry of the selected period of our study.

It appears that the satirical spirit in this period has found expression in open objections, or in ludicrous exaggerations, and is detectable in various forms, viz. epigrams, epitaphs, parodies, litanies, bacchanals, bedlam-songs, semidramatic dialogues between men of the world and allegorical characters, general monologues, narrative pieces, etc.

Before we come to deal with those satirical tracts which allude to facts of history, (and a large portion is political in character) we should do well to consider the poems, conveying tirades against woman and other pieces of diverse kinds. In the song-books and in the earlier miscellanies, as we shall see, satire turns on woman, her vanity, her inconstancy; and may occasionally on court life. It is in the later miscellanies, specially those which contain the Civil War and the Commonwealth tracts, that we find politics pickled in poetry with wit and sarcasm or invective, religious brawls set to songs, penalty administered in pasquinades and ballads.
Satire on woman. It is interesting to recall here that Juvenal's sixth satire is a series of strictures on woman, and that Juvenal lived in an unnatural period of 'gigantic opulence and titanic sin' when could be heard all around 'sounds of revelry which were allied with unutterable shame'. Thomas Wright is of opinion that this class of satire originates from the corrupt state of society, but which age is without its satires on woman? It may truly be said that ever since the beginning of the 12th century attacks on woman have been made. 'The Owl and the Nightingale', a dialogue between the owl i.e. the Church or the enemy of woman and the Nightingale i.e. the defender of woman, is a well-known tract of the 12th century. In the Goliardic poetry we meet with many examples of bitter attacks upon women. 'The Pain and Sorrow of Evil Marriage' (Percy Soc. Pub. Ed. by Collier, vol. i.), a translation of a Goliardic poem (published early in the 16th century), is but a diatribe against women, possessing at the same time a tone of moral seriousness. It is not unlikely that the story of Adam's fall through Eve had stirred up the satirical spirit among the Goliards. The frequent issues of Church caveats against the snares of women might have had something to also do with this. Perhaps the same spirit prompted the Trouvères to parody the love-poems of the German Minnesängers. Jean De Meung's clever hits against women in the Roman de la Rose may also be regarded as having influenced the later satirists. The literature of the Middle ages, influenced as it was by the ascetic ideal, presents innumerable caveats against marriage and tales of domestic dispence. But for a piece of satire rendered in a true vein of humour one is irresistibly drawn towards 1. Satires of Juvenal & Persius with Eng. tr. by G. G. Ramsay, 1916.
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drawn to the inimitable picture of Chaucer's wife of Bath; the satirist deals out his masterstroke as he makes her say in reference to King Solomon (in Wyf of Bathes Prologue):

God wot, this nobill king, as to my wit,
The firste night had many a mery fit
With eche of hem, so well was him on lyve.
I blessid be God that I have weddid fyve!
Welcome the sixte when that ever he schal:
For sothe I nyl not kepe me chast in al.

But this is a rare instance of its kind; the attacks on women subsequently issued from the press are dreadfully sour. One of the earliest abusive satires on woman appeared in an anonymous tract 'Ragman Roll' (see Popular Poetry.ed.Haslitt.vol.1.68f.). In the 16th century attacks were frequently made on women. In the carols also are to be found satiric abuses in reference to women. The writers of the 15th century had portrayed women in grotesque colour and had always shown them in ale-houses as 'busy conspirators' against men. This was followed in practice by the writers of the 16th century also. Partly amusing, partly serious is the Boke of Mayd Emlyn (anon.1.1520, Early Pop. Poetry.vol.4.P.31f. in which the vices of the middleclass wife are exposed. Poems of this kind were then greatly influenced by such French tracts as Les Souhaits des hommes, et les souhaiz et beautes des dames, and Les quinze joyes de mariage, which attacked the problems of married life. Their influence is seen in The Scholehouse of Women (c.1540, Early Pop. Poetry.vol.4. 96f.), which contains the grossest accusations against females, their sharp tongue, their guile, etc. Another interesting piece (ibid. vol.4.147f) is The Proud Wives of Pater Noeter, consisting of 72 eight-line stanzas, cast in the general form of a narrative interspersed with dialogue; on a festival day all women are at church, amongst whom is one who 'intermingles each phrase
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who "intermingles each phrase of the Pater noster with secret prayers to gain ascendancy over her husband and to rival her neighbours' finery". As Harold Routh says, "This idea of giving piquancy to worldly sentiments by associating them with divine service came from France."

Among the anonymous poems in Tottel's Miscellany we find an example in which woman as a class is denounced.

Women, good or bad, are to be shunned:

For one good wife Ulisses slew
A worthy knight of gentle blood;
For one yll wife Grease overthrow
The towns of Troy, Sith bad and good
Bring mischiefe: Lord, let be thy will,
To keeps me from either yll.

This is an attack in the abstract; there is nothing indecent in it; there is no allusion to tavern; it is rather a kind of litany-prayer. Caveats to wooers occur in the Handful of Pleasant Delights, which is a collection of broadside ballads. Two examples from the 'Handful' may be cited, which but show a general preaching tone. They are 'Warning for wooers' and 'A Proper New Song'; the latter song is by Thos. Richardson, a student in Cambridge, who resorts to the commonplace simile of the snake lurking under the fairest flowers. Among the didactic poems in the Corgious Gallery of Gallant Inventions one can find covert satires against woman. Roydan, for example, has 'A Caveat to Young men Against the Snares of Cupid'. In Davison's Poetical Rhapsody there is 'An Invective against Love', which is also a covert satire against woman, and is austerely sermonic in tone. Perhaps due to the influence of Sidney and Spenser who wrote in the idealistic vein, no personalities are mentioned. Thus, in the Elizabethan miscellanies satires against woman do not appear to have assumed the character of ugly strictures or savage invectives.
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savage invectives.

It is possible to single out instances of satire on woman from the song-books issued during the early 17th century. Philip Rosseter's Set of 1601, contains songs by Thomas Campian, in which he attacks trumpery and frivolity in women. Thomas Campian, who writes verses serious as well as light, and who is at once a wit and a cynic, seems unsparing in his attacks on woman and ever mindful of the 'spoiling virtue' of the ancient Eve. He attacks the insincerity of woman and the frivilities of her fashion in "Every Dame affects Good Fame, what'er her doings be" (in his fourth book, undated), and expresses his wonder why nature framed Deceit and Beauty, traitors both to love, in "If Love love truth, then women do not love" (fourth book), concluding it with an ugly statement that a woman is like a fox, gifted with a nature to beguile.

1. One of the earliest satires on the vanity of woman, it may here be noted, is found in T. Wright's Political Songs of England, P. 153 (probable date about the end of the 16th century), which is a severe arraignment of the love of finery in woman and is marked by a general religious tone (See TenBrink, Early Eng. Lit. P. 317).

We may recall here the lines of Robert Crowley (Archdeacon of Hereford in 1559, whose epigrams were edited by J. M. Cowper in 1872, for Early English Text Society), which convey a severe rebuke of the foolish fashions of women:

If they're hayre wyl not take colour,

Then must they by newe,

And laye it &te in tussockis.

This thyng is to true,

At eah syde a tussock,

As bygge as a ball,

A very fayre syght.

For a fornicator bestial.

Also in Time's Whistle, compiled by R. C. 1614-16/ (edited for the Early English Text Society by J. M. Cowper, 1871) is to be found an attack upon the paints and powder used by woman and her curled hair.
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with a nature to beguile. But he shows some ingenuity in two songs where it is the self-revelation of the woman that exposes her failings, while the satirist hides himself behind a veil. Thomas Campian's Second Book (undated) has "So many loves have I neglected", which is sung by a woman; in drawing a contrast between the state of man and that of woman in the matter of love she makes confessions of her own weakness. His fourth book closes with a satire on woman's incontinence; here, too, the woman reveals herself; she begins "Pain would I wed". This calls to mind the ballads (in the Pepys collection) of "No body loves me", or 'A maid's lamentation for a bedfellow', or 'This Maid would give ten shillings for a kiss' (the last-named, probable date 1615, is printed by Hyder Rollins in his 1922 edition of 'A Pepysian Garland'). Campian's severe method of attacking women suggests a comparison with that of Ben Jonson, shown in his epigram No. 37, called 'A Satyr Shrub' which is a caustic aspersion upon false women, distinctly juvenile in tone and vigour. (Ben Jonson's epigrams, published 1616). Almost about the same time (in 1619) Henry Hutton in his 'Foliel's Anatomy' satirised woman as 'a creature most insatiate'.

In the song-books and miscellanies of the second half of the 17th century satire on woman is to be found in the verse-feuds over the question of marriage, in all of which recurs, though intermixed with coarseness, the old idea that man's fall begins with his surrender to woman's enticements. Also is noticeable in several of them

1. Similar satiric pieces are Dr. Smith's Ballet and the Ballad upon 'The Naked Bedlam and spotted beasts' ('in Musarum Deliciae') and Will Bagnall's Ballet ('in Mus. Delic. & in Wit Restored'); in all of them the writers seem moved to scorn by 'pyed devils and black & white together'. Corbet's poem on Ladies Attire (in Parn. Bio, & in Wits Recr) has all through a vein of banter that serves the satirist's purpose much more effectively than 'mere dash and splash'-old in now done.
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in several of them the insistent idea of a free, unrestrained life which came into vogue at the Restoration. A married man is 'like a dog with a bottle ty'd to his tail'
or "He that is resolv'd to wed,
And be by th' nose by women led,
Let him consider't well e're he be sped"

(5th bk. of Choice Ayres).

A similar instance may be cited from Wit and Drollery, in which a married man 'tied in nuptial noose' is likened to 'a cat with tail fast held by a Peg', 'a Hog that grumbles when he's ty'd by the Legs', 'a ship run aground', etc. Such notions concerning married men can be traced among the old English ballads gleaned chiefly from manuscripts dated 1553-1625, Hyde Rollins prints (in his 'Old English Ballads', 1920, PP. 196-7) a poem, belonging to the time of James I, (Harr MS 3910, fols. 41v-42), under the title of 'Who would not be a cuckold', in which we read such verses as follow:

The good-wife, like a peacock,
She gets in braze attyre;
The good-man, like a Peacock,
Sits smoking o'er the fyre:
He never dares reproove her,
But lets her have her will;
Nor cares how many lone her,
So she the purse do fille.

The black-letter Broadside ballads of the years 1595-1639, and the ballad-entries (1557-1709) in the Registers of the Company of Stationers of London, show the popularity of such themes as 'The Imperious Husband and the scolding wife', 'the Cuckold', or 'the Jealous Husband', set to favourite tunes. The Roxburgh collection of ballads has 'The Cruell Shrow' or 'The Patient man's woe' (1.23; Ed. Soc. vol. i. 94) written by Arthur Halliarg, between 1607 and 1641. The subject of the scolding wife appears to have been a great favourite. Dekker, we know, attracted the public by making
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making a special mention of it: the humours of the Patient Man and the impatient Wife on the title-page of one of his comedies. In the Oxford Drollery and Grammatical Drollery of William Hickes, and in Westminster Drollery, occur such joking songs (mostly unquotable), which in a way exemplify the indirect method of the expression of the satirical spirit, practically merging into grotesque caricature.

As regards songs written in ridicule of the inconstancy and incontinence of woman one noticeable feature (which perhaps is due to the influence of Donne’s example) is that the writers ask us to believe in absurd things sooner than truth in woman. “Go catch a star that’s falling from the sky” in Wit’s Recreations seems to be in direct imitation of Donne’s “Go and catch a falling star.” In the same volume is to be found

Find me an end out in a ring
Turn a stream backwards to its spring,
Make heaven stand still, make mountains fly
And teach a woman constancy, I.

Or take these lines of Henry Harrington (from Lawes’s Ayres and Dialogues, 1653):

Trust the form of airy things,
Or a siren when she sings;
Trust the sly Hyena’s voice,
Or of all distrust make choice;
And believe these sooner then
Truth in women, faith in men.

Passages of this kind show wit and ingenuity but very little of humour, and absolutely nothing of the grandeur of imagination. This fondness for witticism, somewhat akin to the

1. This type of ‘pretentious and artificial’ satire is to be found also among the song-collections of the ‘Transition English period’. Prof. Padelford thinks such ‘poems are scarcely more than translations of the many French poems of the same kind.’ (see Camb. History of Eng. Lit., vol. 2, Chap. xvi. 386).
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akin to the 'painted affectation' of Euphuism, indicates, however, an 'aim at precision and emphasis'.

It may be observed that such notions about the 

imperious, flaunting character of woman are at the basis of the Theophrastians' conception of female character, divinable through the 'polite humour' of the essayists of the 18th century.

Now, this entire body of abusive verse on woman appears to be the result of perverted mentality. At least, such is the view to which I incline. Strictures on woman's trumpery and love of finery are permissible, especially when fashions are wandering beyond bounds. The present time, perhaps, more than the preceding centuries, calls for such licences being claimed by the moral or the social reformer, or for the interminables socialistic State's intervention to demolish the factories where things of unnecessary luxury are manufactured. Fortunately, however, the advanced ideas of civilised living preclude the necessity of writing satires on the vanity of woman. Abuse and ridicule, we know, are the two chief elements of satire; but in all these satirical writings against women (especially those falling within our survey) we discover abuse and inventive absolute, seldom relieved by any saving grain of humour, although no personalities are alluded to, as in the politico-satirical ballads of the period.

Then, as to woman's inconstancy and incontinence, bitter and caustic are the remarks made, to which the cool and the collected cannot lend their support. They form but a basis for a just crusade against the satirists, who, jaundice-eyed, throw up fire and mud against the 'tribe' whence come mothers and sisters of the human world. If the
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If the society is corrupt,moral ship-wreck has befallen men and women alike. There might be a scope for scurrilous attacks upon women in the Gynocratic régime; but that is yet to come.

Epigrams. It is to be observed that the Greeks made no distinction between an epigram and an epitaph. They recorded any startling event in a few pithy, terse lines. Indeed, they recorded any feeling or thought in an epigram. As Dodd writes, "So ancient is the epigram, that its earliest use must be sought in the uncertain traditions of an age, the literature of which has descended but in fragments, so varied has been its form, that at one time largely employed for monumental inscriptions to honour the dead, at another it has been commonly used for satire to vilify the dead." (The Epigrammatists, 1876). The form of the epigram, as we shall presently see, is directly associated with satire, and was used, we know, by the Anglo-Latin satirists of the 11th and 12th centuries. The epigrams of Martial were translated into English in Elizabethan England and made very popular through John Heywood's efforts. Wyatt's contribution to the epigram is also a factor not to be forgotten. The 'notorious' epigrams of Sir John Davies (which were frequently published in company with Marlowe's translations of Ovid's Epistles) were probably written about 1594-96. Towards the closing decades of the 16th century, we should bear in mind, there came the vast flood of madrigals which by their very shortness of form and having a winking couplet at the close, readily imbibed the quality of the epigram.

The year 1600 saw the publication of Samuel
Samuel Rowland's 'The Letting of Honours Blood in the Head-vaine' which opens with 37 epigrams, some of which are true satires; his 'Honours of a Looking Glass', 1602, contains epigrams that lash the follies of the time. In the same year was published Richard Middleton's 'Epigrams and Satyres', and two years later in 1610 appeared 'The Source of Folly' by John Davies of Hereford, containing nearly 300 epigrams attacking gallants, lust, superstition, usury, bad poetry, benefices, etc. Between 1606 and 1612 appeared four volumes of John Owen's epigrams, (most of which consisting of a single distich in Latin - 'all point with no room for poetry').

Henry Parrot published his book of epigrams in 1606, which consisted of 100 epigrams; it appeared as 'The Mouse Trap' (a copy in the British Museum); two years later in 1608 he published two more books of epigrams - one consisting of 160 epigrams, the other, called 'The More The Merrier', consisting of 'three-score and odd baseless epigrams'; in 1613 Parrot brought out a collection of epigrams in two parts, abounding in coarse conceits.

Thomas Freeman* (fl. 1614) published in 1614 a collection in two parts, called 'Rybe and a Great Cast' (1st part) and 'Ryme and a Great Cast' (2nd part), containing epigrams on Shakespeare, Daniel, Donne, Chapman, Thomas Heywood, and Owen, the epigrammatist; also an epitaph on Nash.

Ben Jonson's epigrams were first published in 1616, and later in 1646 in his 'Underwoods' appeared many specimens of epigrams which, like the Greek, were not always satirical. John Harrington's epigrams were published in 1616, and then in 1625 were issued in four books. In 1613 Hutton's Follie's Anatomie or Satyres and Satyrical epigrams appeared in print.

1 See vols. 2 & 3, Censura Literaria, for Parrot, Harrington, Hutton;
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The epigrams of John Donne originally appeared in the 1633 edition of his poems; they made no rich addition to Donne's works, as Alexander Grosart has said, "One would very willingly have gone without them." In 1639 Thomas Browne published two books of epigrams and epitaphs. Then may be mentioned The Book of Epigrams, 1651, by John Taylor, the 'Water-poet.' In the same year Sheppard published his epigrams (theological, philosophical, and romantic).

Indeed, at the beginning of the 17th century, epigrams and satires used to be published together, and it is difficult to distinguish between the two, the essential elements of either being similar and often adapted to the self-same purpose of abusing or laughing at the foibles of society.

Among the miscellanies Wit's Recreations, 1640, may be fairly be considered as a representative volume of epigrams. It contains some 1000 (one thousand) pieces introduced under the head of epigram. But the collector of the volume seems to have an extensive idea of what an epigram is; he includes elegies, satires, love-ditties, and didactic pieces in his collection. Perhaps he is a follower of Scaliger in this respect, who derives its name from mel or honey, associating it with eucarion; from fel or gall, attributing sanctity to it; from sal or salt, identifying it with keenness of wit; and so on. We shall, however, confine ourselves to those pieces alone which show the behaviour of the satirical spirit. The most noteworthy fact is that the pieces are all short, consisting generally of 4 lines or 6 lines, arranged in clenched couplets of hexasyllables, in which are chronicled the various turns of events as they passed; and in this sense, they may be regarded as a sort of counterpart to the ballads or
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Ballads or verse-news of those days, which performed the same function as the dailies or magazines do in the present-day world. Indeed, the ballad-entries in Stationers' Register, or the ballads in the Pepysian collection show that the events of every description, however trivial in character, used to be recorded in the form of a broadside and get circulated. Thus, the death of a horse, of a cobbler, of great persons like Sidney, Spenser, Shakespeare and others, the extinction of a candle, or the execution of a criminal, — all received due notices in the hands of the writers.

In these epigrams, mostly occasional, there is no trace of rancour, no severe rebuke, no personal bitterness, no rage of Donne, no 'clerical indignation' of Hall. It is not stirred up by wrath, but shows an appetite for sheer fun and amusement. In this respect, they seem to show a general influence of Samuel Rowlands in some degree, and by their tone and temper, a not distant kinship with the contents of Abraham Wright's 'Delitiae Delitiarum', 1637, to which contributed a class of writers, to be styled the mediaeval and early modern Latin epigrammatists, who drew their inspiration from the Anthology of John Boccace and the study of the Greek language, rather than from Martial who had always pandered to the vile tastes of his patrons, royal and rich, and of the 'unchaste people' of Rome.

It may be sufficient to take the following extracts as illustrations, which include also words from epitaphs, possessing epigrammatical quality:

1. Many pieces (translated) from Delitiae Delitiarum are printed by Dodd in his 'The Epigrammatists':
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Epigrammatical quality:

1) To Mr. George Wither:

Th' hast whipp'd our vices shrewdly and we may
Think on thy scourge untill our dying-day

Th' hast made us both eternall, for our shame
Shall never Whyther, whilst thou hast a name.

(Wit's Recreations)

2) From the Devill and the Fryar:

The requish methods of a Friar are exposed in a short
epigram in which the character of the allegorical figure of
a Devil is introduced. The Devil has paid coins and cleared
all debts of the friar, and then, according to the terms of
the contract, lays claim to the friar's soul, but receives this
ingenious reply from the friar: "If I ow you any debt
at all, then you must know I am indebted still".

(Wit's Recreations)

3) Jonson's

'Women are men's shadows'
Follow a shadow, it still flies you
Seeme to fly, it will pursue;
So court a mistresse, she denies you,
Let her alone, she will court you.

(Wit's Recreations)

4) A Tobacconist:

He is a frugal man indeed
That on a leaf can dine

That keeps his kitchen in a box
And roastmeat in a pipe.

(Wit's Recreations.

5) On Lawyers:

Law serves to keep disorder'd men in awe
But awe preserves order, and keeps the law,
Were awe away, lawyers would lyers be,
For lucre; which they have and hold in fee.

(Wit's Recreations)

6) On a young man courting an old widow:

this a priest may doe,
Spight of sterne natures laws, me in my prime,
And tye up in one knot both ends of time;
'Mongst all your coffers and your bag of gold,
A cunning goldsmith ever likes the old.

(Musarum Deliciae).

7) On a Taylor, by Sir John Harrington:

A taylor, but a man of upright dealing;
True, but for lying; honest, but for stealing;
Did fall one day extremely sick by chance,
And on a sudden fell in a wondrous trance;
The fiends of Hell must 'ring in fearful manner
Of st Riley colour'd silks display'd a Banner
Which he had stol'n; (in Westminster Drollery
and in Wit's Interpreter)
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Which he had stole....(in Westminster Dr.& in Wits Interpreter)

(8) One wish'd me to a wife that's fair and young
That hath French, Spanish, and Italian tongue;
I thank'd him, but yet I'll have none of such;
For I think one tongue for a maid's too much
What, love you not the Learned? yes as my life,
The learned scholar, but the unlearned wife.
(by J. Harrington... in Westminster Drollery
..appears also in Wit's Interpreter)

On a Welshman.
The way to make a welshman thirst for bliss,
And daily say his prayers on his knees,
Is to persuade him that most certain 'tis,
The moon is made of nothing but green cheese;
Then he'll desire of Jove no greater boon,
Then to be plac'd in heaven to eat the moon.

(in Wit's Recreations).

It may be of interest in this connection to read this passage from the Introduction to the Catalogue of the National Library of Wales. Civil War and Commonwealth Tracts, etc: "The satirical tracts, very inadequately represented in this catalogue, form an interesting group, inasmuch as the Welshman was a popular subject with the satirical writers of tracts and broadsides. The Welshman was a butt for English witticism at least as early as Shakespeare, and possibly earlier, but it is not too much to say that during the Civil War controversies the theme was considerably developed, and it survived down to the well-known satires of the first half of the eighteenth century. The causes may be found in the number of men of Welsh birth and origin, who took part in the conflicts, military and literary, of the Civil War and Commonwealth period, and in the important part which Wales played in the War."

(10) On a Lock-smith.
A zealous lock-smith dy'd of late,
Who by this time's at heaven gate,
The reason why he will not knock,
Is 'cause he means to pick the lock. (Wit's Recr.)

1. Satires on tailors were written in the days of Henry VIII and Elizabeth when fashions in dress were becoming extravagan on page 51. Pol. Sgs. of England from John to Edward II ed. "right occurs one specimen which may be regarded as the prototype of this class of songs:
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(11) On a Dyer:

Though death the dyer colour-leesse hath made,
Yet he dies pale, and will not leave his trade.
...

(Wit's Recreations)

Epitaphs of this nature issued from the pen of Shakespeare, also of Milton. Milton's epitaph on Hobson, the Cambridge Carrier (who met his death by an accident), contains such a line as 'Death was half glad that he had got him down'; it was noticed by us in our 'review' of Wit Restored. Henry Dodd has printed in his memoirs book 'The Epigrammatists', 1876, P.179, an epitaph by Shakespeare on John Combe, an usurer (the attribution, however, is open to question):

Ten in the hundred the Devil allows,
But Combe will have twelve, he swears and he vows;
If any one ask, who lies in his tomb,
Hoh! quoth the devil, 'tis my John O'Combe.

Evidently, the specimens quoted above, illustrate the witty and concrete character of the epigrams in the miscellanies, and their peculiar method of striking out a brief jocosity by presenting but one glimpse of the object assailed. It is difficult to say whether these epigrams belong to the Greek type, or the Roman, marked as they are, by the absence of the 'guileless humour and elegant simplicity' of the one, as well as of the offensive scurrility and 'stinging point' of the other. They are amusing and irresistibly so, without, however, being at anybody's cost; they are coarse sometimes, but their appearance of their coarseness is due more to the peculiar method of expression than to any real feeling or thought intended. Further, it may be noted incidentally that the epigrams in the miscellanies which are non-satirical show sometimes the Teutonic tendency towards didacticism (examples quoted in the 'review' chapters); that tendency again carries with it touches of religious emotion which give faint suggestions of the
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suggestions of the graceful manner of the Greeks; and also that love-poems in the epigrammatical form show wit or conceit that is not strained, nor charged with a depth of meaning, characteristic of the metaphysical poets, and may thus be regarded as having the privilege of precedence, when considered in relation to the erotic lyrics written in the epigrammatic style after the Restoration, specially by those who evinced an inclination for the Greek model.

Parodies. The Parody is a form of burlesque poetry, which consists in the employment of a dignified form for subjects of trivial importance, with ludicrous effect. Another form of burlesque poetry is the 'Travesty', i.e. the reverse of 'Parody', consisting in the degradation of an exalted subject by means of an inferior form. But the distinction between the two is seldom recognised, as will appear from this passage: "A mere parody or travesty, indeed, is commonly made, with the greatest success, upon the tenderest and most sublime passages in poetry; the whole secret of such performances consisting in the substitution of a mean, ludicrous, or disgusting subject for a touching or noble one." (The Edinburgh Review. Nov. 1812.P.437. The Article on 'Rejected Addresses'). Thus, a parody is spoken of as 'a work grafted on another work'—'turning on a different subject by slight change of expressions'. Parody and burlesque are sometimes regarded as literary misdemeanours; but parody is not always written in derision of the original; the parodist is but a 'mock umbra' of the serious bard, and a standing proof of the fact that man is a 'mimetic being'. But his important func-
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function is to administer correctives when literary modes tend to exceed proper bounds.

early A taste for parodies was cultivated among the Grecians; and the specimens left by them are singularly interesting, spiced as they are with a peculiar kind of humour. But this species of writing, it seems, long remained neglected in England. It is possible to discover practitioners of the art of parody among the mediaeval writers. Thomas Wright's Reliquiae Antiquae contains parodies on the voluptuous life of the clergy; parodies on the service of the Mass, as examples of daring profanation, are to be found in the Reliquiae Antiquae and in Carmina Burana. (see Wright's History of Caricature and Grotesque in literature and art. Pp. 159, 171-74). Chaucer's Tale of Sir Thomas is a burlesque of the romances of his day and is perhaps the best example to be found in early English poetry. We then have to skip over some two centuries before we can find an example of a parody of literary interest. In fact, we do not find one until we are among the later Elizabethans and the 'wits of the age,' or 'lovers of wit,' as they were called; and parody, as we know, demands the 'union of remote ideas,' which constitutes the essence of wit. Suckling furnishes a very neat type of parody in his 'Love's World,' in which he jeeringly treats the Petrarchian-metaphysical school; Cleveland too burlesques the chivalrous code in his Pascarum Pascara, or The Bee Errant; (but these specimens are not in the miscellanies).
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Walter Hamilton printed in his book of 'Parodies' (6 volumes, 1884-89) many examples of parodies, (mostly written in the 19th century) of the poems of Marlowe, Shakespeare, Walter Raleigh, Ben Jonson, Herrick, Suckling, Lovelace, Sedley, Earl of Dorset, Dryden, and almost all the wellknown poets of the 18th century and the 19th. Of Dramatic Burlesques there are some exceedingly amusing examples in Beaumont and Fletcher's 'Knight of the Burning Pestle', Buckingham's 'Rehearsal', Fielding's 'Tom Thumb', Sheridan's 'The Critic' - all of which, except the first-named, belong to the 18th century; to these may be added Poole's 'Hamlet', 1813. During the closing decades of the 17th century, however, a nascent interest in parody is noticeable. English burlesque translations of the ancient classics appeared successively in such publications as 'Homer a la Mode', a mock poem on the first and second books of Iliad (anonymous, Oxford, R. Davis, 1664); Scarronides (first book of Virgil's Aeneid parodied, 1664 - reprinted with a travesty of the 4th book in 1670, one edition printed, 1776 at Whitehaven, for John Dunn; there are 14 editions of the book); Virgil Travestie, 1670, by Charles Cotton - 1672, by John Phillips; Burlesque Upon Burlesque, being some of Lucian's Dialogues, newly put into English Fustian, London, 1675; Ovid's Travestie, 1680, by Alexander Radcliffe, London. Perhaps then it was that the importance...

1. We ignore those pieces of burlesque imitation which appear sporadically in the later Elizabethan drama; of true dramatic burlesque there is little or nothing to be found in the Elizabethan period.

II. Similar translations followed. A list of the principal English trans. of the ancient classics is given on P. 325ff of Vol. II. of W. Hamilton's 'Parodies-Maacreon' (1814); Homer (1762 Horace (1712-1815, 1862, 1869); Lucian (1767-1884); Aristotle (1843); Aristophanes (1872); Aesop (1835); Ovid and Virgil...
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The importance of parody as an indirect method of satire was fully recognised; and we find early traces of it well marked in the works of Butler, Dryden, Pope; and later in Byron.

(It is possible to mention such names as Keats, Coleridge, Lamb, Shelley, Rossetti, Swinburne, who have written parodies; more strange it is that Lamb, Thackeray and Swinburne parodied themselves. - Swinburne's book of parodies was published as 'The Heptalogia', or The Seven against Sense' in 1880). Up and down the miscellanies of the 17th century parodies are found scattered; and one single volume, fairly representative of the period, is Captain William Hickes's 'Mock Songs and Joking Poems', 1675, which may be regarded as a predecessor of the works of John Gay (such as the parodies of the pastoral in the Shepherd's Week, 1714; and Trivia, 1716, parodying the didactic poetry of the time); of William King's The Art of Cookery, 1703, and The Art of Love, 1709; in which are contained perhaps the most interesting examples of this species of composition.

The following are some of the illustrations from the miscellanies, which show a marked tendency towards what is coarse and grotesque; they illustrate the burlesque treatment of love, and are in the form of poem-and-answer, which dates from Tottel's Miscellany (examples in Tottel's Miscellany being 'Against a Gentlewoman and the Answer', 'Against Women, good and bad', and others among poems by 'Uncertain authors'). Political parodies, it is to be noted, were written on popular ballads, such as 'Sir Eglamour, the valiant knight', of which one interesting specimen will receive our attention in the section on Politico-satirical ballads.

**Examples of parody:**

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Examples of Parody:

1. Charles II's song on p. 3 in Westminster Drollery.

"I pass all my hours in a shady old grove
And I live not the day that I see not my love
O then 'tis, O then I think there is no such hell,
Like living, like loving to well.

An objectionable parody of this on page 3., in Mock Songs and Joking Poems:

I pass all my hours with a dingy old drunk,
And she lives not a day, but she's sure to be drunk.
O then 'twas, and now 'tis, that ther's no such hell
Those with an old bedlam to dwell.

The final stanza of Charles II's poem:

But when I consider the truth of her heart,
Such an innocent passion, so kind, without art,
I fear I have wrong'd her, and hope she may be
So full of true love, to be jealous of me.
O then 'tis, O then I think no joys above
The pleasures, the pleasures of love.

Parodied as follows:

But when I consider the wealth she did bring,
And the love still to me showed in every thing,
I fear I have wrong'd her; yet wish with her charms
She still may be lock'd in another man's arms.
O then boys, O then, there's no joy above
Like her absence, her absence, her absence in love.

2. The second song in the masque at court in Westminster Drollery, p. 2:

A lover I am, and a lover I'll be
And hope from my love I shall never be free.
Let wisdom be blamed in the grave woman-hater,
Yet never to love, is a sign sin of ill nature;
But he who loves well, and whose passion is strong,
Shall never be wretched, but ever be young.

With hopes and fears, like a ship in the ocean,
Our hearts are kept dancing, and ever in motion.
When our passion is pallid, and our fancy would fail,
A little kind quarrel supplies a fresh gale;
But when the doubt's cleared, and the jealousy's gone,
How we kiss, and embrace, and can never have done.

Two parodies of this in the 'Mock Songs and Joking Poems':

(1) In praise of Tobacco:
Tobacco I love, and Tobacco I'll take,
And I hope good tobacco I ne' er shall forsake;
'Tis drinking and wenching destroys still the creature;
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'tis drinking and wenching destroys still the creature;
But this noble flame does dry up ill nature:
Then those that desire it, shall never be strong;
But those that admire it, will ever look young:
With pipe after pipe, we still keep in motion,
In puffing and smoking, like guns on the ocean,
And when they are out, we charge 'em and then
We stop 'em, and run 'em, and re-charge again:
Since we with tobacco can keep ourselves sound,
Let Bacchus and Venus in Lethe be drown'd.

(i) A Drunkard I am, and a Drunkard I'll be dye,
And the sight of a brimmer does cherish my eye,
Though my guests are so full, there's no room for a drop,
Yet methinks 'tis a pleasure to bob at the cup,
Which bobbing and smelling, so settles my brain,
That without any sleeping I fall to't again:

With cup after cup, I still keep in motion,
Till my brains dance Lazartos like ships on the ocean;
When my senses are pal'd and you think I'm slain,
The scent of a cellar revives me again:
Then hey for God Bacchus, the prince of us all,
'Tis he I adore, and for ever more shall.

(ii) A Mock on Marlowe's song in Westminster Drollery. P. 16:

1st. stanza:
Come live with me and be my whore,
And we will beg from door to door,
Then under a hedge we'll sit and lose us,
Until the Beadle comes to rouse us.
And if they'll give us no relief,
Thou shalt turn whore and I'll turn Thief.
Thou shalt turn whore and I'll turn Thief.

4. "How hard is a heart to be cured" in Westminster Drollery,

page 3, is parodied in Mock Songs on page 127—"How hard
is a wench to be gotten" (it is of no worth).

5. A Mock song to Carey's "Ask me no more" in Westminster Drollery. P. 51:

(i) I'll tell you true whither doth stray
The darkness which succeeds the day;
For Heavens vengeance did allow
It still should frown upon your brow.

(ii) I'll tell you true where may be found
A voice that's like the screech-owls sound;
For in your false deriding throat
It lies, and death is in its note.

(iii) I'll tell you true whither doth pass
The smiling look seen in the glass
For in your face 't reflects and there
False as your shadow doth appear.

(iv) I'll tell you true whither are blown
The angry wheels of Thistle-down;
It flies into your mind, whose care
Is to be light as thistles are.
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(v) I'll tell you true within what nest
The snakow lays her eggs to rest;
It your bosom, which can keep
Nor him nor them: Farewell, I'll sleep.

There is also one version in Wit Restored, 1658, p. 231.

As an instance of burlesque echoque Drayton's Ballad of Dowsabell may be cited. It appears in Choice Drollery, and is noticed in the 'review' of that volume. The parodist 'makes a (his) point' as he describes the accoutrements of Dowsabell's swain:

His mittens were of Bansoon's skin,
His cookers were of Cordowin,
His breech of country blew;
All curl'd, and crimp'd were his locks,
His brow more white than Albion Rocks:
So like a Lover true.

Many parodies were written on 'An Old Song of an Old Courtier' (in Antidote Against Melancholy—repeated in a few several publications of the century); to note/one example among others, 'An Old Souldier of the Queen's' (in Mery Drollery, Ebeworth's ed. 31), and another 'The New Soldier' (in Wit and Drollery, 1682, 232) beginning

With a new beard but lately trimmed,
With a new love-lock neatly kom'n'd,
With a new favour snatch'd or nim'm'd,
With a new doublet, French-like trimm'd;
Like a new Souldier of the King's,
And the king's new souldier.

John Cleveland has a parody on the Queen's Courtier, entitled 'The Puritan' beginning "With face and fashion to be known, For one of sure election"; Another called 'The Tub-Preacher' is sometimes attributed to Samuel Butler; it begins "With face and fashion to be known; With eyes all white, and many a groan" (in his Posthumous works, 3rd. ed. 1730, p. 44); These

1 The opening words of the song in 'Antidote':

With an old song made by an old ancient pate,
Of an old worshipped gentleman who had a great estate;
Who kept an old house at a bountiful rate
And an old Porter to relieve the Poore at his Gate
Like an old courtier of the Queens.
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These examples mark the beginning of the use of parody in politics.

We may include here a curious example of a parody, (though wellknown), written in a rather lofty strain, by Owen Feltham 'Against Ben Jonson (appears among Lusoria, published with the 8th edition of Resolves, folio. 1661), which appears in Parnassus Bisops. This takes the form of a corrective that is much too sharp and incisive, - rather a kind of philippic, served in parodical verse:

Come leave that saucy wag
Of baiting those that pay
Dear for the sight of thy declining wit:
I know it is not fit
That a sale-post (just contempt once thrown)
Should cry up thine own.

Tis known you can doe well,
And that you can excell
As a translator; but when things require
A genius and a fire
Not kindled heretofore by others pains,
As oft you have wanted brains
And art to strike the white,
As you have lavell'd right:
But if men vouch not things Apocraphall,
You below, rava, and spatter round your gall.

Litany-prayers. A curious species of poems in the form of litany meets us in the miscellanies. Beyond counting are such litanies or mock-petitions to be found scattered through the pages of Merry Drollery, Rump Songs, Wit's Recreations, various collections of loyal songs, King's Pamphlets, the State Poems, the Pills to Purge State Melancholy, A Tory Pill to purge Whig Melancholy, Mugghouse Diversions, etc; and a few among them, according to the testimony of Mr. Evelyn, are attributable to Cleveland and Butler. It is of interest to know that one of Ben Jonson's "Good Mercury, defend us!" is dated as early as 1600. It is to be observed that litany
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Litany and Mock Will were the two favourite forms of Mediaeval burlesque (see the section on Politico-satirical Balad in this chapter, for examples of 'Mock Will'). Maidment in his collection of Pasquils has included examples of the parody of church services in the form of litany, written in the sixteenth century, which show the revival at the time of the burlesque litany. The form of the litanies with which we are concerned in is simple, and more or less stereotyped; and the touches of humour, which is but slight, appear here and there in the peculiar sets of words and phrases. It is not difficult to say why this sim prescribed method of the expression of 'general supplication' was resorted to, for subjects on which so much heat of common censure was expended. It is very probable that the success of the Independents who were against liturgies excited the zeal of the Royalists to hurl pellets of 'litany-verse' upon them; and it is also to be observed that the form of litany, which offered a convenient medium for cataloguing in a single piece the abuses of all kinds existing in society, had been turned to the use of mock plaints, obviously for satirical purposes, for over a century. There is one example in Wit's Recreations, which presents a plea for protection against peevish wives; long bills of tailors; pick-pockets; women painted; papistical persuasions; Rome's pardons, bulls, and masses; etc. The following may be taken as a good specimen of litany, making use of a Latin refrain:

From Essex Anabaptist Laws,
And from Norfolk Plough-tail Laws
From Abigail's pure tender zeal,
Whiter than a Brownist's veil,
From a sergeant's Temple pickle,
And the Brethren's conventicle,
From roguish meetings, or outpurse hall,
And New-England, worst of all,
Libera nos Domine.
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Tom-a-bedlams. Now we turn to bedlam-songs which we possess in plenty among the miscellanies of the 17th century. The Westminster Drollery, Merry Drollery, Wit and Drollery, Prince d'Amour, Rump Collection, and other miscellanies afford present some very interesting examples of this species of composition. Tom D'Urfey is credited with many such songs, - to mention one, "I will sail upon the Dog-star". Bishop Percy gives a very good specimen "Forth from my sad appears and darksome sell", which in Walsh's edition of Henry Purcell's 'Orpheus Britannicus', and it is repeated in several miscellanies of the 17th century; this song entered the Stationers' Register on March 1, 1675, 11.493, as 'A New Mad Tom of Bedlam'.

These mad-songs often took the form of a pageant of high sounding words, conveying little or no meaning. They appear to have descended from a class of parody known as Coq-d'L'âne, which existed in France (perhaps) in the 13th century. We may read the following passage in this connection from Thomas Wright's History of Caricature and Grotesque in Literature and Art, 1865, pp. 173-174: "The Reliquiae Antiquae "contains some clever parodies on the old English alliterative romances, composed in a similar style of consecutive nonsense. It is a class of parody which we trace to a rather early period, which the French term Coq-d-L'âne, and which becomes fashionable in England in the 17th century in the form of songs entitled Tom-a-bedlams. M. Jubinal has printed two such poems in French, perhaps of the 13th century, and others are found scattered throughout the old manuscripts. There is generally no such coarseness in them that it is not easy to select a portion for translation, and in fact their point consists in going on through the length of a poem of
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a poem of this kind without imparting a single clear idea. Thus, in the second volume of those published by Jubinal, we are told how, 'The shadow of an egg carried the new year upon the bottom of a pot; two old new combs made a ball to run the trot; when it came to paying the Scot, I, who never move myself, cried out, without saying a word, - take the feather of an ox, and close a wise fool with it'.

But we need not go as far as France and as far back as the 13th century, for the original of the character of Tom O'Bedlam; we may look for it in Edgar in Shakespeare's King Lear. Edgar, in a safe disguise, assumes the character of a Tom O'Bedlam and tramps the country all over; and he closes one of his speeches in the perfect manner of a mendicant lunatic as he cries, 'To wakes, and fairs, and market-towns, Poor Tom! Thy horn is dry.' He is but thinking of his purse for a pot of ale and of the likely places where he can get alms. For our purpose, the following passage from the pen of Isaac Disraeli may be introduced here: "An itinerant lunatic, chanting wild ditties fancifully attired, gay with the simplicity of childhood, yet often moaning with the sorrows of a troubled man, a mixture of character at once grotesque and plaintive, became an interesting object to poetical minds. It is probable that the character of Edgar, in the Lear of Shakespeare, first introduced the hazardous conception into the poetical world. Poems composed in the character of a Tom O'Bedlam appear to have formed a fashionable class of poetry among the wits..." (Curiosities of Literature, Vol.2. 314). To this passage may be added another from Aubrey, which is quoted by Disraeli (ibid. P.313): "Till the breaking out of the civil wars, Tom O' Bedlams did travel about the country..."
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about the country; they had been poor distracted men, that had been put into Bedlam, where receiving some sobriety, they were licentiated to go a begging; i.e. they had on their left arm an armilla, an iron ring for the arm, about 4 inches long, as printed in some works. They could not get it off; they wore about their necks a great horn of an ox in a string or bawdry, which, when they came to a house, they did wind, and they put the drink given to them into this horn, where to they put a stopple. Since the wars I do not remember to have seen any one of them."

The mad-songs awaken our interest because the balladists have made use of them for satirical purposes. The most remarkable feature of these songs is the 'agreeable maliciousness' which they seem to share in common with the parody. It seems, the idea of using madness as a veil for satire found favour with the balladists of the 17th century; perhaps it appealed to them for two reasons, namely the licence of speech permissible to a bedlamite which can be used as an effective weapon of satire, and the needful safeguard it provided against the law of libel and the cruel acts of persecution by the 'upstarts of the realm'. It is to be observed also that these bedlam-songs suggest a resemblance with the Nonsense-songs and also in some degree with the Pedlar's song (only in so far as the pedlar assumes a commenting character), - instances of which are many to be found in the 16th- and 17th century poetry; one notable instance of the latter kind is the 'Burse of Reformation', probably by Dr. James Smith, in Wit Restored. (see 'review' chapter)
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Attributed to Richard Corbet is the bedlam-song, entitled 'The Mad Zealot' (in his poems 3rd. ed. 1672. P. 105), which is repeated in Prince d'Amour, Antidote Against Melancholy, Rump, Loyal Songs; it is a skit on the Puritans, marked by a vein of fine humour that seems to run visibly through the incongruous utterances of the bedlamite, who begins with a questioning as to whether he is really out of his wits;

- "Am I mad, O noble Festus?", and before long expresses regret that he is like a lunatic bound in chains, else neither Rome nor Spain could resist his strong invasions; and then issues this ejaculation from him:

I observed in Perkins Tables
The Black lines of Damnation,
Those crooked veins
So stuck in my Brains,
That I fear'd my Reprobation,

and he repeats to himself a significant burden:

Boldly I preach,hate a crosse, hate a surplice,
Misers, Copes, and Rochets;
Come hear me pray nine times a day,
And fill your heads with Crochets.

Nonsense-songs.

Very much allied to bedlam-songs are Nonsense-songs which generally give the impression of pompous nullity, as is often left by a parody, but at times convey sarcastic hits upon this or that class of people, or nationality, or upon individuals. In Merry Drollery there is 'A Song of Nothing', which combines sparks of wit with abstract reflection, and is full of allusions to Oliver. There are two such songs 'Nothing' and 'New Nothing' (in triplets) in Wit and Drollery; in the latter piece (by Rochester) we hear a discourse on the philosophy of 'Great Negative', which concludes with the weighty statement that nothingness is the quality of Dutch prowess, French truth, or Scotch civility:
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Humorous Ballads. Next, it may be observed that the elements of wit, humour, sarcasm, irony and ridicule lie diffused among numerous ballads of the period; but to determine the proportion of any of them is no easy task. The following are some of the most interesting specimens, deserving of a special notice in this connection:

(1) In the Ballad of the Caps (by William Strode) clever hits against the various orders of society are made. The physicians and lawyers are common objects of attack:

The physic cap to dust can bring
Without control the greatest king;
The lawyers cap hath Heavenly light
To make a crooked action straight

The Perewig, O, this declares
The rise of flesh, though full of haires,
And none but grandissmas can proceed
So far in sin, till they this hum need,
.... etc.

This occurs in Antidote Against Melancholy; in the same volume is another ballad called

(2) 'Blew Cap For Me', which relates the story of a lass in Falkland town, who is surrounded by a band of suitors but is determined to have, if ever she will have, a 'blew cap' for herself. This is a covert satire against the Scots who sold their king to the Parliamentarians in 1648, when 'blue caps' became objects of derision to the cavaliers.

(3) 'The Ballad of Sir Eglamore, that valiant knight', long a favourite, repeated in several miscellanies of the century, presents a grotesque account of a knight-errant who fought with a Dragon, drove his sword into its mouth, and came away to the ale-house to refresh himself. The poem is but a picareseque tale in verse through which
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through which the poet seems to aim his shaft at some persistent sham of life. It is to be noted that this ballad offered a splendid opportunity for writing political parodies on it.

(4) 'In Praise of Chocolate' (in Merry Drollery) is a humorous song, not without touches of offensive coarseness, which, in extolling the virtues of chocolate, exposes the quackery and wizardry of the physicians:

Let th' universal medicine
(Made up of dead-bones and skin)
Be henceforth illegitimate,
And yield to sovereign chocolate
Let bawdy baths be us'd no more,
Nor smoky-stoves, but by the whore
Of Babylon, since happy fate
Hath blessed us with chocolate.

.........................

Let all the Paracelsian Crew,
Who can extract Christian from Jew,
Or out of Monarchy or state
Break all their stills for chocolate.
Tell us no more of weapon-salve,
But rather doom us to a grave,
For sure our wounds will ulcerate,
Unless they're washt with chocolate.

Bacchanals. Now, we proceed to a discussion of the bacchanals which conjure up a picture of taverns, crowded with topers, resolved to drown their heart's sorrow by wine. Some of these songs appear to have been composed during the Commonwealth period and some after the Restoration, alluding as they do to events of those times. We have a song in Merry Drollery, which begins like a bacchanalian chant—"Come, Jack, let's drink a Pot of Ale", but is, in reality, a cavalier's complaint of the 'gilded popinjays' and time-servers, surrounding the court of Charles II.

But, truly, there are swarms of these,
Whose chins are beardless, yet their Nose
And buttocks still wear muffs;
Whilst the old rusty cavalier
Retires, or dares not once appear
For want of coin, and cuffs.

..... etc.
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This song voices the feeling of disappointment of the gallant Royalists who had staked all for the king's cause and suffered terribly for the seizure and confiscation of estates by the rebel Parliament. It was printed as a broadside and was widely popular; it is given in Bagford Coll., Bds. iii.23, Antidote Ag. Melancholy, Wilkins's Pol. Bds.i.

In the Rump (also in Merry Drollery and in Loyal Songs) we find a song called 'The Power of Wine', in which sly references are made to the 'killing trade' of the Parliamentarians and the 'ayry' character of the pulpit-men. A very good example of a drinking-song is furnished by the piece entitled 'In Praise of Sack', in which is introduced an interesting speculation among the worshippers of Bacchus as to what a stately burial they would give to any of their 'fraternity drown'd in Janary'; this brings them to the writing of an epitaph over the bones of the prospective 'drowned hero' — which is made use of as an occasion for satirising the criminal offences of the Parliamentarians:

Where his epitaph shall be,
That he dye'd in Loyalty,
Never gain'd by Cruelty,
Kingdoms, nor Crowns,
That he never lived by Injury,
Nor confounded men for Perjury Forgery,
Neither put a prop of Perjury
Under his thrones;

Alexander Brome's tippling-songs deserve special mention in the present discourse. They present what is called cheap philosophising and a note of banter that is racy and well in tune with the convivial chants which, by reason of their very jocund character, keep him from descending into scurrility or sheer invective.

As a cavalier poet he reflects on the vitiated state of society to which he will show obedience by drinking:
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show obedience by drinking:

Though honour were a prize from at first, now it's a chattel,
And as mere huntable now as your ware, lands or cattle.

Let the Presbyter Jews
Read Diurnals and news,
And lend their discourse
With a Covenant that's worse;
That which pleaseth me best
Is a song or a jest,
And my obedience I'll shew by my drinking:

(Among his songs, 1668, p. 78; given in Rump, Loyal Sgs.)

Again, in *Merry Good Fellow* (in *Merry Drollery, Wit's Interpreter, Wit and Drollery, Rump, Loyal Songs*;—in Brome's songs, 1668, p. 69/), where the title is 'The Cure of the Sore' he writes:

While we that do traffick in tipple,
Can baffle the town and the sword,
Whose jaws are so hungry and grapple,
We never trouble our heads
With Indentures or Deeds,
And our wills are composed in a word.

'The Rebel Reign' (in *Merry Drollery, Rump, Loyal Songs*), attributed to 'Old loyal Brome' by Tom D'Urfey (see his Pills to Purge Melancholy, ii. 66) beginning 'Now we are met in a knot, let's take t'other pot', may be cited as an instance of drinking-song in which the high-handedness of the Parliamentarians is made a subject for discussion 'over a cup of Nectar':

But our rights are kept for us in Oliver's Store-house
'Twere as good they were set in the stocks;
They are just in the pickle in the thirtieth Article,
Like Jack in a Jaggles box.
We are loth to look for the Saints in a book,
But would not a man be vexed,
To see them so rough with the blades and their buff,
But not a word can't in the text.

These songs, as we have seen, refer to Pryde's purge and the rule of the Rump with the support of the Army after the king and lords were abolished, and are concerned with taxes,
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with taxes, confiscation of the estates of the cavaliers, suppression of the Common Prayer, etc., but with no high politics.

1. **Politico-satirical Ballads:**

From 1640 to 1661 the press launched forth a deluge of political broadsides (including pamphlets), which were often of a satirical character, acrimonious in language and style. The facts of the great struggle which convulsed the country are too well known. As students of the poetry of this period we turn to these ballads in order to find out their tone and temper; and Macaulay, we may recall, bent on writing a history, also turned to them in order to see how far they chronicle the events of those stirring times. It would be no exaggeration to say that these ballads have, more effectively than Macaulay has, chronicled for us the real thoughts and feelings of the people. The writers of them, actuated by a partisan spirit, are apt to be unscrupulous in regard to the truth of their statements; yet the philippics and persiflage which fill these fly-sheets cannot disguise the skeleton of fact.

I. Drawn chiefly from the Drolleries, Rump (1682), Mr. Wright's 'Political Ballads, published during the Commonwealth (1651), printed from copies preserved in the large collection in the British Museum, known as King's Pamphlets), various editions of Loyal Songs.

II. G. K. Fortescue, Keeper of Printed Books, writes in the Preface to the catalogue of the Thomason Tracts:

"Macaulay, Thomas Carlyle, and many other distinguished authors have drawn largely from its varied stores. To students of our own day the Thomason Tracts will be most closely associated with the name of Samuel Rawson Gardiner, whose knowledge of the contents of the collection, founded upon many years of close and constant study, was in an extraordinary degree profound and exhaustive." Carlyle described these tracts in the following manner before the Royal Commission on Br. Museum, in Feb., 1849: "I consider them to be the most valuable set of documents connected with English history; greatly preferable to all the sheep-skins in the Power and other places, for informing the English what the English were in former times."

(Report of the Commissioners, 1850, p. 271.)
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It seems necessary to recount the various stages through which English political satire had passed until we reach the time that witnessed the general convulsion in the domain of politics and religion, which gave rise to the 'ballad-guerilla between the cavaliers and the parliamentarians. Political satires, it is to be observed, were known in England even in the middle ages. They used to appear chiefly in the form of poetry and song, in Latin, in Anglo-Latin, or in Anglo-french. The quarrel of King John and Pope Innocent III over the appointment of an Archbishop of Canterbury, his foreign policy; the events of the reign of Henry III, - the struggle between the king and the barons, papal extortion, royal oppression; the 'taxation-robery' of the time of Edward I, who carried on war with France, Wales, Flanders, and Scotland; - all these are recorded in satirical poetry (see Political Songs of England from John to Edward II. ed. Th. Wright). The venality of the Papal court, the pleasure-hunting character of the English king (John) that was responsible for the loss of Poitou and Touraine, and similar real episodes of history offered fruitful sources of inspiration for the satirist. The most remarkable is 'A Poem on the Times of Edward II.', which bears the three principal notes, characteristic of mediaeval English satire, - of protest against the unhappy lot of the poor, against the corruption of the clergy, and against the vices of the various classes of society. This shows the rise of what is called a self-conscious, self-critical spirit among the people. France or Germany at the time could not claim to have grown so critical as the English. Speaking of political satire in the middle ages, Thomas Wright observes (History of Caricature and grotesque in literature and art, 1865. P. 133): "It was especially in
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especially in England that it flourished, a sure sign that there was in our country a more advanced feeling of popular independence, and greater freedom of speech than in France or Germany. M. Lebrun de Lincy, who undertook to make a collection of this poetry from France, found so little during the mediaeval period that came under the character of the political, that he was obliged to substitute the word 'historical' in the title of his book."

It appears that in the middle of the fifteenth century political poetry was written in a peculiar form in which persons who stood high in the State were represented allegorically by queer symbols. On p. 221 f. vol. 2. of Wright's Political Poems, occurs a ballad in which the white lion stands for Norfolk, the white hart for Arundel, the boar for Devon, and so on. On account of dissensions at home and wars abroad the State had been running at a deficit, and the result was the imposition of heavy taxes on the people. The writers of satirical pieces, it seems, often spared the king, and laid all evils upon his important councillors. In fact, every political event offered a fresh subject for the satirist. The arrest of Suffolk in 1450 and his subsequent assassination while aboard on his flight across the Channel supplied materials for scurrilous attacks upon the unpopular minister who was represented as a person of abominable vices and held responsible for the loss of Normandy and national prestige.

In Shelton's satire 'Why Come Ye not to Court' there is no element of humour, nor the moralising tone; but of invective, violent and coarse, even repellent, there is plenty; not satisfied with describing Wolsey as the author of all evils at home and abroad, he calls him a butcher's dog.
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butcher's dog; and makes an ugly reference to his obscure origin; but all that he has done for satire is that he makes an approach to characterisation of types, if not of individuals, even in the allegorical treatment of court vices, as evidenced in his description of Disdain and Riot that stand in the way of a young courtier, seeking favour at court, in his Boge of Court. (Works of J. Skelton, ed. Alexander Dyce. Two volumes, 1843). Then may be mentioned Barclay who wrote Bolognes (of which some treat of court follies in a didactic manner) and gave an interesting piece of translation of Brandt's 'Ship of Fools', in which there is an individual in flesh and blood for each vice attacked. Under Henry VIII conditions like the following were not unfavourable to satire - the decay of the old Norman nobility, the Reformation, the dissolution of the monasteries, the commercial spirit among the clergy, - all these are reflected in the satirical verse of the period between 1520 and 1550. The ballad, entitled 'Now-a-days' (in the Ballads from MSS. ed. Furnivall), presents a review of the social conditions of the country, which, though not marked by vituperation or scurrility, is an earnest record of the voice of the common people.

The satire of the Reformation connects itself with 'the Lollard cry for doctrinal reform' and moral regeneration of the clergy; but as Church and State could not be disconnected, one from the other, it could not be without allusions to contemporary events of public importance 'Rede Me and be Mott Brothe' (Arber's Reprint. vol. xi.) by William Roy and Jerome Barlow, two English Protestant friars, written at Strassburg, is a notable example in which the doctrines of the Church, the Mass, celibacy of the clergy, pardons, pilgrimages, the Pope, the ecclesiastical ownership of
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Ownership of land, etc., are discussed and unmercifully slandered. There are passages in which attacks upon personalities are made. Eight stanzas in rhyme-royal are devoted to a severe castigation of Wolsey, 'the Butcher', 'the Butcherley Slugter'. Other good examples are 'The Image of Hypocrisy' (ca. 1533, Ballads from MSS.111.111) and Doctor Double-Ale' (probable date between 1530 and 1545. Early English Poetry. I11.308f).

The courtiers of Edward VI favored Protestantism; they freely discussed all religious questions and showed a zeal for their faith. But they were insincere gallants, lustful and almost destitute of any feeling for religion. The persecutions in Queen Mary's reign soon turned the other side of the shield. Expressive of this state of affairs is 'Little John No Body' (Percy's Reliques.1847.3.119), consisting of 8-line stanzas of alliteration and rhyme, in which the satirist laughs scornfully at the bribery, lustfulness and hypocrisy of the fashionable upstarts of the court.

The chief interest of the Moralities is in the contest between the personified powers of good and evil, for the possession of man's soul. In Theological (or ecclesiastical) controversy largely occupies the early Moralities. In later Moralities or Didactic Interludes is found satire in the form of caveat, as in Skelton's Magnificence (which is 'a warning against excessive liberality and false friends'). Such moral Interludes are but crude attempts at censuring human foibles. But political feeling is admitted into David Lyndsay's 'Satire of the Three Estates' (c. 1540), which, with the brilliant portraits of Pauper and John the Common Weal, illustrates the rottenness that infected every order of society, from the king to his
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king to his subject; it is a pageant of personified abstractions (of Sensuality, Deceit, Falsehood, Flattery), and its pages are marked by moralisations and invectives. (Poetical Works of D. Lyndsay, ed. Laing, 2 vols. 1871; an excellent analysis of the satire of the Three Estates is given on pp. 871-874, of Morley's First Sketch of English Literature). There is only a single English Morality play, which belongs to the early part of Elizabeth's reign (Albyn Knight); it exists in a fragment; it presents a 'personified England' as the object of contest between the allegorical representatives of good and evil powers'.

From this rapid general survey it will be evident that satire, since its inception with the 'Sirventes' against King John, has always had a remarkable interest in public affairs and a zeal for the arraignment of persons in high places. It is also to be noted that early English political satire is characterised by a vigour of expression, a lack of humour, and a strength of invective; and that it takes a variety of forms, such as direct address, narrative poetry (sometimes allegorical), the popular ballad, etc.

Turning to Wyatt's works in Tottel's book, one notices a change in the character of satirical writings. With Wyatt commenced a new era. He took Horace and Alamanni as his model; and 'Wyatt', as Marton has said, (History of English Poetry, Hazlitt's ed., vol. iv. 47) 'may justly be deemed the first polished English satirist.' Three poems in Tottel's Miscellany - Of the Hoene and Sure Estate, written to John Poins; Of the Courtier's Life, written to John Poins; and How to Use the Court and Himselfe therein, written to Sir Francis Bryan - were labelled first by Warton as satires. They bear
bear the characteristics of classical satire, such as a
reflective and an ethical note, a calm pessimism that
is individualistic in tone, and an emphasis on private
morals. It is important to remember that Wyatt used the
Terza Rima and not the Decasyllabic couplet, and that his
satires, on the whole, are of the Horatian order.

In the works of Wyatt's successors, the classical
elements appear mingled with those native to England.
Edward Hake's 'News out of Powles Churchyard' 1579 (ed., by
Mr. Edmonds—among the 'Isham Reprints') with its early
English elements of direct rebuke and the classical note of
genuine pessimism and an attempt at rhetorical effect, and
George Gascoigne's 'Steele Glass' (in blank verse) with its
religious element and English interest in public affairs,
and classical praise of bygone days as more glorious than
the present degenerate age, fill the period before we get to
Spenser (His Mother Hubbard's Tale, 1591, is in mind). John
Donne's satires (1593-1603); Thomas Lodge's 'A Fig for
Momus' (1599); Joseph Hall's 'Virgilemiamum, six books, 1597;
John Marston's 'The Metamorphosis of Pigmalions Image and
Certain Satyres', 1593, and The Scourge of Villainie, 1596;
Edward Jullipin's 'Skieletheia or a Shadowe of Truth in
certain Epigrams and Satyres, 1598; George Wither's 'Abuses
Stript and Whipt', 1613—are among the best examples of
satire that the Elizabethans can claim. Not one of them is
wholly political, but interest in court and affairs of
State and the vigorous spirit of directly attacking
persons of rank and position, are noticeable in several of
them, and traces of the classical elements of satire are also distinctly perceptible, specially those of
Juvenal; the general pessimistic note, however, is
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The general pessimistic note, however, is, in most cases, assumed and conventional. It may be definitely laid down that during the period from 1590 to 1600 and from 1610 to 1620 (the first decade of the 17th century, showing a blank, due perhaps to the State Order of June 1, 1599, to suppress satirical literature) the Juvenalian type predominated and that the form of the deasyllabic couplet, almost adopted almost simultaneously by Donne, Hall, and Lodge, was universally accepted for purposes of satire. It is to be observed also that the Elizabethan satirists, when dealing with public affairs, almost parted company from Juvenal, Horace, or Persius, and inclined more towards the early English satirists; and that their advocacy of the cause of the poor often contributed a philanthropic note to political satire.

About the time of the accession of Charles I, there was a sudden pause (the Stationers' Register, showing no entries of satire for a considerable interval) in the publication of satires, which was, however, to end in an outburst. The Puritans who led politics were actively against the Episcopalians and the cavaliers. During the period from 1640 to 1647 a brisk war of political broadsides was carried on between the two parties, - the notable figures on the Cavalier side being Cleveland, Browne, and Jordan. Thomas Wright mentions a species of satire in broadsides, called 'Characters,' which became fashionable at the time. Among the King's Pamphlets in the British Museum are to be found many grotesque specimens.

To make a passing reference to two instances: One broadside is entitled 'The Sucklington Faction' or 'Sucklings Roaring Boys' (who showed gorgeousness in dress but little courage in Charles I's expedition against the Scottish Covenanters, 1639); another called 'A Mad Designe,' - a record of Charles's defeat and flight.
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Charles's defeat and flight from Worcester 1651 - represents the cavalier as a 'fooles head upon a pole in the rear' and the Scots king as 'a monkey on horseback riding with his face towards the horse's tail' (see Wright's History of Caricature and Grotesque in Literature and Art, pp. 360-70).

Up to 1648, we should recall, it was the Committee of the Commons that held the reins of government; but it had only succeeded in exacerbating the people with taxation, extortion, and corruption. Then Cromwell and his comrades, triumphant over the fall of Charles, supplied fresh materials for the ballad-writers. But events were taking too rapid a turn, and values were changing with alarming speed. The Rump collapsed under an order from Cromwell, and Oliver as Protector carried out a policy, dictated by sheer militarism; it became dangerous then to discuss politics; Cleveland and others of his band were silenced. The fall of the Protectorate upon Cromwell's death gave an opportunity for the writing and publishing of ballads. The Rump regained a brief authority to be dissolved again at the Restoration of Charles, which provided a general jubilation and a splendid opportunity for satirical ballads upon regicides and fifthmonarchy men.

In the ballads with which we are concerned, the voice only of one party is heard, that of the cavalier. In the foregoing paragraph instances from King's Pamphlets were cited to indicate the malice and rancour of the Puritans, and we shall now see those of their opponents:

The excesses of the Puritans were common objects of attack, and satires on them are to be found in Marston's Pigmalion's Image, 1598; in Wither's Abuses (bk. ii)
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in Wither's Abuses (bk. ii.), 1613; in Time's Whistle by R. J. 1614; among John Taylor's Epigrams, 1651; and among numerous less familiar tracts. The Puritans were generally represented as the 'Crew of Anti-Christ'. It will be remembered that Luther and his followers used to represent the Pope as Anti-Christ. Thomas Wadsworth makes mention of caricatures by Luther's friend Lucas Cranach, which illustrate Christ's ascension into Heaven, in contrast with which a troop of demons hurl the Papal Anti-Christ down into the burning flames of hell, where monks await his arrival (See History of Caricature and Grotesque in Lit., art. pp. 253-54). We may also mention here Jack Upland, a Lollard tract of 400 alliterative lines (in vernacular) in which the clergy are severely handled and the Romish church is described as an organisation of Anti-Christ. (See Wright's Political Poems, 11.16-114). In the Rump collection, in the Drolleries occur many anti-puritan songs of which some are extremely coarse and unquotable. Yet it is worth noting that the satirist's delight in the grotesque and his interest in notoriety contributed towards something like character-sketching, which is the readiest weapon for type satire; but the issues, which were so conspicuously clear, excited his passions rather than his intellect, and in the manufacture of human monstrosities often did he step aside into sidetracks and particulars.

As an example we read a passage from a piece in the Rump, called A Monster at Westminster, 1642, which is an attack on the Roundhead whose presence is regarded as ominous and dangerous as that of Anti-Christ:

'Tis like that Beast I once did see, Whose Teyle stood where his Head should be; And, which was never seen before, Thought'at want a head, 'thas Horns good store, It has very little hair, and yet You'll say it has more hair, and yet than wit.
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You'll say it has more hair, and wax than wit,
'Thas many eyes and many ears,
'Thas many Jealousies and Fears;
'Thas many mouths, and many heads,
'Tis full of Questions and commands,
'Tis arm'd with Muskets, Pikes, it fears
Naught in the world but Cavaliers;
'Twas born in England, but begot
Betwixt the English and the Scot.
Though some are of opinion rather
That the Devil was its Father,
And the City, which is worse,
Was its Mother, and its Nurse.

Numerous are the satirical attacks, open and direct, often unrelieved by humour, upon the Puritan, his round head and his hypocrisy. The cloak hiding his knavery is drawn aside and he is made to appear as an arrant rogue; the limits of decorum are with vehemence transgressed by the satirists, and attacks upon his bestial nature are frequently made.

A Curtain Lecture, which occurs in the Rump (p. 44) has this final stanza upon the Puritan's moral delinquency:

At last when they must part,
Male and female go together;
Join'd in hand, and join'd in heart,
And join'd a little for their pleasure.
First for a kiss they will agree,
And what comes next you may conjecture.
... etc.

Similar passages occur in 'A Song in Defence of Christmas', in which the Puritans, who cannot endure the Nativity of Christ, are derided as Jews:

They often have meetings, and then there's such greetings,
Such tracing of sisters about,
They preach and they pray, but I must not now say
What they do when the candles are out.

Yet I cannot forbear, to tell in your ear
What befell at a breaking of bread,
How a virgin full neat went thither to eat,
But it cost her, her Maiden-head;

Now we turn to pieces which contain direct political allusions: 'Pym's Junto', 1640 (Rump. i. 3ff.), consisting of 124 lines in decasyllabic couplet, presents an assembly of
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an assembly of parliamentarians under the leadership of Pym,— an assembly that reminds us of the fallen angels in Milton's Paradise Lost. But there is some difference. The men to whom Pym directs his address are not fallen, but rising with a vehemence. The Speaker Pym figures well as a companion of Satan in respect of guile and of an impetuosity and tempestuousness of character. Pym commences his address, declaring "We are no lesse than Charles in power and state, you are our junctoes, who were his of late". He then discusses his plan,— how 'by vote to damn' the commissioners of Array; if the business do not take a favourable turn, he thinks, the wise policy would be to put it off 'by some feigned wise', and to interpose and read all letters from Whitecombe, Hotham, or the Admiral, and 'maze the peoples head'; he would shelve off all items of business which do not most conduce to his end; and then he forecasts the issue as follows: "The moderates wearied thus, will quit their seats and leave us, none but us". Then, he gives out what lies at the back of his mind,— "Charles must not reign secure whilst reigns a Pym, The sun if it rise with us must set with him". Eager to gain his end, he hastens to offer his advice to the people, which shows what a sinister-intentioned Machiavel he was:

So, to your businesse, yet are ye be gone
Take my advice, then blessing light upon
Your nimble votes, and first be sure you shroud
Your dark designs in a Religious cloud,
Gods Glory, Churches Good, Kings head Supreme,
A preaching Minister must be your theme;
Next structure of your Babel to be built,
Must speciously be varnished o're, and gilt
With Liberty, Propriety of lives,
And fortunes, 'gainst th' high stretcht
Prerogatives.
And then a Speech or two most neatly spent,
For Rights and privileges of Parliament;
These two well mixt, you'll need no other lures
To gain the people, and to make them yours.
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This is not all. He then invokes Sylla, Marius, Crassus Ghost and all demoniac spirits to inspire his soul and strongly actuate him with their fire so

'...that theirs thus mixt with my Malitious Gall Mive may with theirs fully possess you all.'

Mischievous Machiavel turns a Lady Macbeth at last. All this is a fine mockery, no doubt. Is it all jocosity? - Much more than that. The writer, obviously a loyal heart, stirred to the depths by the revolutionary methods of Pym, seeks relief from an exercise of his quill. He resorts now to declamation, now to characterisation; but the spirit of animosity at work tends to suppress the spirit of raillery. Pym is made as despicable an Arch-fiend as imagination can conceive of. Yet we feel the satirist must have presented the mock figure of Pym to the immense delight of his party, and he himself must have disburdened much of the rage and agony gnawing within himself. But the beauty of the whole is that no personal attacks are made upon Pym. Perhaps the declamatory manner and the somewhat dramatic setting of the piece saves the writer from becoming a lampooner. This satire shows some resemblance to the French 'Satyre Ménippée'. In 1595, it may be noted, a translation of it by P. Le Roy and others, appeared in England as 'A Pleasant Satyre or Poesie, wherein is described the Catholicism of Spayne, and the Chiefe leaders of the League'. The method of Satyre Ménippée is to be found in its perfection in Hudibras, of which Dryden observes (in his Essay on the Origin and Progress of Satire): "How easy it is to call rogue and villain, and that wittily! but how hard to make a man appear a fool, a blockhead or a knave, without using any of those opprobrious terms.... this is the mystery of that noble trade." (It appears from Thomson's notes that Henry Parker wrote 50 pieces of the nature of 'the General Junto' - see Catalogue of Th. Tracts. 214).
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'Upon Mr. Pym's Picture' (Rump. i. 7) - of 22 lines in decasyllabic couplet - is a piece of satire that shows a vigorous directness in the treatment of personalities. The writer presents a picture of Pym and invites the attention of all persons to behold the counterfeit of 'the poisonous man' and tells them 'The wretch has mighty thoughts, and entertains some Glorious Mischiefs Mischiefs in his Active Brains.'

In Pym's Anarchy, written in 1642, (Rump. i. 68f; also Merry Drollery. 70-72. Bsbworth's ed.), consisting of 12 quartets in octosyllabic couplet, Jordan makes plain statements of facts about all those lawless happenings of the time, but introduces them in a clever manner with an interrogative at the beginning of each stanza, assuming the position of a wise counsellor, pestered with nameless querist solicitations. He begins:

"Ask me no more, why there appears Daily such troops of Dragoones?", and gives his answer at every step. All his answers point to Pym's anarchical methods which are responsible for such grievous happenings as the incarceration of the hierarchy of the best divines, the death of Strafford, Lesley's opposition of the nobles. The catalogue of Thomason's Tracts shows many entries of satires in the form of catechism.

In a Mock Remonstrance (Rump. i. 79ff of 72 lines in decasyllabic couplet) addressed to Pym 'King of the Parliamentarians', the porters, butchers, broom-men, weavers, dyers, tinkers, cobblers, watermen, draymen, offer their respective services as fellow-labourers in the great work of reformation in Church and State. The burlesque tone is sustained throughout, and all about the clever make-shifts of Pym are travestied in a striking manner. Here follows a catalogue of the merits of the petitioners, which is spiced
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which is spiced all over with humorous ridicule. No direct
objurgation but what a fooling!

Know that the porters shall for eighteen-pence
carry the Drags of Rome in bottles hence
to every foreign part you'll think upon,
and bring the Juyce of the Turks Alaron
in lieu of it; the butcher kill'd in Slaughter
shall send Gods, and the Laws Disciples after:
There shall not a Religious Relique be
left in the church or in the Library.
but shall be swept away by the nice hand
Oth! Broome-mens Art, who nothing understand
more than Kent-street;

* * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *
The Tinkers they can both make Holes, and mend'em
in church or state; if you will but befriend'em
with Mettle; they care not for God or Devil;
a pack of sturdy Rogues inur'd to Evil.
* * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *
The water-men more alye than any others,
knowing 'tis good fishing in troubled waters,
if any do oppose them, though their better;
They will betake themselves unto their stretchers,
and so belabour'em in church and cloysters,
their bones shall rattle, like a sack of oysters,
in their thin skins ...

(Thomason's Tracts show many Remonstrances or Declarations
some by J. Hall).

'The Parliament's Pedigree' (Rump. i. 24-25) is a burlesque
in which ludicrous exaggeration transcends the bounds of the
possible and produces a grotesque caricature, marked by an
offensive coarseness. Here the satirist pursues the genealogy
of the Parliament, the first ancestor of which, as far as can
be traced, is 'The Devil'; this Devil got a many-headed
monster who begat a Rout; this Rout begat a Parliament which
begat five members who, in turn, begat the Peers; the Peers
begat Jealousies; the Jealousies got a Horse, and the Horse
got Pym, and Pym a Roundhead. Then referring to the reform of
church rites, he makes this foul statement about Pym and
Hampden:

cause Pym and he two Bastards are,
and dare not say, Our Father.

There are pieces entitled 'The Publique Faith' (Rump. i. 97ff.)
in which the satirist seems to dwell fancifully on..
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fancifully on some moral abstraction as suggested by the concrete facts of life. The people are described as inhabitants of an enchanted city and reproved for having fallen a prey to the 'Magician public faith' which is but public treachery disguised - an all-devouring monster that even 'Sun-burnt Africk never had'. The author goes on to describe the people's government as an idol which 'has made men prostitute their truth like whores, To its foul Lust', which takes up all the riches of the land not by entreaty but by unjust commands; so he regrets

And yet, good men o' th' city, you are proud
To have this Bankrupt Publique Faith allow'd
More credit then your king, to this you'll lend
More willingly then ever you did spend
Money to buy your wives and children bread.

Then he presents a forecast of the dismal future awaiting the people when the table will, and most certainly will, be turned against them:

Who is't shall those vast sums to you repay,
When master Public faith is run away?
Or who shall those prodigious heaps renew,
Which were prodigally decrease'd by you?
When the whole world imagin'd men of thrift,
What will your orphans do? .................

Faith if you chance to come off with your lives,
Your way will be to live upon your wives;
Their trading will be good, when Fortune wears
Your colours in the caps of th' cavaliers,
Whose cuckold's you'll be then, & on your brow,
Wear their horns, as you Publique Faith's do now;
Then, then you'll howle, when you shall clearly see
That Publique Faith, was Publique Treachery;

Evidently, here the satirist with a sense of superiority and a zeal for reform, resorts to the hortatory method, slandering both the oppressor and the oppressed. In respect of the pessimistic representation of contemporary condition and of the pervading reflective tone, he seems to be a follower of the classical style, but inasmuch as he voices the feeling of a political party more than that of his own self and lays emphasis on public evils instead of on private evils,
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instead of on private evils, he shows his kinship with the early English satirist in a more pronounced manner.

Some of the ballads written in June 1647, during the heated dissensions between the Army and the Parliament (it may be noted that at the beginning of 1647 the king was delivered by the Scots to the Republicans) enumerated the evil deeds of the Puritan republicans. One ballad, printed in Wright's Percy Soc. ed. of Pol. Eds. Published during the Commonwealth, 1641-3, from vol. 5 of folio broadsides among the King's Pamphlets, is called 'A Panegyric' containing mock praise of the Parliament; a tone of banter runs all through the enumeration, and it becomes clearly perceptible because the writer has always a word of praise for the Parliament's potency of doing miracles of evil. In six years' space the king, the cavaliers, and the Pope have been overthrown by the mighty republicans, whose 'power and majesty is greater than all kings by odds', and whom to account less than gods must needs be blasphemy; the heads of Strafford and Laud have been cut off, because by fraud they would have made all people slaves. Then a reference is made to the introduction of the Directory and the abolition of the Common Prayer.

There is one ballad (written in September 6, 1647) - in Wright's Pol. Eds. 767 - which alludes to the Synod of Sion College that sat full four years to find a religion for a medley of sects, represented by the Brownists, Presbyterians, Antinomians, Adamites, Anabaptists, Familists and sundry others, but knew not what to conclude. Another ballad (Wright's Pol. 1). Another notable ballad is 'A Review of the Rebellion' June 5 in three pts. 1647.
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Another ballad (Wright's Pol.3de.34f), written about the same time, refers to the brute force of the Army to which the city yielded, and has a ring of pathos, too:

Brave sparks, indeed, when they may thus,
With cannon and with sword,
Unking our state, unchurch us too,
And yet advance the word. (ibid. P.36)

The earl of Essex, commander of the Parliamentary Army on the outbreak of the Civil War, worsted in a battle with Prince Rupert, brings news to the Parliament. This is the occasion seized upon by a Royalist writer for ridiculing the Parliamentarians. (see the ballad, called 'The Earl of Essex his Speech to the Parliament after Keston Battle'-Rump.119-of 68 lines in decasyllabic couplet). Essex, discomfited, is in a temper and while opening his address, tells his brother roundheads that it is they whose 'brains are stuffed with all devilish darts of rapine and rebellion', and then gives a description of the battle in which is shown the writer's sense of the ludicrous in an amazing manner. The commander submits an account of himself before the Parliament, which is so sharply serio-comical:

............... for when we should fight,
For had I dared to venture my dear life,
I should have fought once for the whore my wife;
Yet I dare swear that we had won the day,
Had not so many fallen and run away;
And yet for all this blood that hath been spilt,
My sword is guiltless, for fast by the hilt
I held it in my scabbard, and still cry'd:
Well done, fight on, unto the Fools that dy'd;
Whilst I stole towards Warwick, to avoyd
The field, with the sad Spectacle quite closed.

An admirable account of bravery! An excellent illustration of 'the mystery of that noble trade'! Then it is the writer who speaks his own mind as he makes Essex say:

We must be cautious, for the cavaliers
Have desperate souls, concerning those base fears
That brought me back again; besides, the king
Has a just cause you know, and though we bring
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Has a just cause you know, and though we bring
The silly multitude into the noose,
Our own hearts tell us we are like to loose
Our heads, if Charles prevail; ..... etc.

A poem entitled 'The Rebellion', dated October 24, 1648 (in Merry Drollery 2.66 ff.; in Rump 2.91 ff.; also in Wright's Pol Ballads), gives the picture of the Babel that should follow on the uprooting of monarchy. It is of a narrative character, with comical touches that seldom rise to the level of humour; there is no use of invective, but there is the amusing exaggeration of the helpless condition of the kingless people. The Parliamentarians make jeering clowns of themselves by openly confessing that they are rebels and anarchists, all "roundheaded beasts", lost in speculations that lead nowhere:

Then let's have king Charles, says George,
Nay, we'll have his son, says Hugh;
Nay, then let's have none, says gabering Jone,
Nay, we'll be all kings, says True.

The States New Coyne, i.e. the coin struck on the inception of the Commonwealth, forms the subject of a narrative poem (Rump 2.89, 90), in which witty references are made to Cromwell's nose and his 'Politic Head', omitted from the coin. The reason for not printing the head of any person upon the coin was probably to avoid the crown being placed upon any head in a Republican State. But the writer makes his attack upon the print of Rose which, he interprets, is designed 'to tempt sisters to bed'. His ingenious remarks are to be found in the fifth stanza:

On this side they have circumscrib'd God with us
And in this stamp and coyne they confide;
Commonwealth on the other, by which we may guess
That God and the States were not both of a side.

He carries the game of wit further, and deals out his final blow, to prove the emptiness of the State and its coin, by inventing
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by inventing a minor episode which runs as follows: A countryman, finding the coin-print to be like his wife's butter-print of a cross and a harp on one side and only a cross on the other, procured one specimen of it for private presentation to his wife; and while handing it over to her, he remarked:

Then since that this is the Parliament coin's,
Now Lilly by thy mysterious charms,
Or Heralds, pray tell us if these ha' not been
Carmen or Fiddlers before by their Arms.

In 'The Players Petition to the Parliament' (Rump. i. 32–34) the method adopted by the satirist is indirect, generally very effective in ridiculing the object of attack; but here frequently the process of blurring has been interlaced, with the result that much of the poignancy the humorist's trick has been lost. The poem consists of 34 lines in decasyllabic couplet, and is in the form of an address to the Parliament (petitioning for the reopening of the theatres) in which witty comments are made, while sketching out a comparison between the trade of the players and the trade of the Parliamentarians. The beginning of the petition is rather crude, instinct with a sense of injury, a feeling of hatred towards an institution and a class, and as such, it seems to defeat the purpose of the petition itself; but the writer somewhat makes amends as he proceeds to make an insistent demand for stage-plays, presenting, in support of his advocacy, a mock catalogue of the merits of the players:

It begins

Heroic sirs, you glorious nine or ten,
That can depose the king and the kings men
Who by your Sublime Rhetorick agree,
That prisons are the subjects libertie:
And though we sent in silver at great rates,

1 By Th. Jordan. (See 'Illustrations of Old English Lit.' ed. J. P. Collier, vol. iii.)
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And though we sent in silver at great rates,
You plunder to secure us our estates.

If we say, King Pym wears Charles his crown,
Such a word's Treason, and you dare not hear it;
Treason to speak it, and yet not to wear it.

After this preamble follows the burlesque certificate of the players:

But whilst you live, our loud Petition craves,
That we the true subjects, and the true slaves,
We will not dare at your strange votes to fear,
Nor personate King Pym with his State-clear;
Aspiring Catiline shall be forgot,
Bloody Sejanus, or who e're would Plot
Confusion to a State; the wars betwixt
The Parliament, and just Henry the Sixth,
Shall have no thought or mention.

All these and such like actions as may mar
Your soaring plots, and shew you what you are,
We will omit.

Then comes this sally, witty but aggressive enough, yet expressive of deep pathos:

Methinks there should not such a difference be
'Twixt our profession and your quality,
You meet, plot, talk, consult, with minds immense,
The like with us, but only we speak sense
Inferior unto you; we can tell how
To depose kings, there we are more than you,
Although not more than what you would; then we
Likewise in our vast Privilege agree,
Only yours are the longer; and controules,
Not only Lives and Fortunes, but mens souls;
For you declare by Arnimastick sense,
A Privilege over mens conscience,
As if the Trinity would not consent
To save a soul without the Parliament,
Wee make the People laugh at some vain shew,
And as they laugh at us, they do at you;
But then it's contrary we disagree,
For you can make them cry faster than we;
Your Tragedies more really are express,
You murder men in Earnest, we in jest.
There we come short.

A narrative poem, called 'The Allegory' (Rump. i. 320-22., consisting of 9 stanzas, each formed of a quatrain and a couplet, showing irregular syllabic distribution) begins reciting Plutarch's story of the dispute between the Head.
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between the Head and the tail of a serpent. The body, having grown too strong, the Head yielded to be led, - a thing 'against nature still', - the head to turn tail and the tail to turn head. Even stranger than this was the monster grown in England in 1649, when it petitioned to the Head for resignation of his power and right; and in subsequent years the monster grew his tail so large and so mighty that the Head was chopped off; the Head gone, the body began to consult with the tail what was best to do; it appeared more strange to them how one St. John turned the tail about. - Here is the reference to Cliver's routing the Long Parliament in 1653. Obvious is the satirical intent, but the piece, as a whole, verges on caricature or what is mere grotesque; the allegorical veil is too thin to cover the aim of the writer. It may be that the disguise was maintained in order to avoid committing the offence of sedition.

Admiral Dean's Funeral (among extra songs in Merry Drollerie, 1661, but omitted from the subsequent editions; in Rump. i. 508-12, in Loyal Songs, 1731. i. 192), consisting of 32 triplets, each using the burden of 'No body can deny', refers to the engagement between the English and the Dutch fleet in June, 1653, in which Dean, one of the three English Admirals (the others being Blake and Monk) was killed by a cannon-shot from the Rear-Admiral of the Dutch (History of Rebellion, Bk. III. P. 437. ed. 1720). This naval warfare was being carried on during the Parliamentary régime. The writer gives an account of the funeral, but there is not a trace of the elegiac note in it; on the contrary, it is an expression of joy, rather fiendish delight, born of the deep-rooted malice that he bears towards anything that is not monarchist. Connected as it is with the funeral occasion, the pervading
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the prevailing tone of mockery in it, serves only to indicate the savageness of its author. He clings to the story of Dean's head being shot off and his headless carcase conveyed all the way to be buried at Westminster Abbey, and upon this builds up a fragment to disgrace a General, sacrificed for the country's cause. Four stanzas, taken at random, are quoted below:

The old swan as he passed by,
Said, she would sing him a dirge, and lye down and die;
Wilt thou sing to a bit of a body, quoth I?
Which no body can deny.

Tom Godfrey's Bears began to roar,
Hearing such means one side of the shore,
They knew they should never see Dean any more,
Which no body can deny.

To Westminster, to the Bridge of the Kings,
The water the Barge, and the Barge-men brings
The small remnant of the worst of things,
Which no body can deny.

They inter'd him in triumph, like Lewis the eleven,
In the famous Chappel of Henry the seven,
But his soul is scarce gone the right way to heaven,
Which no body can deny.

Then we turn to the dramatic broadside (Merry Drollery, P. 254-255, Ebworth's ed.), called 'Cromwell's Coronation', beginning "Oliver, Oliver, take up thy crown" (of four six-line stanzas, with the rhyme-scheme abab'-mainly of decasyllables), which was occasioned perhaps by the proposal of crowning Cromwell, once made by a certain section of the people, as a remedy against the serious danger from the clash of interests among different camps into which the Parliament had split up.

This song shows Oliver as an upstart and a tyrant, surpassing all rebels of old; the comical presentation of the picture, however, takes away much of the tinge that blackens him:

Call thee a conclave of thy own creation
To ride us to ruin, who dare thee oppose;
Whilst we thy good people are at thy devotion,
To fall down and worship thy terrible Nose.

Pepys has left us a record of the rejoicings on the
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on the evening of the eleventh of February, 1659 (1660-Thomason Tracts, P. 234) when the effigies of the Rump were burnt. Among the broadsides we find 'A Psalm' (Rump. ii. 36-39), which was composed to be sung on the occasion, in and about the city of London. The writer seizes on the literal meaning of the word 'Rump', and produces mere scurrility. Many specimens of composition recording such buffooneries, based on the word 'rump', were produced during the Commonwealth period. In the 'Psalms' we get glimpses here and there of the sorry plight of the royalists under the grinding measures of the Rump Parliament:

Though we are bereft
Of pur armes, spits are left,
Whereon the Rump we will roast,
We'll prick it in the Tayl,
And beat it with a flayl,
Till it stink like a cole-burnt Toast.

It hath lain long in brine,
Made by the Peoples eyne,
So 'tis salt through unsavoury meat;
We'll draw it round about
With Welsh Parsley, and no doubt
It will choke Pluto's great Dog to eat.

After the death of Cromwell there came another period of political turmoil. His son Richard became the Protector, but owing to his weak and vacillating character, there came about a great tug-of-war among the fortune-hunters and aspirants to power. Fleetwood, commander-in-chief of the Army under the Protector, Lambert the Protector's brother-in-law, and Lenthall the old Speaker, vied with one another for ascendancy. On the 21st April, Lenthall opened a session of the Parliament with as many members of the Long Parliament as could be brought together, and thus helped in the formation of the old Long Parliament. But Lambert grew more ambitious, quarreled with the Rump, joined the Army, and in October following stood opposed to the Rump, and practically interrupted its functioning for a time,— the
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the Government being placed at the hands of the Committee of Safety. Towards the close of the year, however, 'the tide began to be changed in favour of the Parliament'.

In the 15th volume of the folio broadsides (see also Rump. ii. 151ff) there is a ballad entitled 'A Hymne to the Gentle-Craft or Hewsons Lamentation', which in the very opening lines slanders Hewson as a shoe-maker and an one-eyed person. It was time the people wanted to settle down to a peaceful, ordered life; and all showed signs of sympathy with the Parliament. So Hewson disgraced himself by siding with the Lambertians and brought upon himself only scurrilous abuse. The ballad is arranged in 20 stanzas, each formed of a triplet and the refrain—'Good people, pity the blind'. It seems that the cavalier writers never could never forget Oliver's copper nose and his supposed connection with the Brewer's trade, nor Hewson's loss of one eye and his cobbler's profession. The satire seems to lose much of its force as it points directly to the seething mass of malice and hatred from which it springs. So of Hewson it is written:

Abroad and at home he hath cut many a hide,
A dog and a bell must now be his guide;
They'll lash him smartly on the blind side.

The Lambertians soon broke off, and the Rump regained its power. Nine of the chief councillors who sat in the Committee of Safety were forthwith thrown out of office and were under orders to remain outside London during the pleasure of the Parliament. This forms the subject of a ballad called 'The Gang' / Jan. 17 (Cat. of Thomason Tracts mentions the year as 1660, P. 277; included in Rump. ii. 104-8). The nine worthies are made to pass one after another,—some wearing the robe of their past professions, some as concrete figures of their peculiar attributes. John Lambert comes first as a dapper
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as a dapper squire; next Desborough as a swain, 'a jolt
head knave', driving again without any brain; then follow
Kelsey a buttonmaker, holy Major Creed mounting a steed,
hungry Colonel Cobbet a man of stomach, Barrow a swine-hard,
and so on. In the second part of the ballad they are shown
as having resumed their old occupations. Belonging almost
to the same time is the piece entitled 'The Good Old Cause'
(Rump.1.33o-31; Merry Drollery,1661, omitted from the eds.
of 1670,1691, given in Hensworth's ed. among extra songs and
poems'; Loyal Songs,1731.1.219/ — consisting of four stanzas
of which the first contains 3 lines and the two three others
3 lines each, and showing absolute neglect of metrical rules)
which alludes to Colonel Lambert's surrender to Parliament
upon finding his troops unwilling to be guided by him (an
event which took place about 15th January 1659-1660), to the
ascendancy of General Monk, and to Arthur Haselrig, a head-
strong agitator. The satirist plays the spectator, watching
the game from a distance, — but a spectator who is a toper
at the same time, a right gay cavalier, ful of hopes of the
return of monarchy. It is important to observe here that the
title of the ballad as 'The Cause' has a peculiar signifi-
cance. The battle-cry of the Republicans at the time of the
Rump was 'The Cause'. This allusion to the slogan seems to
suggest the tendency towards type satire, which is but
natural at a time when the strife was between principles
and institutions.

It is to be noted that although General
Monk stood against the Rump by February 11th,1659, and
Richard Cromwell's abdication came about April 22nd,1659,
he had not declared himself a champion of the king's cause
until May. The gesture of Monk's opposition to the Rump is
associated with the burning of numerous grotesque effigies
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effigies of the Rump. So the favourite song of the knight's encounter with the Dragon, the common stock-in-trade, readily furnished forth a kind of political parody which appears in the volume of Rump Songs as Sir Eglamour and the Dragon (consisting of 15 quartets); it describes how George (i.e. George Monk) turning towards Westminster meets the many-headed monstrous beast (i.e. the Rump) which has swallowed up churches, palaces, forests, and lands, and played, like the plague in Egypt, a wholesale havoc all through the length and breadth of England; then it recites the episode of 'six thousand fifty Bone-fires' which became necessary to destroy that leviathan beast. (There are several versions of this kind of parody in the Rump).

We now direct our attention to a broadside

'News from Hell, or The Relation of a Vision', March 23, 1660, (in the 17th volume of the folio broadsides among the King's Pamphlets) — see Wright's Commonwealth Ballads, 219ff; mentioned in the Catalogue of Thomason Tracts, P. 298), in which are traceable two ideas, such as the idea of a visit to Pluto's kingdom, which has been in use since Homeric times, and which found favour with the Jacobean writers; and the idea of a vision, which comes from mediaeval writers. It is likely that this ballad was written in imitation of Thomas Dekker's News from Hell, 1606. The writer invents a situation, improbable but effective as a sort of framework to hang on his pseudo-allegorical tale. He fancies he sees a phantom figure of one of Pluto's band moving before him. Questioned as to the purpose of his visit, the spectral guest reproduces the conversation that took place between Pluto and the 'Great Man' who brought tidings to hell that the English nation had wrought treason against Pluto's State. The news excited the fury of Pluto, and he broke out:
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and he broke out:

Thou wretch, with this thy cursed news
How d'ost thou me provoke!

How many of my trusty sprites,
Have I therein employ'd,
In whose successful labours
These sixteen years have joyed.

My first born spirit of pride I sent,
Who acts so well his part.

The spirit of Mammon also is
Of all so deified,
As if the English nation knew
No other God beside.
The spirit of Lust and of the world,
Aye, of envy and of lies,
Have also place allotted them
For their solemnities.

Will England now from me revolt,
And plot against my state,
Without whose help and council they,
Themselves will ruinate?
'Tis true, they broke their oaths and vows,
Which they to heaven made;
But yet with me to break their league,
I am sure they are afraid.

Then rejoined the 'great man':

there is sprung up
In England late a sect,
Who teach 'salvation doth belong,
To all without respect'.

Pluto forthwith dismissed him, saying

Tell them although they do prevent
Men in my great designs,
Yet shall they not my vengeance escape,
For I have rods of brine,
I'll muster legions of my spirits,
And with them counsel' make;
How 'mong the Scottish elves I may
Greatest confusion make.

This ballad, written on March 29, 1660, when the new Parliament was being formed and when the name of king Charles was in the lips of most men, was doubtless designed to present the Republican England as a veritable hell, controlled by a farrago of satanic forces. Similar semi-dramatic situations of an allegorical character are introduced in the Dialogue between Oliver and Charles in the Second Book of the Theatre of Mankind, 1685, and in the Dialogue between Oliver and Pluto in Merry Assemblies.
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Lastly, it remains to observe that among the broadsides in the miscellaneous collections of the 17th century are to be found many satirical tracts under the heading of a Legacy or Testament. In the second part of Rump Songs occur two interesting examples in 'The Cobbler's Last Will and Testament; or, the Lord Hawson's Translation', and in 'The Hangman's Last Will and Testament, with his Legacy to the Nine Worthies, viz Col. Lambert, Creed, etc'. The following pair of triplets from Cobbler's Will may be sufficient for our purpose:

My Paring-knife I'lls Lambert give,
He may have use on't if he live,
For's throat as well as his brow I believe.

But Richard and Harry I have forgot,
Shall I give them my Hammers? No, I will not,
For they did not strike while the Iron was hot.

The Mock Testament and the Litany, as has been observed before, are vestiges of mediaeval burlesque. Mr. Berdan finds these origins at the end of the Middle Ages. It was a favourite form of burlesque with the monkish parodists in the days of Golyas. Mr. Berdan finds the origin of this class of satire in the convention of the lover's will (transmitting all his possessions to his lady) in the Roman de la Rose. (Berdan, Tudor Poetry, P. 434.)

Harold Routh writes, "The idea originated among the Romans of the decadence and was developed by French writers of the 15th century, especially by Villon in his half serious, half ribald will, Le Grant et Le Testament, 1489. The first English imitation is Jyl of Bryntford's Testament." Perhaps the most interesting example among the mock testaments of the mid-sixteenth century is The Wyll of the Devill, 1550 (printed and composed by Humphrey Powell), - a piece of savage satire in which the Devill, before his death, bequeathes his estate of atrocious
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Atrocious attributes to the members of the Romish Church. (The Testament of the Hawthorn in Tottel's Miscellany may also be cited as an example of this species of composition.)

Final Remarks: In fact, at the beginning of the 17th century, it became almost a fashion to write satires. The presence of two things, it may be noted, such as the spirit of criticism and the stir of politics, was singularly favourable to satire.

It is generally observed that the satires of the mid-seventeenth century show a pitch of savage intensity, consisting as they do, of political squibs or pasquinades; and the writers or compilers of satires skip over this period, after making passing and incidental references to Cleveland, Brome, or Cowley.

The satires of the closing 16th century and of the early 17th, as we have seen, show a blending of the elements of classical and early English types, classical elements predominating. That satire was growing rancorous towards the close of the 16th century is evident from the publication in 1601 of "Whipping of Satire" by J. Weever. Let us recall in this connection Milton's words (from Smythynus) - that a satire should "strike high, and adventure dangerously at the most eminent vices among the greatest persons, and not creep into every blind tap-house, that fears a constable more than a satire ... ... for if it bite neither the persons nor the vices, how is it a satire? And if it bite either, how is it toothless? So that toothless satires are as much as if he had said toothless teeth." This dispenses, in the first instance, with the
with the Horatian model, recommending the early English idea of acute rebuke, or the overwhelming directness and the poignant personality with which Juvenal assailed; secondly, this sets forth the idea that the foibles only of the persons stationed high in life are to be ridiculed and exposed, which is also the idea of Dryden. Personal satire, according to Dryden, is justified on two grounds: "The first is revenge, when we have been affronted in the same nature, or have been any ways notoriously abused, and can make ourselves no other reparation."... the second is when the particular person "is become a public nuisance?" (see Essay on Satire, Scott-Saintsbury ed. 32 f.).

The satirical tracts of the period are in a direct sense political. An examination of them shows that the writers had always attempted "to strike high". The object always was the castigation of some political tyrant. But their indignation has not the heat of the moral reformer. Not in violent tyranny, intermixed with didactic declamation, does the satirical spirit express itself. Neither the style of Skeleton nor that of Jowett is here. More frequently indirect methods are resorted to; and in many cases, it seems, the humorist's tricks fail to acquire the merit of being subtle, mordant sarcasm, having been almost always carried beyond proper limits, and so resulting in burlesque or caricature. Various are the methods adopted to avoid the folly of making openly violent attacks (of which some may have been thought as safeguards against the law of libel, or the State laws prohibiting political satires), viz. the invention of pseudo-dramatic situations, the introduction of semi-allegorical characters, the imitation of the manner of the French Satyre Ménippe, the form of catechism (reminiscent
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the form of Catachism (reminiscent of the Aesoebean Verse of the Middle English period), the litany-prayer, the form of the psalm, bedlam-songs, mock petitions, mock remonstrances, mock testaments, etc.; and in all these forms the satires lie diffused but are sufficiently articulate in a variety of ways. Admittedly, some are successful specimens of 'sallies of badinage.' When, however, indignation is expressed, it takes the form of objuration, fierce as well as coarse, which seems to burst through a thin covering. Equally unsparring in poignancy of personal attack, as some of these are, is, to my mind, Dryden's 'An Essay on Satire', 1669, with lines such as

Rochester I despise for want of wit
Though thought to have a tail and cloven foot:

......... etc. - the publication of which, as Cecil Heydall says, ('Selections from the British Satirists' 1897, p. 192. foot-note.), "probably occasioned the beating of Dryden in Rose Street, Covent Garden, by ruffians hired by Rochester." Certain parts of Mac Flecknoe are none the less caustic in personality. Perhaps the faults of the ballad-satirists appear so notoriously glaring, more because of the absence of a keen analysis of character and a classical finish of style than for any inherent savagery in their writings. But this asperity of style is a fault not of theirs alone; it is traceable among the late Elizabetheans and among the satirists of bygone days. As Professor Saintsbury observes: "It is now, I believe, pretty well admitted by all competent judges that the astonishing roughness of the satirists of the late sixteenth century was not due to any general ignoring of the principles of melodious English verse, but to a deliberate intention arising from the same sort of imperfect erudition which
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erudition which had in other days so much effect on the men of the Renaissance generally. Satiric verse among the ancients allowed itself and even went out of its way to take licences which no poet in other styles would have dreamt of taking...." (Intr. to the poetry of Donne. Muses' Library edition of Donne. Vol. I. PP. XX ff)

Personal satires of the ballad-satirists may be at times scathing enough, yet of broad fun and comicality there is plenty; and one cannot but appreciate the inerrant manner in which they scourge the rebels who wanted to destroy the ineradicable things of the world. It would be a mistake to suppose that mere sourrility forms the badge of the ballad-writers. Though often dominated by passions, they show an inclination for witticism which belongs to them as the special appanage of their Age. They present a witty criticism of contemporary events, the climax of which is reached in Hudibras; they present, too, a pessimism which is based on concrete facts of life and is classical in its genuineness, in contrast with which is the assumed pessimism of the Elizabethan satirists. They are in the midst the greatest rumpus in affairs of Church and State, and they cannot but be influenced by it. This contributes an occasional touch of pathos to their works; this again not infrequently draws out the essence of their heart's hatred. But generally this pessimistic note lacks the reflective earnestness of the classical satire, as well as the hopeless of the early English type. The general ensemble

The poems like 'Power of Sword' and 'Power of Money' (in Merry Drollery, also in Rump), which illustrate a depth of pathos combined with an energy of expression, mark the elevation of the popular song at the time.

1. To quote a few lines from a long poem, called 'The Times'. The writer first speaks in the classical manner of the halcyon days that are no more and then reflects: "In what black lines shall our sad story be Deliver'd over to posterity? With what a dash and scar shall we be read?...etc"
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The general ensemble is that of a sort of wild recklessness for the fullest expression of which, perhaps, charactersketches and epigrams, then in vogue, proved to be inadequate; and this is why 'the hectors', or the 'roaring boys' (as the cavaliers were then were called) turned to street ballads, which offered an unrestrained field for the display of their passions.

Of the dramatic element in the ballad-satires it may be said that the allegorical figures introduced, have no semblance of reality. In this respect, they differ from classical satire in which the dramatic characters and the dramatic dialogues are of a realistic order.

The chief points of interest in the ballads appear to be an energy of exaggeration and an overwhelming sincerity of conviction that mark a good many passages in them. Direct rebuke, and an absence of subtle humour; slight use of reflection and little argumentative power; emphasis on public evils instead of on private evils; and representation of the feeling, not of an individual, but of a social class, a political or a political-religious party; - these are the principal characteristics of the ballad-satires, which, it appears, they greatly share in common with the early English satire.

The rise of classical satire in England is associated with Dryden. About the beginning of the third decade of the 17th century the formal satire appears to have declined. But this is only one phase of a general decline at the time. A revival of classicism is marked by the publication in 1665 of Boileau's satires. The interval saw the Civil War, the Commonwealth, the Protectorate, the Restoration, which could not pass unrecorded. The criticism of these events, found in
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found in the ballad-satires, seems to indicate a return to the type of early English satire; the ballad-satires show a leaning more distinctly towards the early English type than towards the classical. Looking ahead, we find that their chief characteristics, in respect of the rude causticity of invective, reappear notably in John Oldham's satires on the Jesuits, and in Gay's satiric lines upon Walpole, the favourite minister of George I. It may be in place to quote Cecil Needham's remarks on Oldham, which, however, are not wholly applicable to the ballad-satirists: "He meant his stabbing pen to draw blood, and lashed himself into a frenzy of indignation, the violence of which left no room for chastity of rhyme, language, or grammar."

It seems important to observe that the verse-satires we are considering, are of a miscellaneous character, in regard to both form and matter. They present a series of events, and persons connected with those events, of an important epoch of history, and a variety of methods and forms - the common ballad measure, the octosyllabic couplet, the decasyllabic couplet, triplets, etc.; and as regards the authorship of a great majority of them we are left in the dark. But undeniable is the fact of the existence in verse of a peculiar kind of political satire. Taken as a whole, in the totality of their hybrid character, they appear to form an ancestry which may be traced through Oldham, Swift, Pope, and Gay right down to the Rolliad (1764-65) with its variety of methods and forms (such as rondells, decasyllabic couplet, etc.) and its variety of subjects (such as the Westminster election, the 'wickedness of Hastings and Impey', 'pilfered greatness' of Pitt, - all that excited the wrath of the defeated Whigs), with its bitter personalities and
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personalities and 'ironic mock-heroics'; and with the Rolliad to the other critical works that followed in its wake, such as Political Elogues, Probationary Odes, and Political Miscellanies. (See Joseph Richardson's edition of 'The Rolliad', Probationary Odes, Political Miscellaneous Elogues, and Miscellanies [London, 1812]).

Lastly, it may be remarked that many more names of ballad-satirists, in addition to those of Henry Parker, James Harrington, John Taylor, James Hynd, Clement Walker, John Jook, which may be detected even in a hurried glance through the Catalogue of Thomason's Tracts, may emerge from a careful and sifting investigation into the Tracts themselves; among whom there may be some who can supply the defects of Butler, although laying bare not a little of the folly of Oldham's hot eloquence and 'frenzy of indignation, as also some who can supply the defects of Oldham, although at times falling lamentably into the grovelling ribaldry of the squib-writer;

The Interest in the theme of Comedy as linked with Satire:

In the concluding section of this discourse I desire to speak generally of the impressions which the flysheets leave on the mind. They suggest a series of curious and interesting scenes, interesting because they seem to represent the life and thought of the times; and I refer to them because they appear to have some bearing on the rise of comedy and satire during the closing decades of the seventeenth century. This has never been alluded to by the writers on the Restoration comedy, by Professor Allardyce Nicoll, Dobrée, or others. However, it is pretty certain that before any great structure can be set up, the
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set up, the ground must have previously been prepared for it. The last forty years of the century saw the arising of two great things—comedy and satire. But for some years previously, doubtless, the soil was being prepared for them. Think of the pictures conjured up by the endless succession of catches, drolls, and convivial chants. Did we not witness the worshippers of Bacchus at their orgies, hear the noise of their revelry? A reader of the 17th century medleys is haunted by a sort of phantasmasmagoria that the topers and tavern-scenes are apt to excite. This only recalls to mind the worship of Dionysus in ancient Greece which used to be celebrated with great enthusiasm and invariably accompanied by phallic rites and processions of actors, disguised as fawns and satyrs, licensed to utter indecent jokes and filthy gibes. And is there not a prodigality of irony, humour, jocosity, coarseness, and obscenity among the bacchanals, jocasting poems, drolls and caricatures that the 'fleeting' literature of broadsides and pamphlets supply? Let me quote the words of Thomas Wright on the question of the influence of the Dionysiac festivals upon the comedy of Greece: "... this portion of the ceremony was the especial attribute of a part of the performers who accompanied the procession in waggons, and acted something like dramatic performances, in which they uttered an abundance of loose extempore satire on those who passed or who accompanied the procession, a little in the style of the modern carnivals. It became thus the occasion for an unrestrained publication of coarse pasquinades. In the time of Pisistratus, these performances are assumed to have been reduced to a little more order by an individual named Thespis, who is said to have invented masks as a better disguise than dirty faces, and is looked upon as the father..."
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the father of the Greek dram. There can be no doubt, in
fact, that the drama arose out of these popular ceremonies,
and it long bore the unmistakable marks of its origin."
(History of Caricature and Grotesque in Literature and Art.
PP. 10-11).

This is about the very beginning of Greek drama. Turning to the England of the second half of the
17th century, we do not, of course, find an exact parallel.
But the Elizabethan comedy and tragedy, like all other forms
of Elizabethan literature, have declined; and things of the
literary world are to take their shape and substance from
new forces. Indeed, what of comedy came at the Restoration
has little to do with Elizabethan comedy. Thus, in a way, one
sees the beginning (beginning in the sense of a condition
eminently favourable to) of Restoration comedy in the
'unrestrained licentiousness of gesture and language' in
taverns and in street corners, of which the miscellanies and
broadsides bear a candid record. The caricatures of Cromwell,
the Commonwealthmen, and the puritans appeared in fantastic
carvings on broadsides and in playing cards, which, it may
be argued, under altered conditions and under modifying
influences (i.e. finish of couplet, character-sketches, French
influence, etc.), reached a culmination in such comedies as

1. We read here the account of 'playing cards used in
   caricature', given by Thomas Wright. (History of Caricature
   and Grotesque .PP. 371-72): "With the close of the Common
   wealth a new form of caricature came in. Playing cards had,
   during the 17th century, been employed for various purposes
   which were quite alien to their original character. In
   France, they were made the means of conveying instruction
   to children. In England they were adopted as the medium for
   spreading political caricature. The earliest of these packs of
cards known is one which appears to have been published at
the very moment of the Restoration of Charles II, and
which, perhaps, engraved in Holland. It contains a series of
caricatures on the principal acts of the Commonwealth,
and on the Parliamentary leaders. Among other cards of any
similar character which have been preserved is a pack rela-
ting to the Popish plot, another (cont. at the bottom of
the next page.)
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Several comedies as Wilson's 'The Cheats' 1662, Edward Howard's 'The Committee' 1663, Tatham's 'The Rump' 1660 and his comic piece called 'Scotch Figurines', Mrs. Aphra Behn's 'The Roundhead' (in which the Prologue is 'spoken by the ghost of Newson, ascending from Hell drest as a cobbler'), and the anonymous 'Cromwell's Conspiracy'. That the Puritans were caricatured and ridiculed in a much earlier period than the Restoration is far too well known. It is said that gibes at the Puritans in Ben Jonson's Bartholomew Fair, when first acted, gave satisfaction to King James; so there is little wonder that the Puritans, when in power, suppressed the theatres; now, this order of suppression only led to the devising of several other methods of relaxation. These circumstances, in connection with the Restoration drama, cannot but be taken into account, together with the facts that Charles returned from exile with definite tastes for drama; that the plays were written for the French-loving court, the courtiers, and the satellites; and that the king, to quote the words of Professor Allardyce Nicoll, "had his loves among the actresses, the children of Nell Gwyn becoming Dukes and Lords." The remarks of Thomas Wright on the Restoration drama have a peculiar pungency: "Under Charles II", he writes, "the tone of fashionable society, as represented on the stage, is modelled upon that of the Brothel." (History of Caricature and Grotesque... PP. 400-401).

Another relating to the Rye House conspiracy.... The earliest of these packs of satirical cards, that on the Commonwealth, belonged a few years ago to a lady of the name of Prest.... Each of the 52 cards presents a picture with a satirical title. Thus the ace of Diamonds represents the High Court of Justice or Oliver's Slaughter House; the eight of Diamond is Don Hasselrig, knight of the golden tulip, represented in a garden ......."
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The comedy, in preference to satire, has engaged our attention for a while; and this is not without a reason. The comedy, at least a type of it, has the same purpose as that of satire, and also a like origin; I mean the 'Critical' variety. The aim of classical comedy, as is well known, was to 'cure excess', 'to correct manners by laughter'. Congreve in his Preface to the Double Dealer says, "It is the business of the comic poet to paint the vices and the follies of human kind". Meredith speaks of comedy as the 'Guardian of our civil fort'. If we accept this moral standpoint in comedy, if we remember Vanbrugh's dictum that 'the business of comedy is to show people what they should do, by representing them on the stage doing what they should not', we may well consider, as caricatures or satirical portraits, even such scenes of open profligacy as those presented in Ravenscroft's London Jackolds, in Mrs. Behn's 'Sir Patient Fancy', or in her 'The City Heiress'. If, however, as is generally understood, these comedies are designed to minister to the tastes and passions of the French-loving court and courtiers, and doubtless, a great many of them are

I. Personalities and personal motives often came in. Characters appear under conventional names, but they always represented individuals then well known in society, whose voice, dress and manners used to be caricatured. Pepys thus records his visit on Feb. 1st, 1669, to the Theatre Royal, when Sir Charles Sedley was burlesqued in a performance of the 'Heiress': "... Kynaston, that did sat a part therein in abuse to Sir Ch. Sedley, being last night beaten with sticks by two or three that saluted him, so as he is mightily bruised, and forced to keep his bed." In fact, towards the close of Charles II's reign, the stage came to be used largely as an instrument of politics; and so it was under James II, for jeering at the puritans and the Whigs. After the revolution, it appears, the stage turned against the Tories. "The first era of keen political and religious controversy," writes Professor Nicoll, "in his Restoration Drama, P. 211. "In the plays may be dated from 1679 to 1685, and in that era we do find a mass of conflicting satires, the dramatists carrying on what was literally a little verbal war of their own."
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a great many of them are so designed, still the fact remains that quite a number of them are but a reflex of the general licentiousness of the age; and that obviously the 'Critical' varieties among them have the satirical purpose, and as such may reasonably be brought in for discussion alongside of satire.

It is not, however, to be presumed that the worship of the Wine-God and a lust for reckless gaiety and sheer obscenity that go with it, are an indispensable condition for the growth of comedy and satire; but peering through centuries for a glimmering of the ray of Greek comedy, one finds that such was verily the condition antecedent to it. A period of almost similar activities precedes the Restoration literature and naturally suggests its Greek parallel. At least, this theme of comedy as linked with satire affords an interesting literary excursion which, not without profit, can be continued further.
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Psychic Factors in "Miscellany Literature".

Reaction against Courtly Poetry.
Revolt against Puritanism.
Perceptions of the Incongruous.
Perception of the Ludicrous.

Reaction against courtly poetry: In a study of the Song-books and miscellanies of the 17th century four things become clear. The first thing, indelibly marked across the tradition of miscellany literature is the spirit of reaction against courtly poetry. From the romance of the Petrarchan love-sonnet, of the Italian concetti, or of the idyllic pictures of love, there is a transition to what may be called Classicism, to its euphuism, sententiousness and finish of diction. This can be noticed in the works (even among the specimens that fall within the province of our study) of Thomas Campian, Sir Henry Wotton and Ben Jonson. The conceits of euphuism and the pedantry of ingenuity get mingled with the elements of the Greek epigrammatists.

We find, however, the germs of the reaction against courtly poetry in the ascetic ideal of the Middle Ages, which was reinforced by the bourgeois element of moral earnestness brought into being during the reign of King John (1199-1216), "the most vicious, profane, false, short-sighted, tyrannical, and unscrupulous of English monarchs". This reaction against courtly poetry culminates in the second part of Roman de la Rose, written by Jean de Meung. The bourgeois tradition, which is against courtly poetry, is reflected in the collection of popular poetry in Hazlitt's "Remains", which seem to point to the other extreme from the ideal of constancy and self-surrender inculcated by Tous d'Amour; then we can trace its influence through the miscellanies down to England's Helicon (1600), where it reacts and blends with pastoralism. In the song-books there are
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there are echoes of courtly love-poetry but there are other
to features more engaging, such as a frank enjoyment of life
and all that it can offer, an emphasis on the sensuous
aspect of experience, the element of satire on woman, etc.

At this point we may direct our attention
while to the group of writers, known as the Pleiade of
France, through whom the supply of much of the sensuousness
and pagan note of love-poetry had come into England. It was
between 1540 and 1550 that a good deal of serious poetry
was written in France under the influence of Plato. The lofty
transcendental note of Platonism is hard to maintain long.
So the members of the Pleiade who wrote immediately after
1550, wrote like the neo-platonists of Italy and set about to
develop the social gospel – "The regeneration of man through
spiritual communion with a refined, beautiful, and intellectual
woman". Ronsard, leader of the group, essayed platonism but
later discarded it; he even tried Petrarchan sonnets but
soon rebelled against the 'futile vapourings of the Petrarchists',
and finally he turned to what is 'natural'.
It is the earthly love which he understood, and the heavenly
he would leave to the gods. Du Bellay and Thyard for a time
had been attracted by the doctrine of spiritual love, but
soon they reacted against the transcendental note of
platonism. Ronsard, Belleau, De Baif had no sympathy with the
creed of transcendental love. The position taken up by
Jodelle, an interesting member of the group, is definite and
clear. He advocated marriage as being 'the happiest outcome
of love', and condemned 'both the Platonic and Petrarchistic
variety of love'. (see Article on the Pleiade and Platonism
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Thus, in the Renaissance poetry of England the one or the other factors—sensuous or ideal—appear intertwined. We have to recall here that the influences of the Renaissance and Reformation,—(their violence somewhat allayed)—together with the so-called Counter-reformation, came about the same time into England; that 'England became definitely protestant only during the long reign of Queen Elizabeth'; and that the prevalent tolerant attitude generally maintained by the Reformed State and Church (the Puritan ascendency it is to be noted, was then a thing yet to come), largely contributed towards the creation of a literature, at once unique and epoch-making, a curious blend of sensuousness and idealistic fervour. An unquestionable truth it is that the richest poetry in all countries has been produced by the intermingling and inter-action of the strains of the sensuous and the spiritual. It is possible to single out an individual poet, dramatist, or novelist, and trace in him how these two opposite forces act, interact, and react, and how one of them, preponderating during his early career, gives way to the other later in life. It is at the same time interesting to examine how the extreme action of the one is followed by extreme reaction of the other, and how literature bears the reflex of that subtle tug-of-war.

"There were two things", writes Professor Grierson, "which might and did happen to this courtly love-poetry at the Renaissance, as in Italy earlier. It might grow more spiritual or more sensual. The more ideal element might under Platonic influence be detached and treated more abstractly and intellectually. One can hardly say that in this process the poetry was elevated or ennobled, for no love-poetry of
no love-poetry of the Renaissance breathes so pure and passionate a strain as that of Dante in the Vita Nuova. The Platonism of the new poetry is too dryly intellectual, or else it conveys a suspicion of insincerity. The lover protests too much his indifference to the physical. But it is some such purified and intellectual passion that Spenser quite sincerely exalts in his Hymn in honour of Love."

(Cross Currents in English Literature of the 17th century. P.140). George Chapman strikes the Platonic note in his 'A Coronet for his Mistress Philosophy'. In Sidney there is the conflict between the sensuous and the spiritual. The most noteworthy fact is that the twin strains parted company in the 17th century, resulting in the production of poetry, singularly divine, or singularly secular, - of the former species the most noted representatives being Herbert, Vaughan, Quarles and Crashaw. As Professor Grierson writes, "But if it was possible to detach abstractly one, the more ideal, aspect of Courtly love, it was still easier for poets of the Renaissance, familiar with Ovid and the whole range of Italian erotic elegy and lyric, to detach or accentuate the other, the sensual. Even Milton in his Latin poems, to say nothing of Beza or Buchanan, gives freer play to a sensuous, voluptuous fancy than he was willing to do either in Italian or English. The courtly extravagances were a challenge to the more realistic bent of mind to detach the silken covering and show what was the real nature of the passion so elegantly veiled as a worship of an unapproachable Laura. Jean de Meung had already done so in his Swiftian continuation of Guillaume de Lorris' refined allegory, and Shakespeare does so in Troilus and Cressida and the sonnets of the dark
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sonnets of the dark lady .......... Shakespeare reads Chaucer's charming but ambiguous story of the lovers and Pandarus, and says to himself, this refined and pathetic treatment of Criseyde is all very charming, but what are the real facts underlying Chaucer's sympathetic irony? Just this: Your chivalrous knights are lustful brutes and stupid bullies, and the lady whom the one true knight and lover of the poem adores is a heartless lightskirt.

(Cross Currents, P. 142-43). The final blow to the fabric of courtly love was struck by John Donne, 'the rebel against the tradition of Petrarchan idealism.' His love-poems are frankly sensuous, and he was a sensualist to the core. His love for woman is a consuming passion with him, and his condemnation of woman again registers a terrific force.

Let me quote the most convincing passage on this question from Professor Grierson's 'Cross Currents' (P. 145):

"He (Donne) was a sensualist as Tolstoi was, one for whom woman was a curious and perpetual interest at once attracting and repelling, but never to be regarded with indifference. And in virtue of this hot-blooded sincerity of feeling his poetry reveals on a closer study a greater complexity of moods, a wider dramatic range, than the first impression suggests, so much so that one comes at moments to the conviction that this poetry is a more complete mirror than any other can recall of love as a complex passion in which sense and soul are inextricably blended. It is pedantically witty, and one may easily take some of it too seriously. It is sensual, coarse, and cynical, and yet can speak the language of passion which is neither sensual nor cynical." "The recondite and occult in human nature," to borrow the words of Professor Lowes, "alike attracted the
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attracted the insurgent temper of Donne'. From his followers and imitators came a body of love-lyrics (specimens of such as we discussed before in connection with the Wit-collections and the Song-books dated 1652-1700), which are but contra-
distinctive of the ideals of Courtly love. Carew, Suckling, Lovelace, even the Puritan George Wither and others refuse to portray lovers subjected to the tortures of the flesh and mink for a woman, impossible of attainment. Alexander Brome, the most vivacious cavalier, writes: (From Love's Anarchy—see Johnson's 'English Poets', vol.6, p.647)

Love, I must tell thee, I'll no longer be
A victim to thy heartless deity;
Nor shall this heart of mine,
Now 'tis returned,
Be offer'd at thy shrine,
Or at thine altar burn'd

Or hearken to this beautifully worded speech of a profligate,

venting his hatred for woman-worship:

Think not your conquests to maintain,
By rigour and unjust disdain:
When age shall come, at whose command
Those troops of beauty must disband:
A tyrant's strength once took away,
What slave so dull as to obey.

This is a selection from Sedley's poems (P.10f.1778 ed. by Samuel Bisceo ?). I choose this example because it elegantly records the same sentiments as are ineloquently expressed in miscellany literature. Further, the writers with whom we are dealing are in every sense writers of the realistic order; they recognise no religious or ethical inhibition; they have little regard for the cruelty of the lady; they delight in writing of her hair, eyes, riband, blush, etc. Such an epicurean spirit manifests itself also in the moralising of Herrick, which but reminds one of the philosophy of Catullus and Horace - 'Eat and drink, for tomorrow we die': This
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The reactionary spirit directed against Courtly love-poetry is exemplified in the pastoral love-poetry of the period. "The groves in which our Strephons and Chloes disport themselves," writes Mr. Bullen (Preface to Musa Proterva), "are not the green pleasures that listened to the pippings of Nicholas Breton's Passionate Shepherd. Our Arcadia is in Hyde Park and the Mulberry garden; our nymphs are modishly attired, and our love-sick swains are powdered beaux."

This reactionary spirit is exemplified at its worst in the dissuasives against marriage, or in tirades against woman, notably in the songs of Thomas Flatman, William Hickes, Henry Harrington, John Grange, Charles Cotton, and of the wits of the court of Charles II, which lie scattered through the song-books of the second half of the 17th century and the volumes of Drolleries, where no modicum of grace is left to atone for the pageantry of flippancy, petulancy, effrontery, obscenity and coarseness.

Again, (to view the subject from another standpoint) illustrative of a tendency to register the sanctity of marriage, to regard marriage as the happy end of love, which collides with the ideal of free love in Provençal poetry, are the lyrics addressed to his wife by the 'rebel' Donne. We can hear but faint echoes of this happy note, and that rarely, among the pseudo-pastoral poems in miscellany literature. This is the idea of love, it is to be noted, in the plays of Shakespeare and almost all other Elizabethan dramatists (Ford perhaps excepted). A similar idea can be traced in the works of John Milton, the most puritan of the puritans, and the staunchest advocate of freedom in divorce. Here is Eve's address to Adam - what an exquisite touch of pathos in it! - Reverse the order of
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the order of the speaker; lay not too much stress on the peculiar situation presented; then it is a husband speaking to his own wife, not to another man's, and there lurks underneath no licentiousness as under the elegant veil of Provençal courtier's adoration:

Parske me not thus, Adam, witness Heav'n
What love sincere, and reverence in my heart
I bear thee ....... .... .... .... ....

...... ...... ...... thy suppliant
I beg, and clasp thy knees; bereave me not,
Whereon I live, thy gentle looks, thy aid.
Thy counsel in this uttermost distress,
My only strength and stay: Forlorn of thee,
Whither shall I betake me, where subsist?

(Paradise Lost, X.)

Revolt Against Puritanism: The name of John Milton suggests the creed he lived for. And the second fact for our discussion is the revolt against Puritanism, which appears to have greatly influenced the branch of literature we have chosen for our study. The religion of the Puritans lacked gladness; condemned the dramatic art and the stage, dancing and music; held God as the God of righteousness alone, and not as the God of joy and beauty. To Puritanism is due much of English prudery, but whether it was to be considered a fault in the right direction we are not to judge. Nor are we concerned with its abstractly religious, social, or political bearings. It will be sufficient for our purpose to recognise the fact that Puritanism to the 'natural' man meant only the revival of the rigour of early Christianity. Richard Baxter leaves an interesting account of his father being ridiculed as a Puritan by his neighbours: "For my father never scrupled Commonprayer or ceremonies, nor spoke against Bishops, nor ever so much as prayed but by a Book or Form,
or Form, being not ever acquainted with any that did otherwise, but only for reading scripture when the rest are dancing on the Lord's Day, and for praying (by a form out of the end of the Common Prayer Book) in his House, and for reproofing Drunkards and Swearers, and for talking sometimes a few words of Scripture and the Life to come, he was reviled commonly by the name of Puritan, Precisian, and Hypocrite." (Reliquiae Baxterianae, London, 1696, p. 3). The tyranny of Puritanism drove the 'natural' man to what is called 'naturalism', - an offspring of the Renaissance, - by means of which he could fashion himself once again as a free being. Similar was the endeavour of the Mediaeval man to free himself from the despotism of Mediaeval theology; he discovered his essential goodness; he saw the world and its attractions around him, yet he was pushed back into an impossible world of abstractions and fictions which held out nothing definitely hopeful or good for him; the hope of Christ's return ever remained a hope unfulfilled; the intellect awakened at the Renaissance became too strong for the hedge of superstition and sorcery.

"To the natural man", writes Dr. Gwatkin, "the goodness of God was too good to be true. To men who had grown up in the Latin gloom the old Greek joy of life and sense of order and beauty in the world came like a burst of sun-light, like a message of goodness from the realm of truth." (Encyclopaedia of Religion and Ethics, ed. by James Hastings, 1918, Vol. 10, pp. 609 ff).

This brings us to the discussion of Humanism which lays emphasis on commonsense notions and is opposed to 'otherworldly aspirations'. Humanism with its joy of life, disbelief in the Eternal Decrees, belief in the evolution of a free being, naturally came into collision with the...
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with the theology of the Puritan and his militant methods of reformation. The humanist believes in certain ineradicable forces residing within man; he seeks not to suppress them. The struggle between theology and the natural man is of age-long celebrity. We know the mediaeval Church had to make concessions to the common man. For the idols he worshipped before, he was given Saints; and for his mirth and amusement high festivals and miracle plays were provided. Even as early a period as the 12th century witnessed the production of the charming lyrics of the Troubadours and the epics and romances of the Trouvères. In mediaeval romance, allegory and courtly lyric the spirit is distinctly pagan; the religious or allegorical drapery cannot disguise the essentially pagan character of the courtly literature of the middle ages. On a deeper analysis it will be found that the humanistic impulses had always burst through the barriers set against them. Humanism, in its revolt against theology, may express itself in two ways. With a tinge of Christian spirit it may develop a kind of ideal strain and create new cultural values, and again by force of the recusant spirit with which it starts, it may grow positively irreligious and pagan. This spirit of revolt - I call it atavistic when divorced from any ethical purpose - generally will express love from the carnal point of view and will make severe attacks upon the citadel of the 'spiritual' that would stand in its way. So it did in the past. The famous collection of Latin Songs known as Carmina Burana, left by wandering students or the Golliards, furnishes the best examples of frankly sensuous love-poetry with all drapery, mystical or allegorical, completely cast off. How did the rebellious
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rebellious spirit attack its enemy, the Church? It expressed itself in parodies and burlesques on the service of the Mass. In the Reliquiae Antiquae such parodies and burlesques on the Church service meet us. One of these is entitled 'The Mass of the Drunkard' a portion of which, with variations, appears in the Carmina Burana as Officium Fusorum i.e. the office of the gamblers. The Reliquiae Antiquae has a parody on the Gospel of St. Luke, so the Carmina Burana has one on the Gospel of St. Mark. "The spirit of the Goliards", writes Thomas Wright, "continued to exist long after the name had been forgotten; and the mass of bitter satire which they had left behind them against the whole papal church of the middle ages, were a perfect god-send to the reformers of the sixteenth century."

It is of special importance to observe that it is the reactionary spirit of the humanist directed against puritanical excesses, which is expressed in diverse ways in Miscellany literature. The songs celebrating drinking bouts, the songs celebrating May-pole dances, the songs of unrestrained mirth and dalliance, the songs of travestied love, the waggish display of buffoonery and animal spirits, which meet us in the pages of the Drolleries, bear a sufficient testimony to the insurgent spirit which was actively against Cromwellian puritanism and all that it stood for. The molten materials pent up within the rocks seek their way through subterranean channels until through a crater they are belched out; so the natural impulses of man suppressed within the rocks of theology meandered in diverse channels until through ballads and flysheets they found an outlet.

Further, it is to be observed that the two factors viz. revolt against Puritanism and reaction against
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in

against courtly poetry seem to be interaction, and that
it is the combined play of both that gives rise to a
singular species of literature, the pith and marrow of which
is secularism, admitting no pigment that could be lent
by idealism or spiritual-mindedness.

The third psychic factor that emerges from our study is the perception of
the incongruous, which is best illustrated in
the poetry of Donne, Marvell, Gawley, Jonson, Suckling, Lovelace,
Strode, Cartwright, Henry King, and other named as well as
unnamed followers of the school of Donne (already discussed
under section 'Wit-collections' and 'Song-books', 1652-1700,
in the chapter called 'General Survey of changes in senti-
ment, wit and form'). It is not our purpose to trace the
growth of this witty or fantastic gesture assumed by the
poets of the period; as is well known, it began as an
insurgent movement against the Elizabethan sonnet-cycles
which, as Professor Lowes has described, 'are a treasure-
trove of conventions, distorted, in a mistaken endeavour to
galvanize them into life, into sheer grotesquerie', and then
it became a quest of ingenuity, certainly of originality too,
rather 'a fine impatience of the stereotyped'. But as Pater
has said, the progress of literature has been 'through a
series of disgusts'; so some of the writers of the 'Fantastical'
'school, we know, only succeeded in making of the
model presented by the master genius a mere jejune convention
which again set going the 'wheel of acceptance and disgust'
that is in literature.

As regards the growth of the metaphysical

1. 'Convention and Revolt in Poetry' by J. L. Lowes. 1930.
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metaphysical poetry in England, one sentence, however, which occurs in the writings of Professor Courthope, may be of significance to us: "In the first half of the 17th century, men's judgments as to the principle of conduct were suspended between the rival claims of civil and religious authority, of the Roman and the Anglican churches, of scholastic tradition and experimental science; and the imagination, sharpened by dialectic, but eager for liberty, gladly escaped from the perplexities of active life into the sphere of metaphysical fancies and abstractions." Thus, a strange power of 'materialising subtle ideas in images, metaphors and paradoxes' comes to work in English poetry; and poetry in consequence becomes an assemblage of ideas put together with quickness and variety, suggesting pleasant pictures and agreeable visions in the fancy. Not to have a liking for the lyrics of this period is "to confess oneself", as Bertram Dobell has said, "to be without a taste for poetry at all.....

..... the aim of these poets was certainly not to expand or discuss metaphysical ideas, but to look at all things through the medium of fancy or phantasy — not to see things as they actually are, while yet seeing also their underlying wonder and mystery; but to view them as material on which to exercise an ingenious fancy alert to detect the most remote analogies, and to invent the most surprising paradoxes." (Intr. to The Poetical Works of William Strode).

To discover resemblances that are not obvious, and were not discovered before, requires no ordinary talent. It is only the exceptionally alert mind that can see in the dimples on the lady's cheeks two pits to bury those slain by her eyes, or can see a heavenly constellation of 'Venus' snares' in a gentlewoman's face disfigured by small-pox. The beauty of the whole depends on the unexpected.
unprecedentedness of turn and patness of application. The effect is radiantly happy, specially when an emotional ardour enters into the composition. There is the suspicion of insincerity, as it must be in hyperbole, but it would be a mistake to suppose there is little need of genius, little expense of thought in rhetorical exaggerations. "Hyperbole is a source of the sublime". And in fact, the very exaggeration of the 17th century wits becomes sublime at times and is characterised by uncommonness of thought or language. But their fancy is essentially sensuous and their temperament thoroughly mundane, although they move within the region of abstraction.

Perception of the ludicrous: Hyperbole and the sublime suggests humorous amplification and the ludicrous. This leads us to the fourth and the last psychic factor we need discuss here, namely the perception of the ludicrous. The sense of the ludicrous is displayed in Drollery literature with amazing energy, which energy, or call it speed, has a prestige all its own; it gives sparkle to the street-songs, which in consequence are to be distinguished from works characterised by laboured dullness. But the sense of the ludicrous is found, on analysis, to be inherent in the mental faculty, generally known as "wit", which comprises also the sense of the incongruous, dealt with above. In fact, incongruity itself makes for ludicrous effect. Many are the modes of combination by which incongruities may be presented to the fancy, so as to produce ludicrous effect. Broadly considered, comicality may result from the juxtaposition of plausibility and absurdity, excitability and dissimilitude absurdity, or of
or of similitude and dissimilitude; from the opposition of dignity and meanness; and from 'the seeming relation between the pretended effect, and the cause'. Such modes may be illustrated from the works of Dr. James Smith, Sir John Hennes, Alexander Brome, Thomas Jordan, and Cleveland; and it would be a truism to say they reach culmination in Butler. In the parodies, humorous ballads, mock petitions, mock testaments and other politico-satirical ballads, included in the chapter on 'The Character of Verse-Satire in the miscellanies', we see nothing but the effect of a peculiar psychic energy which can exhibit itself in diverse ways, 'making points' through a succession of incongruities. As a weapon of party attack against opponents the ludicrous very often admitted a mixture of contempt and produced ridicule rather than laughter. Thus, this aspect of 'wit' in Drollery literature makes it something which is not dulness, seriousness, sobriety, solemnity, stolidity, or stupidity, but is pleasantry, light raillery, even scurrility, at times touched with 'cross-lights of pathos', yet expressive of rancour and virulence. The stimulant came from the civil convulsions and sanguinary contests, and this display of animalism, if one would call it so, is but the natural outcome of the atavistic revolt, or more plainly, the revolt of the degraded humanist against extreme puritanism which then was identified with the power of the Sword.

Man is the merriest animal in the whole creation, according to Addison; but he is not a creature without wit and ingenuity. As Milton writes

Emiles from reason flow,  
To brutes denied.
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Humphry

That the caricaturist's tricks in the modern 'Punch' are germinally present in Drollery literature is too obvious. That street-songs should derive their substance from street-corners is not anything to be wondered at. Let me not conclude before presenting the reader with a specimen of specimens of scurrilities which, in multifarious forms of pamphlets, broadsides, etc., deluged 17th century London,—a placard, called 'A Rue and Crye after Cromwell,' or The Cities Lamentation for the losse of their eyne and conscience' (1649, printed in the year of no liberty), against the usurper, describing him as "a beast, like a town bull, with a triangular Jesuitical head, a toting red nose, a long meagre face, red fiery eyes, iron-streaked on the sides, a broad back, long runnagate legs, bloody paws, a burnt bob-tail, a hollow hypocritical heart, etc./

Lately strayed from his fellowes out of their fat pastures at Westminster; though he had free choice either to stay there and be hanged, go to Scotland and be killed, or to Ireland and be drowned," and in concluding directs "that all Butcher's boyes doe set their Mastiffs to his Nose/...", and in case they can tame him, to convey his loathed carcasse in a wheel-barrow to the Bear-garden in London, that all the Butchers in Middlesex and Surrey may play a match at the Town-bull of Ely." (See Censura Literaria' edition, 1615, by Sir Egerton Brydges, Vol. X, P. 348).

Thus, it would be not romancing to say that the caricaturist, like the writers of loyal songs, was a royalist and had a romantic relish for outlandish creations which alone made possible such ingeniously coarse or coarsely ingenious bullyragging.
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