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Principles of Poetic Composition From Skelton to Sidney.

Alan Swallow

Louisiana State University and Agricultural & Mechanical College

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PRINCIPLES OF POETIC COMPOSITION

FROM SKELTON TO SIDNEY

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy

in

The Department of English

By

Alan Swallow
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ABSTRACT

The transition from the Middle Ages to the Renaissance had a momentus effect upon philosophy, religion, social organization, science -- in fact, upon all aspects of Occidental life. No less momentus was its effect upon poetry, for to poetry, it brought a complete revolution in methods of composition.

It is the purpose of this thesis to study the nature of that revolution and particularly the new methods of composition which were developed by the poets of the early Renaissance. John Skelton was the first English poet to break completely with the methods of the Middle Ages; thus the study starts with his work. To select a stopping point was more difficult but required by exigencies of time and space. Any specific date must be an arbitrary one, for it must cut across the life and work of many important people. Sidney's death in 1586 was decided upon; but some pertinent work is not considered -- particularly the early work of Spenser -- because the writer's most important production came after that date.

The first chapter is a general discussion of the historical changes in the movement from the Middle Ages to the Renaissance. The first section shows that the literary method of allegory was natural to the philosophy of immanent dualism of the Middle Ages. However, with the
change from a generalizing and abstract approach to experience to the inductive approach developed in the Renaissance, a new poetic method was required. That method was the intensive, dramatic one which is traced in its early development in subsequent chapters.

The second chapter analyzes the work of John Skelton as the first complete break with the method of the Middle Ages. The method Skelton developed is found to be repetitive and accumulative, a method individualistic in the sense that it largely died with Skelton and was not used by later poets. Skelton's and Wyatt's handling of the iambic pentameter line is discussed, with suggested explanations of the difficulties encountered in reading their pentameter lines.

In the work of Wyatt is first found the method which the great poets of the Renaissance were to use. This method, borrowed from the Continent and developed in English by Wyatt, consists of a dramatic structure for the poem; internal devices of dramatization and psychological exploration, such as the image, metaphor, pun, and word-play, which function within the dramatic structure of the poem; and a use of metrical variation in correlation with the other techniques of the poem. The function of these technical devices is found to be that of providing a means of dramatically objectifying the experience of the poem in its empirical particularity, techniques adapted to the needs of an inductive
approach to experience as opposed to the method of generalization.

Surrey's work, analyzed in the fourth chapter, is found to rely only haphazardly and with little consistency upon the method of Wyatt. Essentially Surrey's method is analyzed as that of surrounding a central idea or theme with many analogous ideas. His method does not provide a dramatic structure for the poem, and the internal devices of dramatization found in Wyatt are used very little.

Surrey's method, as opposed to Wyatt's, is the one carried on in the work of four miscellanies, which are discussed in the fifth chapter.

The work of Googe, Turbervile, and Gascoigne, analyzed in the sixth chapter, provides still a new development in method of composition. Their most characteristic efforts seem to be to provide an aphorism or a truism with experiential body so that it shall seem immediate and compelling, and for this purpose isolated techniques used by Wyatt are relied upon to dramatize the abstract themes. Especially in Gascoigne it is seen that experience is the final test for the themes of the poems, and in his work is developed an argumentative or expository manner which makes its contribution to the work of the later Renaissance.

In the seventh chapter it is found that Sidney's work re-instates in full the method of Wyatt. Similar intentions and the same techniques are found in Sidney's work. It is
suggested that at times Sidney extended the rhetorical possibilities of his method beyond his sensibility; but he provides the link between Wyatt and the later poets who were to use the method for great poetry, and he in addition added to the list of fine poems depending upon that method.
A. Allegory as Literary Method

According to C. S. Lewis the two reasons for the rise of allegory were furnished by the triumph of the Christian over the pagan religion. The first of these he labels "the gods sink into personifications."\(^1\) The gods of the pagans had been anthropomorphic gods, superhuman individuals possessing human qualities and human desires. But in the last days of the pagan religion the gods became a strange mixture of abstractions and concrete individuals; beside Jupiter and Mars there appeared Fides and Concordia, abstractions to be worshipped, not appeased.

With the rise of the Christian religion people became aware of the unity of things, of the single God, of the One. What were the old multiple gods good for under such a religion? Lewis suggests that they became personifications: "The gods are to be aspects, manifestations, temporary or partial embodiments of the single power. They are, in fact, personifications of the abstracted attributes of the One."\(^2\) In other words, they became figures in the allegorical struggles which appeared in the literature of the Christian era, became Wrath, or Reason, or Love.

The second condition for allegory in the early Christian era Lewis finds in "a widespread moral revolution

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\(^2\) Ibid., p. 57.
forces men to personify their passions." The Christian is much concerned with conduct. According to Christian doctrine, sin led to punishment and good deeds to the rewards of a just God. Thus the early Christians were deeply conscious of the divided will, the will to good and the will to evil. Such a conflict in the inner, psychological world, as Lewis points out, may be easily dramatized in an allegorical fashion. The various whims, desires, and forces in that inner world can become personified, and through the struggle between these personifications the introspective life of man can be represented. The convenience of the method is demonstrated by the fact that a faculty psychology has only rather recently given place to a more empirical one.

From its historical origins, then, allegory is a means of expressing the immaterial in a drama of some kind. The figures of the drama may be either abstractions or real persons, but in all allegories there are two meanings or levels. There is the literal level of the conflict represented; then there is another level which the author had consciously in mind, something else which he meant by the movements of his characters. By what habit of mind, though, could these writers mean one thing when they were talking about another?

Allegory is a natural tool to that mind which holds to a dualistic philosophy in which the spiritual, or God, is

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3Ibid., p. 83.
assumed to be in some measure immanent in the material world; and this doctrine is a fundamental of Christian philosophy, which held that in Christ two worlds had been united, the world of God and the world of matter. To the Middle Ages these two worlds were permanently and intimately connected. In logic, though the medieval thinkers said that every event and every phenomenon had four causes, the two with which they were most concerned were the efficient and the final causes. They conceived of the world as a vast machine, and the efficient cause, which was the immediate, materialistic cause, functioned within this machine. But what, they asked, set this vast machine in motion, and toward what end did it move? This they accounted for by the final cause, the cause described by De Wulf as "the attraction exerted on every efficient cause by some good towards which it tends." That good is God: God created both worlds, and the purpose of the Creation was to build and, finally, to consummate the City of God.

The medieval philosophers went one step further. Not only were the spiritual and the material worlds governed by one will, which was the will of God; but also the two worlds were similar and correspondent. And since the two worlds were correspondent, knowledge of one gave knowledge of the other. For example, it was evident that God was a Trinity, or Three in One. So man combined the spiritual, the intellectual, and the material in one body. Further,

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God was the head and ruler of the universe; thus the principles of headship and obedient subordination were the patterns for human societies; monarchy was the best form of government; the father was the supreme head of the family.

The philosophy permits the opposite argument, from the material world to the spiritual. A study of material phenomena will tell something of the spiritual world. As St. Thomas Aquinas said, "From material things we can rise to some kind of knowledge of immaterial things"; and, "we know God through creatures, according to the Apostle (Rom. 1, 20), the invisible things of God are clearly seen, being understood by the things that are made." 6

Allegory was the method of such a philosophy and such a psychology. The people of the Middle Ages admitted that events had perhaps a literal meaning of their own. But every event in the natural world and every product of human effort was an allegory; in fact, medieval thinkers commonly traced four meanings, the literal, the allegorical, the moral, and the analogical. The last three meanings were classified by St. Thomas as spiritual. The presence of four meanings in the same work was expected, and was defended by St. Thomas: "Inasmuch as the Author of the Scriptures embraceth all things at once in his intelligence, why should not the same sacred letter...contain several senses founded on the literal?...The multiplicity of sense in the Writ produceth neither obscurity nor ambiguity; for

these senses are multiple...not because the words have several meanings, but because the things expressed by the words are themselves the expression of other things."

The temper of the Middle Ages was such, then, that an allegorical meaning in any natural or literal account was expected and looked for. And the allegorical meaning was considered the better meaning because it was the spiritual, and thus the more nearly true, meaning. And the method of allegory provided a means of expressing the inexpressible and unknown in terms of the expressible and known, the abstract and spiritual in the form of the concrete and material.

Dante was a medievalist, and to him the things concerning which he wrote were loaded with overtones of spiritual meaning. Those spiritual meanings were not precise, for the merely human mind could not know exactly the reality of the spiritual world. But he could conduct temporary explorations into that domain by writing an allegory. Dante surely did not believe that the state of souls after death, in hell, purgatory, and heaven, was literally as he conceived it. And that, as he wrote a patron (at least the letter is attributed to Dante), was the literal subject of The Divine Comedy. And surely he did not believe that the exact rewards and punishments he pictured were the rewards and punishments of God, which was his allegorical subject, as he explained in the same letter.

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Dante's imagination, as T. S. Eliot has said, is visual. "It is a visual imagination in a different sense from that of a modern painter of still life: it is visual in the sense that he lived in an age in which men still saw visions." And for Dante, his vision was saying some truth about life after death; though he, being human and using material objects, was not saying the complete truth, the possibilities of his statement must have been for him almost limitless. So he made no effort to deliberately control and point out a specific allegorical interpretation. The allegorical meanings were naturally there and never questioned.

Dante's imagination was visual, but I should also like to suggest that his problem was primarily a visual one. His problem was to give an exact transcript of his vision, and the more sharp and at the same time complicated it appeared at the literal level, the more the allegorical meaning would be extended and become rich. It is for this reason, I believe, that there is in Dante a use of metaphor and simile which is not characteristic of the later use of allegory. When his problem was to see as precisely as possible, he had to use metaphor to describe, on the literal level, as exactly as possible. Thus we have such famous similes as the one singled out by Eliot, and by Arnold before him, of the crowd in Hell who "sharpened their vision (knitted their brows) at us, like an old tailor peering at the eye of his needle"; and the simile of the stooping

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Antaeus as Carisenda, the leaning tower of Bologna.

In later writers of allegory, such as Spenser, the medieval philosophy and psychology had been subverted, and the use of allegory had changed. In them allegory is used as a cloak for abstract thinking. But in Dante there is the reverse process, as nearly, I believe, as it can be distinguished. For him both the literal and the allegorical meanings were valid. Dante, the man of the Middle Ages, was interested in both meanings of his work: Spenser, as will be shown in a moment, was mostly interested in the allegorical meaning of his work; the literal level is shadowy and fantastic.

In the court of love tradition allegory was used as psychological method. It provided a means of exploring and representing the subtle psychological states of the person in love. By the method, the courtly love poets transformed feeling, desire, and emotion into the sensible and dramatic. In the Romance of the Rose, for instance, the lady does not appear at all. She is distributed among her personified "faculties," which include Bialacoil, or good-address, Trespass, Shame, Chastity, Pity, Danger, and so on. The lover who woos her never encounters her in person; rather, he encounters these personifications. The intangibles of the courtship are made tangible in the drama between the lover and the personifications. The object of the lover's desire is not the lady, but a rose. In his

10C. S. Baldwin, Medieval Rhetoric and Poetic (New York: Macmillan, 1928), p. 374, says that in Dante "the intensely specific realism is made constantly to serve
effort to achieve the rose (i.e., the consent of the lady), he is aided by some of the personified faculties, and he is hindered by others.

During the period from the *Romance of the Rose* to Spenser, however, allegory lost its vitality as method. It was no longer used for symbolical purposes, as in Dante, or as a means of psychological analysis and exploration, as in the *Romance of the Rose*. Instead, certain externals of the allegorical poem became conventionalized decorations of poems whose real method was not allegorical at all. One of these conventions was the dream framework: once that framework was set up, the poet of this period launched out on the real work which he was doing. Within the dream framework of *Confessio Amantis*, for example, Gower set three types of work: the didactic lesson about virtues and vices, over a hundred stories told for their exemplary purposes, and an encyclopedic account of the knowledge of his time.

Stephen Hawes, in the early sixteenth century, combined the didactic, erotic, and encyclopedic uses of allegory and added to them the Italian romance, necessary in *The Passetyme of Pleasure* as a narrative thread of sufficient compass to string his various uses of allegory. But Hawes' descriptions of allegorical personages take on, as Berdan has commented, the character of tapestry work. His figures are not symbols nor are they used for psychological purposes; instead,

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allegory has provided him with decoration and with a stock means of getting his poem under way.

During the early Renaissance allegory lost its vitality because its philosophic base was gone. The precise nature of this shift in philosophy and psychology, and the new literary method which arose with the new attitude, will be discussed in the following sections of this chapter. But it is evident that Spenser, a man of the Renaissance, not of the Middle Ages, chose the allegorical method quite arbitrarily. The philosophical and psychological milieu of his time did not require that method; it called, if for anything, for a quite different method.

Spenser’s problem in The Faerie Queene seems somewhat clear. He desired a method of abstraction whereby on the intellectual level he could bring together and fuse several materials. Those materials may be classified as moral and historical. The large plan of the poem is moral; there were to be twelve knights-errant who personified the twelve moral virtues, and there was also to be Prince Arthur, or Magnificence, who was to combine all the virtues in one character. In addition to this moral plan Spenser, like many Elizabethans, wished to have historical references in his work. He wished to justify Elizabeth’s reign, both her political and religious policies. How could he combine these elements into a single, unified poem?

It is obvious that his problem is a theoretical as well as a poetical one. And William Butler Yeats suggests in his
essay on Spenser that the poet had a highly theoretical mind. "He began in English poetry," Yeats also observes, "despite a temperament that delighted in sensuous beauty alone with perfect delight, that worship of Intellectual Beauty which Shelley carried to a greater subtlety and applied to the whole of life." Spenser attempted intellectual fusion of his materials by the method of allegory. The characters were allegorical characters: they could just as well represent two things as one. Thus Artegal is a personification of justice in the moral sphere, and in the historical material which underlies Book V of The Faerie Queene he represents Lord Grey, Elizabeth's governor in Ireland. Thus Buessa, in Book I, is the personification of deceit and represents Mary Queen of Scots and, for a time, even Queen Mary, daughter of Henry VIII and Katherine of Aragon. And so on with most of the other main characters.

Spenser's use of allegory is purely common sense and practical. It is a far cry from the vital function of allegory as a literary means of expressing the inexpressible, of investigating either the spiritual or the psychological, found in the work of Dante and the early court of love poets. Perhaps this will explain the thin, abstract quality of most of the poetry of The Faerie Queene. Spenser's poetic problem was to give body to an abstract pattern, and at times he did not achieve that body; generally his poetry

in *The Faerie Queene* is either merely sensuous (in the pauses in the allegory) or merely abstraction.

Spenser's use of allegory was, then, the reverse of Dante's, for Dante proceeded from the body of experience to the meanings which, through the allegorical habit of mind, he found behind it. The more exactly he examined the sensible world the more minutely he filled out his meaningful pattern. But Spenser started with the organization of abstractions and meanings; he had nothing to visualize but the fiction he created. It is almost more than any poet could have expected, to make such a world sensible, human, and concrete.

B. The Nature of the Transition

In Chaucer's *Franklin's Tale* Dorigen decides she will choose suicide rather than defamation of her virtue. She reflects upon the matter in the following terms:

"Alas," quod she, "on thee, Fortune, I pleyne, That unwar wrapped hast me in thy cheyne, Fro which t'escape woot I no socour, Save oonly deeth or elles dishonour;

13C. S. Baldwin, op. cit.; p. 277, remarks: "For the movement of the *Divina Commedia* is at once logical and imaginative, an extraordinary fusion of rhetoric and poetic... the *Divina Commedia* is a great exemplar of poetic movement. It arrives not at a demonstration, but at a catharsis. Its conception, at once constant and widening, is carried forward imaginatively. We move not from proposition to proposition, but from scene to scene. *The Faerie Queene*, no less imaginative in detail, has none of this force of imaginative composition." The implications of Spenser's work are, then, upon the logical level; of Dante's work, "at once logical and imaginative."
On of thse two bhoveth me to chese.
But nathelese, yet have I levereto lese
My lif than of my body to have a shame,
Or knowe myselven fals, or lese my name;
And with my death I may be quyt, ywis.
Hath ther nat any a noble wyf er this,
And meny a mayde, yslayn hirself, alis;
Rather than with hir body doon trespas?14

Following this she calls to mind a great number of women who have chosen suicide rather than allow their bodies to be de­famed, listing them as illustrations of the moral principle involved.

A convenient comparison to this passage from the Elizabe­thans is afforded by Hamlet's thoughts on suicide:

To be, or not to be: that is the question:
Whether ’tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep; perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause...15

These passages may be compared on two important counts:
first, the differences in the fulness and function of the imagery; and, second, the differences in the philosophical and psychological assumptions lying behind the uses of the imagery.

On the first point we may notice that the passage from

14 The Canterbury Tales, F 1355-1386.
15 Hamlet, III, 1, 56-88.
Chaucer is relatively bare\textsuperscript{16} of imagery; there is only one comparison involved by the reference to Fortune's "cheyne." Other passages occur in Chaucer with greater liberality in the use of simile and metaphor, and with less conventional use, but there remains a positive difference, even on the quantitative ground, between Chaucer's practice and the characteristic practice of Shakespeare and other Elizabethans. There is, further, a characteristic difference in function. Chaucer, in the passage quoted, is dealing with a situation which, in itself, is of great emotional and psychological importance, but his treatment is primarily in terms of statement\textsuperscript{17} and of exemplary illustration.

In the passage from Shakespeare, only slightly more than a third of the lines of the soliloquy are quoted, but they are sufficient to show the method. The two possible choices before the speaker are recognized, and as his

\textsuperscript{16}The reference here is particularly to imagery used not merely for purposes of observation and description. Chaucer was a close observer, and he renders his observations accurately and richly. The reference is rather to metaphor and simile, and more especially to a functional use of -- a dependence upon -- the imagery to convey the total meaning of the psychological situation.

\textsuperscript{17}The author does not wish to imply a denial of the important place of statement in poetry. But it would appear that merely abstract statement tends to renounce many of the resources of poetry which intensify the effect. And, further, statement in poetry is usually set within a dramatic frame which provides the statement with psychological, or other, implications. Also, the author does not assume that the technical devices considered later in this thesis automatically result, simply by their use by the poet, in good poetry. They are techniques, and their success, of course, depends upon their function within the particular poem.
thought pursues one or another of the choices the possibility of the choice comes to him clearly with the impact of images. As these imaged consequences come to mind, the speaker moves rapidly from one attitude to another in response to the thought and the image. This practice of conveying the thought and attitude in terms of images provides a method of objectifying immediately the total nature of the situation.

Another convenient comparison of the method of Chaucer and of Shakespeare is afforded by their treatment of the Troilus story. In the Chaucer version of the story Troilus answers, when in the parting scene Criseyde asks that he be true:

To this answerede Troilus and sayde,
"No God, to whom ther nys no cause ywrye,
Me glade, as wys I nevere unto Criseyde,
Syn thilke day I saugh hire first with ye,
Was fals, ne nevere shal til that I dye.
At shorte wordes, wel yet may me leve:
I kan no more, it shal be founde at preve."

In Shakespeare's version, Troilus replies to a similar request from Cressida:

Who, I? alas, it is my vice, my fault:
While others fish with craft for great opinion,
I with great truth catch mere simplicity;
Whilst some with cunning gild their copper crowns,
With truth and plainness I do wear mine bare.
Fear not my truth: the moral of my wit
Is "Plain and true;" there's all the reach of it.

It will be noticed that in the Chaucer passage there is no image, while in the quotation from Shakespeare there are

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18Troilus and Criseyde, IV, 1653-1659.
19Troilus and Cressida, IV, iv, 104-110.
several. Chaucer's Troilus assures Criseyde with the thought that he has never been false during the time that he has known her and with the resolution that he never will be false until he dies. But Shakespeare's Troilus is self-analytical. He observes that while others fish for "great opinion" he always catches "mere simplicity"; that his crown is bare and plain; and that his wit reaches only "plain and true."

Before discussing the historical reasons for this important change in poetic method, we may carry the former tradition down to Skelton's time. Quotations from Lydgate and Hawes will serve to demonstrate the character of poetry between Chaucer and Skelton.

In the following passage Lydgate is concerned with the changes wrought in Adam and Eve as a result of their sin and their expulsion from Eden:

And was it nat a peyne when thei stood,  
For to beholde ther sone pale and ded  
Ligge on the grounde, bathid in his blood,  
And all the soil where he lay was red,  
That whan Adam and Eve tooken heed,  
It was to hem ful gret aduersite  
The newe slaughtre to beholde and see.

And euer a-mong ther sikhes harde and sore,  
Ther bittir wepyng and sorwes to aucuance,  
Or thei we war, ther heris wexyn hore;  
And age gan ther beaute disauauance;  
Ther youte also be ful gret displesaunce  
Can tappulle, or thei it coude espie,  
Be cruel and constreynt and force of maladie.

And whan off youthe fallyn was the flour  
Bi the processe of many hundrid yeris,  
And bit the duressa off many gret labour  
Thel wex onlusti and ougli off ther cheris —  
Off age and deth, these be the daungeris,
To seyne cheokmat, in nature it is kouth,
Onto beaute and greene lusty youth. 20

In this passage there is no realization of the psychological material in the situation. The poetry is practically all poetry of statement. The only image even slightly emphasized, in the second, third, and fourth lines quoted, is used only as physical description. It has no psychological reference. The other images, if they may be dignified by that name, such as "what off youthe fallyn was the flour," are so general and traditional that they have no distinctness at all.

The epitaph of Graunde Amoure, from Hawes': Pastime of Pleasure, is:

O mortal folk! you may behold and see
How I lie here, sometime a mighty knight;
The end of joy and all prosperity
Is death at last, thorough his course and might;
After the day there cometh the dark night;
For though the day be never so long,
At last the bells ringeth to evensong.

And my self called Le Graunde Amoure,
Seeking adventure in the worldly glory,
For to attain the riches and honour,
Did think full little that I should here lie,
Till death did mate my full right privily.
Lo what I am! and whereto you must!
Like as I am so shall you be dust.

Then in your mind inwardly despise
The brittle world, so full of doubleness,
With the vile flesh, and right soon arise
Out of your sleep of mortal heaviness;
Subdue the devil with grace and meekness,
That after your life frail and transitory
Your may then live in joy perdurably. 31


It will be seen at once that this verse is composed after a stereotyped pattern. Though it was written more than a half century after the passage from Lydgate, there is no essential difference in character between the two passages. They might be exchanged, and, except for a few matters of historical changes in the language between the times of the two poets, the passage from Hawes might easily be attributed to Lydgate. The metrics are always the same, the broken-back line with two heavy stresses on each side of the middle pause. There is no psychological insight into the material. The matter is solely moralization and edification. And the framework is allegorical in structure.

The passages from Chaucer, Lydgate, and Hawes all contrast greatly with the passages from Shakespeare. In Shakespeare there are many images; in the others there are very few. In Shakespeare there appears an interest in the detailed and psychological ramifications of the experience; in the others this interest appears hardly at all. What, then, lies behind this shift in poetic method?

In the quotations from the three poets before Skelton the experience lying behind each of the passages is generalized in the poetry. The interest in the experience is directed towards the moral and theological implications of the experience; and those interests are generalizing interests. They turn the attention immediately away from the individual, specific experience to abstract principles, which are the "explanations" of the experience and which are the source
of the real interest behind the poetry.

More specifically, the passages from Lydgate and Hawes are examples of the *Danse Macabre* or Fall-of-Princes theme which was so popular in the late Middle Ages. The attitude that death or the fall of a powerful man was caused by the inscrutable destinies, variously interpreted as Fortune with her wheel or in other shapes and forms, is the proposition upon which this poetry is predicated. From this proposition the poet proceeded to the individual experience; that is, he sought out examples illustrating the proposition, *exempla* of the central theme. It is a deductive, illustrative method. And it is only natural that the type of interest represented in the poetry is not personal, individual, and psychological, but is generalized, moral, and theoretical.

Even Chaucer displays something of the same methods. His work as a whole, of course, represents a mixed case. Tupper has argued that the theme of the seven deadly sins is one of the main themes in *The Canterbury Tales*, and that some eight of the tales are largely conceived as illustrations of one or another of the sins. 22 Lowes has criticized this thesis, 23 but, though one may not go so far as to admit with Tupper that the seven deadly sins form one of the main themes in *The Canterbury Tales*, Tupper's studies serve to point out Chaucer's illustrative method. And Renwick

22 Frederick Tupper, "Chaucer and the Seven Deadly Sins," *PMLA*, XXIX (1914), 93-128; and the same author, "Chaucer's Sinners and Sins," *JEGP*, XV (1916), 56-106.

discusses two other examples of Chaucer's use of the exemplum and, in general, Chaucer's discursive, illustrative method:

The mediaeval man kept things separate, and attended to one at a time. The Griselda of the Clerk's Tale, for instance, offends the modern reader by her lack of proper pride; the Clerk's Tale, however, is not about proper pride, but about patience. So also the passivity of Eddy in the Knight's Tale is sometimes cited as a social document, evidence for the position of women in the Middle Ages, but the Knight's Tale is not about the relations of a young lady with two young men who are fighting for her, nor about her ideas or emotions, but about the relations of two friends who find themselves in enmity, and about the proper conduct of their quarrel. 24

Residues of the same type of approach appear in the Elizabethan period, but mainly as a convenient framework for a poem or for a piece of fiction. An intermediate stage is illustrated by Skelton's The Bouge of Court. In this poem the figure of Harvey Hafter, a character obviously an off-shoot of the personifications of vices which appear in much medieval literature, is described in these terms:

\[
\begin{align*}
\text{Upon his breast he bear a versing-box,} \\
\text{His throat was clear, and lustily could pain.} \\
\text{Me thought his gown was all furred with fox,} \\
\text{And ever he sang, "Sith I am nothing plain..."} \\
\text{To keep him from picking it was a greate pain:} \\
\text{He gazed on me with his goatish beard,} \\
\text{When I looked at him my purse was half-afear'd.} \\
\end{align*}
\]

Here the attention is not closely fixed on the general qualities of the personification; instead, as even the name Harvey Hafter suggests, the character tends to become a person and, by the suggestiveness of the last line quoted,


a completely individualized person.

In later work, such as Nashe’s *Pierce Penilesse*, the seven deadly sins are used as a convenient pattern for organizing an indictment of certain ugly aspects of the society of the author’s time. The sins appear in only a section of the work, and the description of the sin is given with great particularity. Here is one paragraph from the description of greediness:

Famine, Lent, and dessolation, sit in Onyon skind jackets before the doore of his indurance, as a Chorue in the Tragedy of Hospitality, to tell hunger and pouertie thers no reliefe for them there: and in the inner part of his vugly habitation stands Greedinesse, prepared to deuoure all that enter, attyred in a Capouch of written parchment, buttond downe before with Labels of wax, and lined with sheepes fles for warmenes; his Cappe furd with cats skines, after the Muscouie fashion, and all to be tasseld with Angle-hooks, in stead of Aglets, ready to catch hold of all those to whom he shewes any humbleness: for his breeches, they were made of the lists of broad cloaths, which he had by letters pattents assured him and his heyres, to the utter ouerthrowe of Bowceases and Cushin makers, and bumbasted they were, like Beerebarrels, with statute merchants and forfeitures. But of all, his shooes were the strangest, which, being nothing els but a couple of crab shells, were toothed at the tooes with two sharp sixpennie nailes, and digd vp every dunghill they came by for gould, and snarld at the stones as he went in the street, because they were so common for men, women, and children to tread vpon, and he could not devise how to wrest an odde fine out of any of them.26

And when, under the section on greediness, Nashe discusses pride, he talks about “The nature of an vpstart,” “The counterfeit polititian,” “The pride of the learned,” “The pride of Marchants wiues,” “The pride of pesants sprung up

of nothing," and so on. Evidently Nashe's attention is centered not on the generalized aspects of the social condition; and it is evident that the seven deadly sins are not for him categorical explanations of certain aspects of experience. Rather, his interest is directed toward the particular and diverse elements of those conditions; and the sins are used merely as convenient framework.

With the coming of the Renaissance the center of man's interest had shifted, in philosophy and psychology as well as in literature. It shifted from the generalized, categorical explanations of experience to its particular aspects. The experience was approached from several directions, but the purpose of the approach -- to study the particular elements of the experience -- was in each case the same.

This separation of human functions and interests could not last for ever, and when it weakened there began the Renaissance, the discovery of man as a whole, indivisible, mind and body and soul together -- the discovery of the central inclusive facts of life. On one hand the evasion of temperament broke down the dominion of mediaeval intellectualism, leading philosophy away from metaphysics, which exercised only logic, to ethics, which implies the co-operation with intellect of intuition and feeling; and on the other hand it removed ethics from the sole jurisdiction of dogmatic and inexpugnable ecclesiasticism, to be examined in the light of thought and experience. Men discovered that their own actions and emotions were really the most interesting subject in the world, and felt they were not receiving the serious attention they deserved. Scholastic philosophy ignored them, the Church pronounced judgment upon them, sometimes in accordance with an ascetic ideal too high for the ordinary mortal and sometimes in accordance with clerical aims which the world's honesty condemned, and the secular literature of chivalry dealt with them only in the limited sphere of social convention.\footnote{Renwick, \textit{op. cit.}, pp. 151-152.}
Indeed, the Renaissance developed a great number of interests in the world. According to De Wulf, "the Renaissance very soon added new researches. These had three principal subjects: nature, social law, and religion"; and he adds to this list the restoration of the dialectics of "Rhetoricians, Platonism, Aristotelianism, Stoicism and some secondary systems."

Even amid this welter of interests, it is clear that the Renaissance man no longer concerned himself primarily with the spiritual world; nor did he longer conceive of the material world as a replica, with minute correspondences, of the spiritual world, a doctrine in which we have found that allegory, as a method of thinking and of truth-finding, was not only congenial but also necessary. Allegory had also been a method which tended toward generalization of the experience. With the framework composed of allegorical characters (personifications) and with allegorical organization of ideas behind the work, the abstraction was at the threshold of interest; as with the final cause, allegory directed the attention away from the character of the individual experience to the symbolical or occult principle which lay behind it. "Even as men now-a-days are disposed to rest in the apparent reality of the tangible phenomenon, so the mediaeval man just as commonly sought for his reality

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in what the phenomenon might be conceived to symbolize."\(^{29}\)

With the Renaissance man, however, the particular situation was at the threshold of interest. His attention began to center in the experience itself, and to proceed, whenever a principle was needed for explanation of the experience, from the experience to the principle -- in other words, in precisely the opposite direction to the one common to the Middle Ages. Further, the Renaissance writer rendered that principle in terms of personalities and individuals rather than in terms of abstractions and personifications.

In logic and science the Renaissance man abandoned the great interest of the Middle Ages in the final or spiritual cause or explanation of experience. He turned more and more rapidly to the natural causes, which required observation of experience, until by the end of the seventeenth century, with Newton and the Royal Society, modern science was well under way. In the field of conduct and morals Machiavelli led the way to a new inductive, positivistic approach. In drama, as Farnham points out, tragedy had formerly been the result of "a manifestation of man's powerlessness in an irrational world," but in the Elizabethan tragedies tragedy is the outcome of character, either its vices, or, as in Shakespeare's best tragedies, its excess of good characteristics.\(^{30}\)

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For instance, at the height of the Renaissance we find Bacon protesting vigorously against the final cause as a deterrent to "the severe and diligent inquiry of all real and physical causes":

For to say that the hairs of the eyelids are for a quickset and fence about the sight; or that the firmness of the skins and hides of living creatures is to defend them from the extremities of heat or cold; or that the bones are for the columns or beams, whereupon the frames of the bodies of living creatures are built; or that the leaves of trees are for protecting the fruit; or that the solidness of the earth is for the station and mansion of living creatures and the like, is well enquired and collected in Metaphysic; but in Physic they are impertinent. 31

The new logic set its foundation in sensation. Bernardinus Telesius (1508-1588) expressed the doctrine:

"Sensation and appetition are modes of action of the spiritus; cognitive phenomena are reduced to transformations of sensation." 32 In other words, the center of knowledge is sensation, is the experience of the particulars of experience.

Campanella (1568-1639), developing Telesius' doctrine,

lays down the thesis that all knowledge comes from sensation, and that the latter is a purely passive act which does not require the intervention of intentional species. What we call a general concept is but a weakened form or schematic résumé of sensation. Observation is accordingly the foundation of knowledge, but as it is limited, we must also study the resemblance of things with each other and with God. 33


32 De Wulf, op. cit., I, 276.

33 Ibid., p. 276.
The technical factors of the lyric --- as well as the
more pretentiously literary poem -- of the fifteenth century
can be treated in terms similar to those used up to this
point. The lyrics of the period generally show a similar
interest in generalization; while the Elizabethan lyric
tended to treat a psychological crux in techniques similar
to passages in the drama. At the same time, in the fifteenth
century the tradition of song, ballad, and carol, as will be
seen in the work of the poets to be considered in subsequent
chapters, proved a more vital tradition than that of the
longer, more "literary" works; it was more vital in the sense
that it had "carry-over" values, that later poets found the
practices of the song tradition useful. From Pollard's

34 In *The Elizabethan Lyric* (New York: Columbia University
Press, 1903), p. 63, John Erskine makes a distinction which is
very useful in any study of the Renaissance lyric. He points
out that within the lyric appears, at that time, really two
traditions, a distinction which has apparently been largely
lost to poetry, and to criticism, since the Renaissance. The
first of these traditions, according to Erskine, is that of
"practical song." "Practical song" is poetry which does not
receive the verbal attention or the concentration of line
through imagery and other technical devices characteristic
of the other tradition, that of the "art-lyric." "Practical
song," instead, depends largely upon music for its effective­
ness. It is in the tradition of "practical song" that the
fifteenth century, with its carols, ballads, and songs, was
most successful. The "art-lyric" was especially dominant
from Wyatt's time on; and, as will be analyzed in the chapter
on Wyatt, from Wyatt's time on there came a gradual mixing
of the two traditions, a mixing which tended to obliterate
the distinction between the two traditions. But the dis­
tinction between the "song tradition" and what we may call
for purposes of convenience the "literary tradition" of the
lyric will be used throughout this study.
collection three carols and one religious lyric may be quoted as examples of work in this tradition during the fifteenth century.

Make me merry both more and less,
For now is the time of Christymas!

Let no man come into this hall,
Groom, page, nor yet marshall,
But that some sport he bring withal!
For now is the time of Christmas!

If that he say, he can not sing,
Some other sport then let him bring!
That it may please at this feasting!
For now is the time of Christmas!

If he say he can naught do,
Then for my love ask him no more!
But to the stocks then let him go!
For now is the time of Christmas!

All this time this song is best:
Verbum caro factum est!

This night there is a child born
That sprang out of Jesse's thorn;
We must sing and say therefrom
Verbum caro factum est!

It fell upon high midnight,
The stars shone both fair and bright,
The angels sang with all their might
Verbum caro factum est!

Now kneel we down on our knee,
And pray we to the Trinity,
Our help, our succour for to be!
Verbum caro factum est!

Now have good day, now have good day!
I am Christmas, and now I go my way.

Here have I dwelt with more and less,
From Hallow-tide til Candlemas!

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And now must I from you hence pass,
   Now have good day!

I take my leave of King and Knight,
And Earl, Baron, and lady bright!
To wilderness I must me dight!
   Now have good day!

And at the good lord of this hall,
I take my leave, and of guestes all!
Methinks I hear Lent doth call,
   Now have good day!

And at every worthy officer,
Marshall, panter, and butler,
I take my leave as for this year,
   Now have good day!

Another year I trust I shall
Make merry in this hall!
If rest and peace in England may fall!
   Now have good day!

But often times I have heard say,
That he is loth to part away,
That often biddeth "have good day!"
   Now have good day!

Now fare ye well all in-fere!
Now fare ye well for all this year,
Yet for my sake make ye good cheer!
   Now have good day!

Mary mother, well thou be!
Mary mother, think on me;
Maiden and mother was never none
Together, Lady, save thee alone.
Sweet Lady, maiden clean,
Shield me from ill, shame and teen;
Out of sin, Lady, shield thou me.
And out of debt for charity.
Lady, for thy joyes five,
Get me grace in this live,
To know and keep over all things,
Christian faith and God's bidding,
And truely win all that I need
To me and mine clothe and feed.
Help me, Lady, and all mine;
Shield me, Lady, from hell pine;
Shield me Lady, from villainy
And from all wicked company.
By contrast with these poems we may quote two examples from Shakespeare, both being poems within the song tradition. The first is one of the fairy songs from *Midsummer Night's Dream*, the latter the casket song from *Merchant of Venice*.

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Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire;
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours.
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Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.

It is engendered in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell.
I'll begin it. Dong, dong, bell.
Chorus. Ding, dong, bell.
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We may also compare Carew's song:

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Ask me no more where Jove bestowes
When June is past, the fading rose:
For in your beauties orient deep,
These Flowers as in their causes sleep.

Ask me no more wither doe stray
The golden Atomes of the day:
For in pure love heaven did prepare
Those powders to inrich your hair.

Ask me no more whither doth hast
The Nightingale, when May is past:
For in your sweet dividing throat
She winters, and keeps warm her note.
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Ask me no more where those starres light,
That downwards fell in dead of night:
For in your eyes they sit, and there,
Fixed, become as in their sphere.

Aske me no more if East or West,
The Phenix builds her spicy nest:
For unto you at last she flyes,
And in your fragrant bosom dies.

In the first quotation from Shakespeare it will be noticed that there is only one comparison, "Swifter than the moones sphere," and an implication of fairies and fertility in the line "The cowslips tall her pensioners be." But this poem is obviously composed on an objective scale; it does not investigate a psychological experience; and thus it illustrates the continuation of the "practical song" tradition in the Elizabethan period. But the second poem is much more complicated in its imagery and is a psychological poem. And Carew's poem represents a third stage, with still more complicated imagery and meaning.

So in general it will be noted that each of the fifteenth-century songs is quite different from at least two of the three later poems quoted. All poems, it is true, have skillful metrics, but the rhythms are not the rhythms of speech but of musical setting, which is a characteristic of the song tradition. The fifteenth-century songs have practically no images. Instead, they are simply statements, and these poems are poetry of statement. They have many repetitions and use the refrain frequently. Shakespeare also, in his songs, used the refrain, a technique commonly
adopted by writers of poetry in the song tradition. But it is to be noted that Shakespeare and Carew load most of their lines with more than melody of rhythms and statement, for they employ a number of distinct images, though these, as is natural in song where the musical attention is high, are not always extended or emphasized.

The fifteenth-century songs also display no interest in the psychological character of the experience. They are poems for a group and not expressions of psychological materials. Even the religious lyric quoted, apparently a personal expression, does not explore the subtle psychological materials in the relationship between the prayerful and the object of his prayer, as Wyatt does in the Psalms or as Donne, to take another example, does in his Holy Sonnets; instead, the poem is generalized in the sense that many people could have uttered the same prayer and probably would have done so if they had had the ability to versify. As Erskine says of "practical song" in a manuscript collection of Henry VIII's time, these poems may be considered "not as poems but as material for musical setting... The pieces...turn always on one situation as a lyric stimulus, have usually the simplest construction, and do not attempt to express all the emotion in the words; the words are felt to be incomplete without the music." 36

36 Erskine, op. cit., p. 63.
Both the tradition of lyric poetry and of the longer, more ambitious poetry before Skelton illustrate the generalizing interest of the Middle Ages. At that time the lyric consisted mainly of "practical song," a poetry of statement with little or no psychological interest and depending upon a musical setting for its full effectiveness. This song tradition was continued throughout the Renaissance: music was extremely popular throughout the period.  

But, as the lyrics of Shakespeare demonstrate, the use of imagery, metaphor, and other devices of concentration were gradually extended from the tradition of the "art-lyric" to the song tradition.

The "literary" tradition, represented by Lydgate and Hawes, consisted of a non-functional metrics, of a generalized substance and allegorical machinery, and of a material treated to scholastic analysis without reference to psychological interest.  

This allegorical, generalized

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38 More detailed discussion of metrical problems, and of a "functional" metrics, will be found in the chapter on Wyatt.

39 The dominant psychological interest of the Middle Ages appeared in the use of allegory by the court of love poets, as noted in the preceding section. As Lewis says (op. cit., p. 30), "Allegory, besides being many other things, is the subjectivism of an objective age." With the method of allegory, however, the experience is explained, is approached and examined, from the point of view of the already accepted categories into which the experience is fitted. In the
view could not work as a valid objectification of experience for Petrarch,\textsuperscript{40} for Wyatt, and for the Elizabethans. Its method proceeded from the scheme to the illustration of the scheme. The logic involved in such a procedure had been overthrown, for the Renaissance poets, by the new attitudes. The common denominator of experience arrived at with the allegorical method had become too simplified; and what was worse, it did not contain the reality and the impact of the particular experience. For the Renaissance poets, the problem was, having returned to the individual experience, having approached it inductively, to find a means of objectifying that experience.

Romance of the Rose, for instance, the Lady never appears in her person: her character is distributed among her various qualities; there is no room for unexpected details, the non-rational elements, of the experience, for the experience has been divided and categorized from the start. The interest, then, is in the categories of the experience, in its generalization, and not in its particular, experiential aspects. The subjectivism of the Renaissance, however, had precisely the opposite interest. It employed the inductive approach; the interest was directed first at the particular aspects of the experience, and the explanation came afterwards, a posteriori (the procedure of early modern science, which gained its start in the Renaissance).

\textsuperscript{40}This is, of course, an over-statement, for the Renaissance, as with other periods, presents a mixture of tendencies. Petrarch, particularly, sometimes used allegorical personages in his poems, as would be expected since his theme (in oversimplified terms, the struggle between spiritual and worldly love) is close to the Middle Ages. Elizabethans also occasionally used allegory, Spenser's \textit{Faerie Queene} being the outstanding example. But the dominant tendency, both in terms of the methods of the larger number of poems and of the tendency which finally dominated the other almost completely, is the inductive approach to experience.
C. General Discussion of Techniques

The new techniques for objectification of the individual experience can well be illustrated by quotations from Shakespeare:

Look in thy glass, and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unblest some mother.
For where is she so fair whose uneared womb
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime;
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.
But if you live, remembered not to be,
Die single, and thine image dies with thee.

Devouring Time, blunt thou the lion's paws,
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-lived phoenix in her blood;
Make glad and sorry seasons as thou fleets,
And do what' er thou wilt, swift-footed Time,
But I forbid thee one most heinous crime:
O! carve not with thy hours my Love's fair brow,
Nor draw no lines there with thine antique pen;
Him in thy course untainted do allow
For beauty's pattern to succeeding men.
Yet, do thy worst, old Time: despite thy wrong,
My Love shall in my verses ever live young.

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the flowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consumed with that which it was nourished by.
This thou perceivest, which makes thy love more strong,
To love that which thou must leave ere long.
Without going into a detailed analysis of the sonnets, it will be observed that the techniques relied upon here include a highly dramatic structure, a dependence upon metaphor and image, verbal play, and an adaptation of metrics to the psychological and dramatic movement of the poem. These techniques illustrate the methods of poetry at the height of the Renaissance, and they were introduced into English poetry by the poets to be discussed. The use of these methods may be discussed in general terms here, with, however, the discussion of the metrics appearing in later chapters.

Skelton, as will be seen, though he made a radical break with the allegorical methods, did not rely so much or so consistently on the methods found in Shakespeare's work as did later poets; it was Wyatt who first introduced, into English poetry, the methods which the Renaissance seized and exploited. But Wyatt found his suggestions for new methods and assumptions on the continent, where he was a traveller, a resident at Calais, and a friend of several continental poets. The dominant master of European literature of the time was Petrarch, and the dominant material Petrarchan. The Petrarchan material and attitudes apply mainly to the love poem, and they are associated with a general pattern of ideas about love and love relationships which were inherited from the early troubadour poets. It is not necessary here to go into the ramifications of that pattern in detail. It is sufficient
to list a few of the more obvious conceptions which are attributed to it.

Based upon the courtly love tradition, the Petrarchan attitude posits the subjection of the lover to the whims and desires of his Lady. Usually his Lady is cruel. His love for his Lady, however, is supposed to be so strong that he can in no way break off his subjection, nor can he find fault in any way with his Lady. By an allegorical extension which was prevalent not long before Petrarch's time, this fact placed a new figure in the relationship -- the personification of love. Wyatt added one new attitude, one which flew in the face of many others, that the lover may expect justice of his Lady.

The poetry of Petrarch, however, was not simply a description of love, nor was it a description or presentation of the courtly love attitudes. In his experience of love was an actual conflict, a conflict between physical desire and spiritual desire for the loved-one. The courtly love code was not his theme; rather, behind the attitudes lay his basic theme, and that basic theme was a dramatic struggle within his experience.

The world of love poetry is naturally a psychological world; love poetry is concerned with one person's feelings for another, and with the relationship between these two individuals. The difference between the love poetry of the two periods, the Middle Ages and Renaissance, is one
of method of treatment; and the treatment accorded it by
Petrarch and his followers coincides with, as it is an
illustration of, the new Renaissance interest in the indi-
vidual experience and the inductive approach to that experi-
ence. As De Sanctis says:

The world of Petrarch is smaller than the world of
Dante, is barely a tiny fragment of the vast Dantesque
synthesis. But the small fragment has been turned in-
to a perfect and right thing in itself -- a full,
developed, analyzed world, complete and real, with every
secret corner searched and characterized in its smallest
details. Beatrice, developed from the symbol and the
scholastic, has become Laura, with her definite woman's
personality. Love, set free at last from the universal
things that had wrapped it round, is no longer a concept
or a symbol, but is sentiment; and Petrarch, the lover,
who is permanently in the centre of his own stage,
depicts the story of his soul, exploited indefatigably
by himself. In this analytico-psychological work
reality dawns on the horizon, clear and distinct.
Myths, symbols, theological abstractions, are all be-
hind us; we are standing at last in the full light of
day in the temples of human consciousness. From now
on there is no obstacle between men and ourselves.
The sphinx is unveiled: man is found.41

And this "analytico-psychological work" is not simply
a literary method; it is a method of thinking, the inductive
approach to experience of the Renaissance, in all fields of
thinking, in conduct, philosophy, science, and politics.

41Francesco de Sanctis, History of Italian Literature
(New York: Harcourt Brace and Co., 1931), I, 270. This
psychological interest was not limited to the love-experience
or to Petrarch; it was a characteristic of the Renaissance,
as noted by W. Windelband: "The modern mind, which had taken
up into itself the achievements of later antiquity and of the
Middle Ages, appears from the beginning as having attained a
stronger self-consciousness, as internalised, and as having
penetrated deeper into its own nature, in comparison with the
ancient mind." A History of Philosophy (New York: Macmillan,
It was the method of great potentiality, for at the crest of the Renaissance the Elizabethans were to use it to produce a great literature.

Now it is clear that it is not easy to communicate an introspective experience. Such an experience is naturally private, something not analyzed and communicated in ordinary speech. So the problem of the serious poet is to find a means of objectifying the experience, of expressing it so that it may be "re-created" by the reader. This requires an imaginative equivalent or objectification of the experience. As De Sanctis says of Petrarch: "In his images, comparisons, and ideas he is not concerned with being new or original; indeed, he is glad to dip into the classics and the troubadours, for his aim is not to seek or to find, but to say better what other people have said before him. His aim is not the thing but the image of it, the way of representing the thing."42

This interest in artisanship, in "the way of representing the thing," is characteristic of the Renaissance poet. As Bateson comments, "Elizabethan poetry and Elizabethan criticism were expressions of essentially the same impulse. The poetry was a kind of criticism. They were applications, one practical, one theoretical, of a single attitude toward literature -- that of the craftsman."43 Again, as with the

42 De Sanctis, op. cit., I, 280.

psychological method discussed above, we must distinguish between the interest -- in this case, in artisanship -- and the assumptions which lie behind it. The interest in craftsmanship of the Renaissance artists is another example of their interest in the analytical, inductive approach to experience. Starting from the individual experience, these artists were interested, as craftsmen, in techniques of exploring and of objectifying the particular experience. This was a new attitude: it required new techniques of exploration and objectification, rather than the generalizing ones of the Middle Ages; and we may now enquire what those techniques were.

It is obvious at once that the general pattern of love relationships of the Petrarchan mold provides a substance readily dramatized. Two characters are immediately given, the lover and his Lady. Each one has a code of action; each of the two figures has a group of expected actions which are immediately associate with the fact that he or she is a lover or his Lady. As most Ladies were disdainful, there is more substance which is dramatic. There is conflict in the situation, and yet the two cannot escape each other, the Lady the attentions and pleas, however distasteful to her, of her lover, nor the lover the necessity of continuing to address her. The poet could objectify the experience of
love quite simply by displaying the two characters and their actions, and this typical situation would, for the reader of the time, take on significance because of the courtly love tradition behind it. The little drama need not have any specific locale; yet it would immediately be recognized in any setting, in any extension of the characters or situation. This means of objectifying the experience by displaying a set of dramatic equivalents was one answer to the general poetic problem of the inductive, intensive, psychological poetry of the Renaissance.

One means by which Petrarch and his followers attempted to achieve such a dramatic construct for the particular experience was by means of the conceit. Yet the Renaissance poet has been condemned by most critics for his employment of the conceit. A typical expression of this attitude is Berdan's comment on Wyatt:

Part of Petrarch's inheritance from the Provencal troubadours was the purely intellectual type of

The interpretation of the experience as one of unrequited love, so familiar to much love poetry, should be guarded against in speaking of Petrarch and his immediate followers. The dramatic conflict or paradox in the poem by Petrarch -- this outside aspect consisting of conflict between characters and within the situation of the poem -- is an objectification of his basic theme, which is, as noted above, a conflict within the experience. Later poets sometimes changed the terms of the conflict, expressing a slightly different theme (a particularly clear example will be noticed in discussing Wyatt); but a conflict within the experience remained.
poem wherein a metaphor is first selected and pursued to its last ramifications. For this no poetic feeling is required; the brain is scourged to think out the analogies... And it is this type that Wyatt preferred... Of course it is at once obvious that such poems are more easily imitated. When once the original conception... is adopted, language is no bar; like a geometrical problem it may be expressed as easily in English as in Italian, and it cannot be said to have lost in the transference.

A preference for a single type of work, as Berdan charges of Wyatt, is an important indication of a poet's practice. To understand this practice by a Renaissance poet, we must take the attitude which the artist of the Renaissance, with his interest in artisanship, most commonly took. We must enquire the function of the various elements of the poem. For example, the descriptions, setting, colors and personifications found in Petrarch and discarded by such a poet

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45 A problem unanswered by Berdan, and by most critics who take a similar position, is what is meant by expression. Do they refer to the means whereby a sensory image is communicated through the medium of language? If this or a similar meaning is intended for the term, it would seem that language would be the same bar to "expression" whatever language might be used by the poet. In fact, it would appear easier to transfer the "expression" of a small, decorative image from one language to another than to transfer the "expression" of a complicated image with its more numerous details and ramifications.

as Wyatt, performed no functional purpose in the poem if, as Wyatt apparently did, we take the conceit or the extended metaphor of the poem as the primary exploration and objectification of the experience. They were mood-setting bits, perhaps, after the medieval pattern of the dream framework and the decorative figures. But they did not add to the clarity of the dramatic framework nor to the subtlety of the psychological investigation provided by the conceit.

This does not answer the question why the conceit itself was used. Of Petrarch’s use of the image, De Sanctis says, “In regard to the form, the symbolico-doctrinal nature of that world [i.e., the “mystico-scholastic, ultra-human” world of doctrine, “accepted by the intellect,” which underlies the love poetry of both Dante and Petrarch], which held it aloof from life and from art, has changed; it is humanized, is image and sentiment.”48 In other words, the poetry of statement, of generalization and abstraction, could not serve as an adequate objectification of experience. The experience would be lost in the abstraction. To be objectified, the experience must become “image and sentiment.”

This applies not only to the exploration of the experience but also to the conceptual scheme which explains it,

47Padelford, op. cit., pp. xxiv-xxv, charges of Wyatt, “…he was blind to the gracious sweetness of Petrarch, his nature sense, his chaste and trained feeling for color, and his worshipful deference for Laura, and idealization of her.”

however the scheme be arrived at. It must be "expressed" in an image to be objectified; it must be image, as part of the total objectification which is the representation of the experience. Dante attained the concept as image in his strictly symbolical use of allegory; commenting upon the images of a canzone by Dante, De Sanctis says:

These images are not the concept in itself, but the comparisons fitted to illuminate it. This is the manner of Guinicelli, who peacocks about and displays his images with a show and luxury that drown the concept in the imagery. Dante is more severe, because he is not indifferent to his concept, so will not allow it to be forgotten; indeed, so much does he love it that he often gives it to us bare and rough as it is by nature. But he goes deep into this world of concepts and out of it makes his romance and the story of his inner life. The concept, then, instead of needing to be illuminated by an image taken from the outer world, is transformed, is itself the image. 49

As we have seen, with the coming of the Renaissance the poet came to approach the material of poetry, which is experience, in a direction quite different from that of Dante. But the end product needed to be the same: an objectification of the experience, including all its aspects, both sensory and explanatory. The technique of objectification most used was the image, either a series of images or an extended image. "Direct statement struggles against the difficulties of analyzing nature in vain.

Hence the mind of the introspective poet is driven to figures of close analysis, which are as a rule Radical." 50

49Ibid., p. 71.

And Petrarch's theme, it is to be remembered, is an attempt to understand himself.

The term used by Wells -- the Radical image, which is another term for the conceit or the extended metaphor -- is explained as occurring "where two terms of a metaphor meet on a limited ground, and are otherwise definitely incongruent. It makes daring excursions into the seemingly commonplace. The minor term promises little imaginative value" but the metaphorical relation is powerful." As illustrations of the function of the Radical image Wells quotes from three poems by Donne:

She who in th' art of knowing heaven was grown
Here upon earth to such perfection
That she hath ever since to heaven she came
In a far fairer print but read the same.
"II Anniversary"

To our bodies turn we then, that so
Weak men on love reveal'd may look;
Love's mysteries in souls do grow,
But yet the body is his book.
"The Ecstasy"

'Tis much this glass should be
As all-confessing and through-shine as I;
'Tis more that it shows thee to thee
And clear reflects thee to thine eye.
But all such rules love's magic can undo;
Here you see me and I am you.
"On His Name Engraved in a Window"

On these quotations, Wells comments:

The meaning of the saint reading in heaven a familiar book in a fairer print is readily grasped but equally hard to explain in literal language. The image is not merely illustrative; it has positively advanced the intellectual progress of the poem. Similarly

51 Ibid., p. 31.

52 Ibid., p. 121.
literal statement could only at great length, if at all, reproduce the thought in the subtle stanza cited from The Holyday. The last line in the third citation is a masterful image in the "metaphysical" style. Psychology becomes poetry and engraves imperishable images on the memory.54

Wells presents three functions of the Radical image:

(1) to surmount "the difficulties of analyzing a complex nature," to analyze and express subtle psychological matters;
(2) to express what cannot, or can only with difficulty and in great space, be expressed by statement; and (3) to particularize general ideas, to clarify them.54 He also comments:

"In Donne and his followers and in the plays of Webster, Marston, Chapman, Tourneur and Shakespeare, Radical metaphor reaches its crest. The form flourished most generally where men and women eager to sound their own emotions and the emotions of one another soliloquized and conversed on the tragic stage."55 But the development of poetry, including the lyric, was during the Renaissance in a similar direction, toward a more dramatic construct.

The Renaissance poets, then, their interest directed toward experience in a new inductive approach to that experience, found the extended metaphor a technical means of objectifying that experience. As a dramatic equivalent of an experience the metaphor, when extended, constituted an investigation of the experience as well as an objectification of it. And the imagery also included within its terms

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53 Ibid., pp. 130-131.
54 Ibid., Chapter V, pp. 131-137.
55 Ibid., p. 136.
the conceptual aspect of the experience. Critics have also condemned the Renaissance use of the paradox. But the paradox functioned, as a poetic technique, for the same purpose as the conceit. By its nature, the paradox contains an opposition of forces; thus it is susceptible to use as a means for dramatic objectification, for a dramatic construct. And the paradox did not exist entirely as an arbitrary poetic device; rather, it had its references in the actual character of the experience, for that experience was often paradoxical. The lover in the courtly love tradition, for example, must serve his Lady, even though that service was spurned and achieved him nothing.

The paradoxical aspect of his experience seems actually to have been Petrarch's theme. De Sanctis remarks, "When Laura was alive, there was always the conflict between the sense and reason, between flesh and the spirit, the basic concept of the Middle Ages." And his more detailed discussion is:

What Petrarch feels is the opposite of what he believes. He believes that the flesh is sin and that his love for Laura is spiritual, that Laura is pointing him the way "that leads to Heaven," and that the body is the veil of the spirit. But he is not completely satisfied; his classical studies and his instinct as an artist rise in rebellion against ideas such as these, which are abstractions of an overstrained spirituality. The artist in his nature is not satisfied, and the man is not satisfied, because he is restless, and is not even so very sure as to what he really does believe or wants others to believe, and he suffers from the bite of the flesh and has all the anxieties of love for a woman. So contradiction or

56 De Sanctis, op. cit., I, 274.
mystery arises. His love has not the strength in it
to spur him to rise in rebellion against his beliefs,
and his faith has not the strength in it to kill the
sensuality of his love. He fluctuates endlessly be­
tween opposing streams, with a "Yes" and a "No," and a
wanting and a not wanting: "oh' i' medesmo non so quel
che io mi vaglio" -- "I myself do not know what I want."57

And Petrarch says in the last lines of number CCLXIV ("I've
pensando") of the Rime:

Since death is near, I seek to live according to my
new counsel,
and I see the better and apply myself to the worse.58

However, the examples from Petrarch are no more than
illustrations. A poetic device is not to be justified
simply by its background material: poetry is not a species
of biography. The Renaissance poet found that, upon an
empirical basis, experience was not simple and one-direc­
tional; rather, he found that it contained many complica­
tions of motive, thought, and emotion. And the Renaissance
poet did not approach experience with generalizations which
would force the experience into a simple pattern despite
the complications which could empirically be found in the
experience. So the paradox, with the complications inherent
to it, became a technical means for the Renaissance poet to
objectify the experience without, at least, the falsifica­
tion of an approach with generalization.

57Ibid., p. 275.

58Maud F. Jerrold, Francesco Petrarca: Poet and Humanist
tended summary of this poem. Her last sentence on the poem
is: "He sees clearly the vanity of his own actions, but can­
not decide to do differently."
In borrowing and introducing into English poetry the conceit and the paradox as devices for exploring and objectifying the individual, psychological experience in terms of a dramatic construct, Wyatt and the other poets considered in this study seized upon the method which had true potentiality. It was the method which replaced the allegorical, discursive method of the medieval literary tradition; and poems similar in construction, including the functional use of the conceit and the paradox, may be found almost at random among the best Elizabethan and Jacobean poets. Shakespeare's sonnet, "That time of year thou mayst in me behold," quoted above, analyzes and expresses a psychological experience through an extended metaphor. And the following sonnet is centered about the paradoxical character of an experience:

How can I then return in happy plight,
That am debarred the benefit of rest?
When day's oppression is not eased by night,
But day by night and night by day oppressed,
And each, though enemies to either's reign,
Do in consent shake hands to torture me,
The one by toil, the other to complain
How far I toil, still farther off from thee.
I tell the day, to please him thou art bright
And dost him grace when clouds to blot the heaven:
So flatter I the swart-complexioned night,
When sparkling stars twire not, thou gild'st the even.
But day doth daily draw my sorrows longer,
And night doth nightly make grief's strength the stronger.

Among the metaphysical poets of the seventeenth century the poetic method of subtly investigating and representing psychological experience in an objectified, dramatic fashion was extended even further. An example is the famous conceit from Donne's "A Valediction: Forbidding Mourning."
Our two soules therefore, which are one,
   Though I must goe, endure not yet
A breach, but an expansion,
   Like gold to aiery thinnesse beate.

If they be two, they are two so
   As stiffe twin compasses are two,
Thy soule the fixt foot, makes no show
   To move, but doth, if th' other doe.

And though it in the center sit,
   Yet when the other far doth rume,
It leans, and hearkens after it,
   And growes erect, as that comes home.

Such wilt thou be to mee, who must
   Like th' other foot, obliquely runne;
Thy firmness makes my circle just,
   And makes me end, where I begunne.

The dramatic qualities of these lyrics should be more
strongly emphasized, for the poems are dramatic in structure,
with or without the conceit or the paradox as an aid to the
construct. The dramatic quality\(^59\) of the lyrics of Shake­
speare may be seen readily by glancing at the first lines of
his sonnets:

   Why didst thou promise such a beauteous day...
   No more be griev'd at that which thou hast done...
   Let me confess that we two must be twain...
   Being your slave, what should I do but tend...
   Is it thy will thy image should keep open...
   Some say thy fault is youth, some wantonness...
   How like a winter hath my absence been
   From thee...

\(^59\)The old popular ballads were, of course, dramatic in
structure; generally they told a dramatic narrative. But
these narratives were not exploited for their psychological
interest. The method introduced into England by Wyatt and
his followers used drama in the poem as a means of objecti­
fyng the psychological character of the experience.
These first lines start conversationally, as speech. In addition, they introduce us to a dramatic situation between characters who act and speak, and who act and speak in a social atmosphere, aware of the other characters of the poem. The poems are dramatic also in that they often have clearly realized scenes complete with setting as well as with characters. They are miniature dramas.

Here again we must distinguish between the method and the assumptions behind it. The practice of making the poems dramatic did not exist in a vacuum, nor was it used arbitrarily. It is a practice which grew out of the psychological interest of the Renaissance man. He could not achieve analysis of, and in turn a statement of, an objectification of, an experience through the medium of the poetry of generalization and of statement. It was only natural that the poet should thus turn to a dramatic structure for his objectification. The precedent was strong. Even the writers of the allegorical plays and of the courtly love allegories had used a dramatic structure; but in the Romance of the Rose, for example, the characters are abstractions, not real people, and are conceived merely to illustrate the ethical or theological judgment with which the experience was approached and the idea which was the "point" of the drama.

Approaching experience from the other direction, the Renaissance poet could still use the dramatic method. The setting and characters were not conceived, however, as
illustrations or abstractions; the Renaissance poet was not starting with the abstract, generalized explanation of experience. He sought to objectify the experience, to express it in its ramifications and as a unified experience. So the characters became more natural persons; they spoke and acted as natural persons. And through the actions and speech of natural characters, the various aspects of the experience found objectification — the paradoxical elements, the immediate impact, the reality of the experience became "solidified" into a drama.

These two most-used techniques, the dramatic construction and the metaphor, are often found in the same poem. The two methods are, in fact, two aspects of the same impulse. At times an extended metaphor or conceit would provide the basic dramatic framework of the poem, as in the case of the Wyatt sonnet "My galy charged with forgetfulness" discussed in some detail in the chapter on Wyatt. But more often the metaphor, whether extended or compressed, appears within the dramatic framework of the poem; as such, the metaphor is the internal (i.e., within the framework) aspect of the same impulse for which the dramatic structure is the external aspect.

The similar function of both metaphor and the dramatization of a situation calls attention to a possible ambiguity in terminology. Metaphorical usage is really a dramatic device; it sets up in the terms of the metaphorical
relations a group of dramatic forces. Therefore the term dramatic, as it applies to the poetry of the Renaissance, has two meanings: the one meaning signifies the more inclusive method of objectifying an experience in terms of dramatic forces, whether in the relations of metaphor and conceit or in the relations of persons presented as characters; while the other meaning, more narrowed in its sense, signifies exclusively a drama of characters presented in a poem. The different meanings of this term will be recalled in much of the discussion of poems which follows.

With time metaphor became more compact. In Shakespeare's early work, for instance, the metaphor tends to be extended. Here, as an example, is Mowbray's reply when Richard II has doomed him to exile:

My native England, now must I forego; And now my tongue's use is to me no more Than an unstringed viol or a harp, Or like a cunning instrument cased up, Or, being open, put into his hands That knows no touch to tune the harmony: Within my mouth you have engaol'd my tongue, Doubly portcullis'd with my teeth and lips; And dull unfeeling barren ignorance Is made my gaoler to attend on me. I am too old to fawn upon a nurse, Too far in years to be a pupil now: What is thy sentence then but speechless death, Which robs my tongue from breathing native breath?60

Or, in the same play, is this extended description of England:

This royal throne of kings, this scepter's isle, This earth of majesty, this seat of Mars, This other Eden, demi-paradise, This fortress built by Nature for herself Against infection and the hand of war,

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60 King Richard II, I, iii, 160-173.
This happy breed of men, this little world,  
This precious stone set in the silver sea,  
Which serves it in the office of a wall  
Or as a moat defensive to a house,  
Against the envy of less happier lands,  
This blessed plot, this earth, this realm, this England,  
Fear'd by their breed and famous for their birth,  
Renowned for their deeds as far from home,  
For Christian service in stubborn Jewry  
Of the world's ransom, blessed Mary's Son,  
This land of such dear souls, this dear dear land,  
Dear for her reputation through the world,  
Is now leased out, I die pronouncing it,  
Like to a tenement or pelting farm....

Or another example, from a different play, is this metaphor from Romeo's last speech:

Death, that hath suck'd the honey of thy breath,  
Hath had no power yet upon thy beauty:  
Thou art not conquer'd; beauty's ensign yet  
Is crimson in thy lips and in thy cheeks,  
And death's pale flag is not advanced there.

It will be seen that these extended metaphors are static methods of presentation. There is no progress in attitude; though the particular situation is analyzed and objectified dramatically by means of the metaphor, the movement of the play is stationary while the ramifications of the metaphor are analyzed. The needs of actual presentation in the theater dictated a more compressed use of the metaphor. An example of Shakespeare's early use of the compressed metaphor is provided by the following line:

How did he seem to dive into their hearts.

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61Ibid., II, i, 40-60.  
62Romeo and Juliet, V, iii, 92-96.  
63King Richard II, I, iv, 25.
But this is a weak, transitional use. His later use is illustrated by this speech:

This heavy-handed revel east and west
Makes us traduced and tax'd of other nations:
They clepe us drunkards, and with swinish phrase
Soil our addition; and indeed it takes
From our achievements, though perform'd at height,
The pith and marrow of our attribute.
So, oft it chances in particular men,
That for some vicious mole of nature in them,
As, in their birth -- wherein they are not guilty,
Since nature cannot choose his origin --
By the o'er-growth of some complexion,
Oft breaking down the pales and forts of reason,
Or by some habit that too much o'er-leavens
The form of plausible manners, that these men,
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's stay, --
Their virtues else -- be they as pure as grace,
As infinite as man may undergo --
Shall in the general censure take corruption
From that particular fault...

Or, from Macbeth, another example:

We fail!
But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep --
Whereeto the rather shall his day's hard journey
Soundly invite him -- his two chamberlains
Will I with wine and wassail so convince
That memory, that warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only; when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan?

Of course this should not be considered a wholesale development. In the later plays Shakespeare uses the extended metaphor, but when he does so it is used in response to the dramatic context. In the following speech, only a

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64 *Hamlet*, I, iv, 17-36.
portion of which is quoted, the extended metaphor falls at a point where there is no internal dramatic movement of the play, and it provides a summary of a point of view:

Be absolute for death; either death or life
Shall thereby be the sweeter. Reason thus with life:
If I do lose thee, I do lose a thing
That none but fools would keep: a breath thou art,
Servile to all the skye influences,
That doest this habitation, where you keep'st,
Hourly afflict: merely, thou art death's fool;
For him thou labour'st by thy flight to shun
And yet runn'st toward him still. Thou art not noble;
For all the accommodations that you bear'st
Are nursed by baseness. Thou'rt by no means valiant;
For thou dost fear the soft and tender fork
Of a poor worm. Thy best of rest is sleep,
And that you oft provokest; yet grossly fear'st
Thy death, which is no more. Thou art not thyself;
For you exist'st on many a thousand grains
That issue out of dust. Happy thou art not;
For what thou hast not, still thou strivest to get,
And what thou hast, forget'st. Thou art not certain;
For thy complexion shifts to strange effects,
After the moon...56

In the lyric, which also had a dramatic structure, the same development appeared. Sometimes both the extended and the compressed metaphor appear side by side. In Donne, for example, there are many extended metaphors, as in the case of the compass conceit quoted above; and in such a poem as "The Canonization" there is a mingling of the two types, the extended metaphor of the lovers being canonized by love ("whome reverend love / Made one another's hermitage"), and a number of compressed metaphors such as

Into the glasses of your eyes
So made such mirrors, and such spies.

56Measure for Measure, III, i, 5-25.
But in his Holy Sonnets Donne appears to have given up extension and to have concentrated upon compression of the metaphor. An example is number X of the Holy Sonnets:

Death be not proud, though some have called thee
Mighty and dreadfull, for, thou art not soe,
For, those, whom thou think'est, thou dost overthrow,
Die not, poore death, nor yet canst thou kill mee.
From rest and sleepe, which but thy pictures bee,
Much pleasures, then from thee, much more must flow,
And soonest our best men with thee doe goe,
Rest of their bones, and soules deliverie.
Thou art slave to Fate, Chance, kings, and desperate men,
And doest with poyson, warre, and sickness dwell,
And poppie, or charmes can make us sleepe as well,
And better then thy stroake; why swell'st thou then?
One short sleepe past, wee wake eternally,
And death shall be no more; death, thou shalt die.

Since this tendency toward compression of the metaphor developed first in the drama, we should not expect to find a frequent use of the compressed metaphor in the poems of the early Renaissance. But the use of it, and of other devices of wit such as the pun and the play on words, by some of the early Renaissance poets should not be slighted. Almost any use of such devices would be something of an innovation, because the poetry just preceding Wyatt was extremely unmetaphorical. We have already found this true of Chaucer, and even more so of the poets of the fifteenth century. Even such a surprising, and at times exciting, poet as Skelton hardly used metaphor at all. For example, in "On the Death of the Noble Prince, King Edward the Fourth," in a poem of ninety-six lines, there are no more than three or four metaphors, of which at least one, "man is but a sack of stercorey," is quoted from Saint Bernard.
Even in Skelton's most exciting verse, such as "To Mistress Isabel Fennell," the excitement is of another sort, not in any concentrated metaphor or wit. Wyatt and his followers must receive credit for establishing such devices as a characteristic mode in English poetry; and, one of their most important technical innovations, they used metaphor in their work in the song tradition of poetry. In that tradition, as we have noted, before Wyatt the poems were poetry of statement. But in Wyatt, as will be seen, metaphor appears in the song tradition, and from his time on there appears a mixture of traditions, so far as methods are concerned.

The functional use of the brief metaphor and devices of wit by these poets is as technical methods of achieving concentration within a poem. By the best poets, the devices are not used arbitrarily. For example, the pun may be used functionally to point up the content of the line, particularly paradoxes, turns in thought, and antitheses. Shakespeare used them frequently for these purposes. When Mercutio, after being mortally wounded, says

ask for me tomorrow, and you shall find me a grave man

he manages to keep his bantering manner, yet at the same time is able to convey forcefully the seriousness of his wound. Another example is Juliet's last line. Stabbing herself with

67Romeo and Juliet, III, 1, 1010-1012.
Romeo's dagger, she says

This is thy sheath; there rust, and let me die.\(^68\)

The pun on die is seriously intended, and the sexual implications of the word operate to express Juliet's choice of suicide.

But, as the selections from fifteenth-century poetry quoted in the second section demonstrate, poetry before the Renaissance period did not often employ the pun. This is also true of Chaucer, as noted by Robinson: "Puns are unusual in Chaucer, and it is not always easy to determine whether they are intentional."\(^69\) The early Renaissance poets, then, helped establish the use of the pun as a technical device in poetry.

The same general observations apply as well to the use of word play as a technique for pointing up the content of a line. A few random examples of the use of the play on words in Shakespeare's sonnets are:

0 let me, true in love, but truly write.
(Sonnet 21.)

Now see what good turns eyes for eyes have done.
(Sonnet 24.)

Then happy I, that love and am beloved Where I may not remove nor be removed.
(Sonnet 25.)

To work my mind, when body's work's expired.
(Sonnet 27.)

\(^68\)Ibid., V, iii, 170.

Save that my soul's imaginary sight
Presents thy shadow to my sightless view.
(Sonnet 27)

It will be noticed that in each of these cases the play on words draws attention to those particular words, and that in each case the special attention is justified by the sharper realization of meaning and idea which the attention secures.

Word play and the vitalizing quality of brief metaphor may also be shown by the Elizabethan treatment of death. As Professor Spencer has pointed out, the Elizabethan dramatists inherited a complete stock of attitudes and phrases about death. But through the use of these technical devices they introduced into the stock material real psychological truth and objectification. One example Spencer quotes from Shakespeare comes from King John. Queen Constance says:

Death, death, 0, amiable lovely death!
Thou odoriferous stench! sound rottenness!
Arise forth from the couch of lasting night,
Thou hate and terror to prosperity,
And I will kiss thy detestable bones,
And put my eyeballs in thy vaulty brows,
And ring these fingers with thy household worms,
And stop this gap of breath with fulsome dust,
And be a carrion monster like thyself:
Come, grin on me; and I will think thou smil'st
And buss thee as thy wife! Misery's love,
0! come to me.70

Spencer comments on these lines:

Here there is not a single remark we have not heard before. We have seen how death is sweet or amiable to those in distress; the emphasis on putrefaction was very common in the Middle Ages; we know that death is associated with night, that it destroys worldly things.

70King John, III, iv, 25-36.
in a hateful and terrible way, that it is bony, eye­
less, and results in worms and dust; we know that
death is a monster, that he grins (as in the Dances
of Death), that people greet him as a bridegroom.
From one point of view the passage is a patchwork of
platitudes, and one could almost imagine that Shake­
speare was here consciously making a collection of
them; at least Constance's speech illustrates how
ready such platitudes lay to hand. But the paradox­i­
ical juxtapositions, the new order in which the old
phrases are arranged, the new adjectives ("vauley," "household," "fulsome") attached to the familiar
nouns, the mounting, rhetorical rhythm -- all these
things show how platitudes can be made into success­
ful poetry.

Where the interest was not in generalizing experience,
but in objectifying the experience in its psychological
particularity, the compressed metaphor, the pun, and the
word play performed a valuable function in achieving a
dramatic construct for the experience. In the first place,
they were means of achieving objectification itself. Just
as the extended metaphor and the dramatic structure provided
a basis for objectification which extended through an entire
poem, so, within that framework, the briefer devices pro­
vided a means of objectifying the more partial aspects of
the experience. In the second place, they were devices for
subtly analyzing and objectifying various ramifications of
the experience, the paradoxes, perceptions, turns in thought,
and attitudes which are a real aspect of experience and which
the Renaissance poet, not wishing to out particularity to a
generalization, but inductively approaching the experience

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71 Theodore Spencer, Death and Elizabethan Tragedy
and wishing to explore it thoroughly, did not wish to neglect. And in the third place, granting the structure of the entire poem, the briefer devices were valuable in concentrating the individual parts, in loading the line with concentrated imagery and perception.
CHAPTER II: JOHN SKELTON

A. The Structure of the Poem

In the work of John Skelton appears the first important Renaissance break with the medieval tradition in poetry. His work covers almost every type of poetry practiced in his day, including the morality play; but he proceeded from acceptance of the medieval tradition, through varying stages of revolt against that tradition, to a new type which he devised. This type was highly individualistic, however, in the sense that it did not have much "carry-over value."

Though he finally broke with the medieval method, Skelton did not, as did Wyatt, discover the method which was used so effectively by the great Elizabethan and Jacobean poets.

Skelton's two elegies — "On the Death of the Noble Prince, King Edward the Fourth" and "Upon the Dolorous Death and Much Lamentable Chance of the Most Honourable Earl of Northumberland" — and his three prayers — "To the Father of Heaven," "To the Second Person," and "To the Holy Ghost" — are clearly in the fifteenth-century literary manner, the manner of Lydgate. They belong to what Nelson calls "the tradition which conceived of literature to be a means of propagating virtue."¹ The theme of the first elegy is the Fall-of-Princes theme:

Where is now my conquest and my victory?
Where is my riches and my royal array?
Where by my coursers and my horses high?
Where is my mirth, my solace, and my play?
As vanity, to nought all is withered away. 2

The theme is old and is not at all re-vitalized in this poem. It has the same lack of imagery as in Lydgate and Hawes. Though the second elegy has a different theme, an argument against the commons who killed Northumberland and a recital of the earl's virtues, it may be characterized in the same fashion. Only a touch of the later Skelton is present, as in the word play of

Yet shamefully they slew him: that shame may them befall! 3

and the confused image

the commoners under a cloak,
Which kindled the wild fire that made all this smoke. 4

The prayers are a rhetoric of abstractions:

O Radiant Luminary of light interminable,
Celestial Father, potential God of might,
Of heaven and earth O Lord incomparable,
Of all perfections the Essential most perfite!
O Maker of mankind, that formed day and night,
Whose power imperial comprehendeth every place. 5

Skelton's first major attempt marks his first unmistakable move away from the medieval tradition. In the large,

The Bouge of Court

is a typical fifteenth-century allegory. It has the
same astrological introduction, the insistence upon the necessity of "covert terms," and the usual assumption of modesty: the poet then falls asleep and his dream becomes the substance of the poem: he wakes up at a critical moment in the action and writes his "little book," for which he makes a conventional apology.6

In addition, the characters of the poem are, with the exception of one, personifications such as might be found in medieval poems. They include Drede (the dreamer himself), Dame Saunce-pere, Dangere, Bon Aventure, Favell, Suspect, Disdain, Riot, Dissimuler, and Deceit.

But the poem is not completely abstract in its conception. It is first of all definitely localized:

At Harwich port slumbering as I lay
In mine hostes house, called Powers Key.7

More important yet, the descriptions of the personified characters are a mixture of medieval abstraction and of touches of reality. For example, in this description of Disdain,

He bit his lip, he looked passing coy;
His face was belimmed as bees had him stung;
It was no time with him to jape nor toy;
Envy had wasted his liver and his lung,
Hatred by the heart so had him wrung;
That he looked pale as ashes to my sight;
Disdain, I ween, this comorous crab is hight,8

only the fourth and fifth line seem to belong to medieval description; such expressions as "His face was belimmed as bees had him stung," "pale as ashes," and "comorous crab" set before us a distinct and physical person. This quality

6Ibid., p. xxviii.
7Ibid., p. 40.
8Ibid., p. 43.
of the poem has its climax, moreover, in the description of Harvey Hafter, a real person with a real name among abstractions:

Upon his breast he bear a versing-box,

His throat was clear, and lustily could fain.

Methought his gown was all furred with fox,

And ever he sang, "Sith I am nothing plain..."

To keep him from picking it was a great pain:

He gazed on me with his goatish beard,

When I looked at him my purse was half-afear'd. 9

Berdan speaks of this last line as "a triumph of suggestiveness." 10 The characterization of Harvey Hafter does not stop here, however; it continues through the medium of his own speech to Drede, one stanza of which is:

Princes of youth can ye sing by rote?
Or shall I sail with you? a fellowship assay?
For on the book I cannot sing a note.

Would to God it would please you some day
A ballad book before me for to lay,

And learn me to sing re mi fa sol!

And, when I fail, bob me on the noil. 11

It is evident from this poem, then, that at the time he wrote it Skelton was not yet prepared to break completely with the medieval tradition. He had not yet, we may suppose, invented a structure for the poem which would be compatible to the direct way in which he approached experience and to the realistic materials which he wished to place in his poem. His answer to the problem at this time was to borrow an old shell and fill it with new drink.

9Ibid., p. 46.


11Henderson, op. cit., p. 47.
The same method is also evident in Skelton's morality play, *Magnificence*. He borrowed the structure of a literary type well-known in his day but used for ecclesiastical and moral purposes. His characters all have abstract names. There is the typical abstract argument:

Liberty. What, Liberty to Measure then would ye bind?
Measure. What else? for otherwise it were against kind: If Liberty should leap and run where he list It were no virtue, it were a thing unbles'd. 12

But the play is filled with much specific material. Occasionally an image, instead of abstract terms, are used to describe the characters, as in this comment upon the taking of the assumed name, Sure Surveyance, by the character Counterfeit Countenance:

Surveyance! where ye survey  
Thrift has lost her coffer-key! 13

or this comment upon Cloaked Collusion:

By Cock's heart, he looketh high!  
He hawketh, methink, for a butterfly. 14

There is a specific reference to King Louis XII. 15 As Henderson comments, although Skelton's purpose "is distinctly moral, ... he is chiefly concerned with showing that the wages of imprudent spending, through certain unnamed evil advisers, will be, for a certain unnamed rich prince, adversity and

12Ibid., p. 177.
13Ibid., p. 191.
14Ibid., p. 192.
15Ibid., p. 182.
poverty. The case at issue is not so much universal as particular — although, of course, it can be interpreted universally — and the play contains much indirect satire of Wolsey's influence on the young Henry VIII."

A further step from the medieval method is apparent in the first of Skelton's major satires, *Speak, Parrot*. At first thought it would seem that the poem is similar to the medieval type of the bestiary, since a bird is the main character. But in this poem the parrot is not at all approached as were the beasts in the *Physiologia*, with an attempt to find some allegorical significance to the animal's habits or physical character. Rather, here the parrot is realized as the brightly-colored bird who is captured in distant places and brought off in a cage to be a plaything for idle women:

*My name is Parrot, a bird of Paradise,*  
*By nature devised of a wondrous kind,*  
*Lustily dieted with divers delicate spice*  
*Till Euphrates, that flood, driveth me into Ind,*  
*Where men of that countrie by fortune me find*  
*And send me to great ladies of estate,*  
*Then Parrot must have an almond or a date.*

*A cage curiously carven, with a silver pin,*  
*Properly painted, to be my coverture;*  
*A mirror of glass, that I may toot therein:*  
*These, maidsens full meekly with many a divers flower,*  
*Freshly they dress, and make sweet my bower,*  
*With "Speak, Parrot, I pray you." Full curtsealy they say,*  
*"Parrot is a goodly bird, a pretty popinjay!"*  

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With my beake bent, my little wanton eye,
My feathers fresh as is the emerald green,...
I am a minoin to wait upon a queen:
"My proper Parrot, my little pretty fool!"
With ladies I learn, and go with them to school.17

Also, this parrot can speak Latin, Hebrew, Arabic, Chaldie, Greek, Spanish, French, Dutch, English, and Portuguese; and like the parrot he garbles his smatterings of words and phrases from these languages. It is this near-confusion of language which has attracted the most attention from scholars, though the purpose of the indirection of statement is frankly admitted:

For in this process Parrot nothing hath surmised,
No matter pretended, nor nothing enterprised,
But that metaphor, allegoria with all,
Shall be his protection, his paves, and his wall.18

Underneath the confusion of language two principle attacks are readily apparent, one against the study of Greek, and the other, more violent, against Wolsey.

What is more interesting for our purposes here is the method involved. It certainly is not medieval, for no indirect preparation, no dream setting or allegorical structure is provided. The poem starts with the description of the parrot quoted above, continues the description for a number of stanzas, and then proceeds to the statements by the parrot. The parrot provides, then, the single structural element of the poem: about the facts that the parrot lives in places of court intrigue and that he can speak are

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17Ibid., p. 259.
18Ibid., p. 266.
gathered the satirical matters of the poem. And the principle by which the satirical matters are gathered is simply one of accumulation: the parrot speaks of matters which the author wishes to satirize, and at the time he wishes to satirize them. This is attested not only by the fact that there are two principal objects of satire, as noted above, but also by the fact that the poem has several envoys, each of them dated and "constituting a series of fort-nightly reports on the current activities of Cardinal Wolsey."¹⁹ And the parrot remains the only connecting link among these accretions, whether in terms of time or of matter.

The complete break with the medieval manner is apparent in Colin Clout. "Here the dream-structure is abandoned in favor of a single dramatic ego; personification and allegory change to direct statement; and the rime-royal is abandoned in favor of the Skeltonical verse."²⁰ There is no attempt at narrative to link together the various satirical matters of the poem. The structural element, bringing together into one poem such various matters, is provided by the figure of Colin Clout:

Thus I, Colin Clout,
As I go about,
And wand'ring as I walk,
I hear the people talk.²¹

¹⁹ Nelson, op. cit., p. 135.
²⁰ Berdan, op. cit., p. 179.
²¹ Henderson, op. cit., p. 291.
Take me as I intend,
For loth I am to offend
In this that I have penn'd;
I tell you as men say.\(^\text{22}\)

As with the parrot in *Speak, Parrot*, so here also the structural element, the "single dramatic ego" of Colin Clout, is used to link not only various materials -- which include attacks upon church corruption, the confusion of temporal and spiritual powers of the Church, the lack of learning and the laziness of many priests, and Wolsey's attempt at advancement -- but also parts composed at different times.\(^\text{23}\) This is apparent also in the third major satire, *Why Come Ye not to Court?*. In that poem, only a little more than a quarter of the way through the complete work, appear the lines:

> Thus will I conclude my style,
> And fall to rest a while.
> And so to rest a while.\(^\text{24}\)

Thus the poem must have ended at this point once, to be taken up again as new instances of corruption came to Skelton's attention.

The structural relationship among these matters within the poem can be only slight. This is particularly true of *Why Come Ye not to Court?*, which does not have even a

\(^{22}\text{Ibid., p. 287.}\)

\(^{23}\text{Berdan, op. cit., pp. 195-198, gives indications that Colin Clout was circulated in fragments and thus must have been composed piecemeal.}\)

\(^{24}\text{Henderson, op. cit., p. 350.}\)
parrot or a Colin Clout to provide some semblance of unity. Combining such various matters at various times in the same poem, Skelton returned often to the same attack, securing intensification and a well-rounded picture by repetition and by the addition of many new examples. As Berdan comments of Why Come Ye not to Court?, "The natural result is that the poem is powerful only in detail. As a whole it has the incoherence of anger."25

This use of repetition26 appears not only in the large units of these poems but also in smaller units. It is a striking characteristic of those poems by Skelton which are out of the medieval tradition; and the same structure, as Nelson notes,27 is just as strikingly absent from the poems composed in rhyme royal. An example is this from Colin Clout:

Farewell benignitie,
Farewell simplicitie,
Farewell humilitie,
Farewell good charitie.28

Another is from The Tunning of Elinor Humming:

Another set of sluts;
Some brought walnuts,
Some apples, some pears,
Some brought their clipping shears,
Some brought this and that,
Some brought I wot n'ere what;

26or parallelism, as it might be called.
27Nelson, op. cit., p. 87.
28Henderson, op. cit., p. 300.
Some brought their husband's hat,
Some puddings and links,
Some tripe that stinks.

In these poems, then, Skelton has arrived at a method which is definitely not medieval. The writing is direct, not indirect; there is no allegorical covering, but instead an attempt to provide structure through the dramatic figure of a bird or a man who repeats what he hears. Above all, Skelton has thrown over the psychological and philosophical principles which underlie the medieval method. He does not approach experience with pre-conceptions; experience is not intellectualized into categorical compartments. Instead, as with inductive thinking, he seems to be trying "to get the facts." His own program for church and civil reform is only slightly emphasized compared with his insistence upon the evils which exist. He is gathering data for a program, for a philosophy of action.

In throwing over the medieval deductive procedure, Skelton used the Renaissance inductive approach to experience. In terms of verse structure, we may, for the sake of convenience, term his method "accumulative." He gathers data not

\[\text{29Ibid., p. 112.}\]

\[\text{30A helpful recent analogy might be pointed out in the novels of Theodore Dreiser. Dreiser has often been charged, with some reason, with crude and non-perceptive writing. This appears not only at the level of sentence and paragraph composition, of the slight distinctions and variations in meaning and perception, but also at the level of the total structure of the novel. His novels are certainly not "well-made" novels in the Jamesian sense. At the same time, through a conscientious use of detail repeated and accumulated, Dreiser has been able in his novels to achieve a construct which worthily communicates important aspects of modern experience.}\]
once but time after time to cover the same point again and again. "Over and over again he repeats the same things, devoid of all logical form and construction — although these pieces may be said to have a certain concentric movement of their own — round and round the same point he goes, always coming back to where he started from." And this accumulative method is apparent not only in terms of materials but also in terms of the structure of the verse from line to line, as has been pointed out.

The same method of accumulation is characteristic of Skelton's best non-satirical work. It is especially evident in The Tunning of Elinor Rumming, an extreme example of a direct, non-intellectualized approach to sordid elements of experience. The poem is composed of scenes and portraits, almost photographic in their fidelity to fact, of women found at a tavern. And the scenes and portraits are left at the level of description; at the end the poet has merely written enough:

For my fingers itch,
I have written too much
Of this mad mumming
Of Elinor Rumming!
Thus endeth the geste
Of this worthy feast.

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32Henderson, op. cit., p. xxix.

33Ibid., pp. 117-118.
At the same time, repetition and accumulation form the domi­nant verse-structure throughout the poem. One example has already been quoted. Of the same sort, but here used in conversation, is:

He calleth me his whiting,
His mulling and his miting,
His nobbes and his coney,
His sweeting and his honey,
With "Bass, my pretty bonny,
Thou art worth goods and money!" 34

Broad, indefinite metaphors and similes are often used in the portraits. They cannot be put together, as images, to make a clear picture, for the analogies are drawn from so many realms of experience. They function, then, as momentary impressions of detail, the complete portrait being achieved through the accumulation of many such images. The following, to give an example, are less than a fourth of the lines devoted to the portrait of Elinor Rumming:

With clothes upon her head
That weigh a sow of lead,
Writhe in wondrous wise
After the Saracen's guise,
With a whim-wham
Knit with a trim-gram
Upon her brain-pan;
Like an Egyptian
Gapped about.

When she goeth out
Herself for to shew,
She driveth down the dew
With a pair of heelës,
As broad as two wheelës;
She hobbles as a gose
With her blanket hose,
Her shoon smeared with tallow,
Greased upon dirt
That bawdeth her skirt. 35

34 Ibid., p. 105.
Philip Sparrow is something of a special case, because for the first of its two parts Skelton has again gone to a convention to secure a structure for his poem. In this case, the convention, as Ian Gordon has pointed out, is the Services for the Dead of the Roman Church. Gordon lists all the forms of the Services for the Dead and comments:

"Skelton uses all these forms except that of Matins, and Philip Sparrow is remarkable in the way it uses first the Vespers in the Office for the Dead, then without indication or warning becomes the medieval Mass of the Birds...; again without warning shifts into the Absolution over the Tomb; and then with a few lines on the coming on of night returns to the close of Vespers in the Office. After a section on the composition of a Latin epitaph...we find ourselves at the Commendatio — commendations, not of the soul of Philip Sparrow, but, with an obvious play on the double meaning of the word, on the beauty of the girl who was supposed to have recited part one.37"

Within this structure Skelton's method of accumulation of detail and perception is apparent, particularly in the second part, where he proceeds from one aspect of Joanna's beauty to another. The following is his comment upon her wart (perhaps a mole) upon her cheek:

And when I perceived
Her wart and conceived,
It cannot be deny'd
But it was well conveyed
And set so womanly,
And nothing wantonly,
But right conveniently,
And full congruently,
As Nature could devise,
In most goodly wise!
Who so list behold,
It maketh lovers bold
To her to sue for grace,
Her favour to purchase;


37 Ibid., p. 390.
The scar upon her chin,
Enlaced on her fair skin,
Whiter than the swan,
It would make any man
To forget deadly sin.
Her favour to win.

Within the first part, also, the same verse-structure is used. A Latin phrase from the Services for the Dead introduces each new movement, and within each appear such passages as:

Sometime he would gasp
When he saw a wasp;
A fly, or a gnat,
He would fly at that;
And prettily he would pant
When he saw an ant;
Lord, how he would pry
After a butterfly!
Lord, how he would hop
After the gressop!
And when I said, "Phip, Phip!"
Then he would leap and skip,
And take me by the lip.

and:

0 cat of churlish kind,
The fiend was in thy mind
When thou my bird untwined!
I would thou hadst been blind!
The leopards savage,
The lions in their rage
Might catch thee in their paws,
And gnaw thee in their jaws!
The serpents of Libany
Might sting thee venomously!
The dragons with their tongues
Might poison thy liver and lungs!
The manticores of the mountains
Might feed them on they brains!

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38 Henderson, op. cit., p. 91.
39 Ibid., p. 63.
40 Ibid., pp. 67-68.
But it is to be noted that in addition to his accumulative method Skelton in this poem makes use of his convention in a way not characteristic of his other poems in which a convention is found. Here the Services for the Dead are not merely framework, as in the case of the dream-framework of The Bouge of Court. The Services are integrated into the poem and act as an undercurrent of commentary on Joanna's sorrow and lamentation. Commenting on this usage, Gordon says, "The formulae of the various Services are introduced, but they are unchanged and perhaps not always even ridiculed. Instead they give a mock-serious background to the lament for Philip that is at any time liable to lose its mockery." It is this management of tone between humor and pathos, between burlesque and sentimentality, which is one of the important achievements of Philip Sparrow; and the use of the convention as a functional device in managing the tone represents a further step in Skelton's handling of structural elements in his poetry.

And just as in this poem there is a functional use of the framework, so also there is a functional modification of his characteristic accumulation. In one of her first laments, Joanna says:

When I remember again
How my Philip was slain,
Never half the pain
Was between you twain,
Pyramus and Thisbe,
As then befell to me:

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41Gordon, op. cit., p. 396.
I wept and I wailed, 
The tears down hailed, 
But nothing it availed 
To call Philip again, 
Whom Gib, our cat, hath slain. 42

Here the repetitive pattern for the verses is familiar. But it is not so straightforward as before; there is a balance of tone which we found extended throughout the poem by means of the undercurrent of commentary through the parody of the Services for the Dead. The first seven lines quoted seem all of one attitude, a genuine lamentation for the death of the sparrow. But the object of the lamentation is merely a pet bird; a single attitude of such pathos toward such an object would seem sentimental. So against the attitude is balanced one of mockery of the lamentation itself, expressed in this passage by the exaggeration of the metaphor hailed in the eighth line and by the near-humor involved in the name of the cat, in the implied situation, and in the exaggerated heroism of the words hath slain of the last line. Similar balancings of attitudes are found throughout Joanna's part of the poem. There is straightforward grief in some of the descriptions of the bird's actions, though this is modified by such descriptions as that of the bird crawling beneath the girl's night clothes:

And on me it would leap
When I was asleep
And his feathers shake.

42Henderson, op. cit., pp. 59-60.
Wherewith he would make
Me often for to wake,
And for to take him in
Upon my naked skin.
God wot, we thought no sin:
What though he crept so low?
It was no hurt, I trow,
He did nothing, perde,
But sit upon my knee!
Philip, though he were nice,
In him it was no vice!
Philip might be bold
And do what he wold:
Philip would seek and take
All the fleas black
That he could there espy
With his wanton eye.43

Or after a recollection that with a knowledge of magic she
might be able to bring Philip alive again, Joanna thinks of
the time she tried to stitch Philip's likeness in a sampler:

But when I was sewing his beak,
Methought my sparrow did speak,
And opened his pretty bill,
Saying, "Maid, ye are in will
Again me for to kill!
Ye prick me in the head!"...
My needle and thread
I threw away for dread.44

Finally, this accumulative method is the foundation of
Skelton's best lyrics. Occasionally, there is a certain re-
verse process, a general statement followed by the realistic
image, as in this quotation from Upon a Dead Man's Head:

It is general
To be mortal:
I have well espied
No man may him hide
From Death hollow-eyed,
With sinews withered,
With bones shivered,

43Ibid., p. 64.
44Ibid., pp. 65-66.
With his worm-eaten maw,
And his ghastly jaw
Gasping aside,
Naked of hide,
Neither flesh nor fell. 45

Obviously even here the interest is not primarily upon the
general statement but upon the actual effect of mortality.

At times appears the accumulation of detail towards a
general statement, as in the last three stanzas of Knowledge,
Acquaintance, Resort, Favour with Grace:

Remorse have I of your most goodlihood,
Of your behaviour courteous and benign,
Of your bounty and of your womanhood,
Which maketh my heart oft to leap and spring,
And to remember many a pretty thing:
But absence, alas, with trembling fear and dread
Abasheth me, albeit I have no need.

You I assure, absence is my foe,
My deadly woe, my painful heaviness;
And if ye list to know the cause why so
Open mine heart, behold my mind express:
I would ye could! then should ye see, mistress,
How there nis thing that I covet so fain
As to embrace you in mine armes twain.

Nothing earthly to me more desirous
Than to behold your beauteous countenance;
But, hateful Absence, to me so envious,
Though thou withdraw me from her by long distance,
Yet shall she never out of my remembrance;
For I have graved her within the secret wall
Of my true heart, to love her best of all! 46

These two poems are also basically dramatic in conception.
The former is addressed to a woman who sent the poet a death's
heed "for a token," and the latter is addressed by the lover
to the loved-one. In each case the dramatic conception is

46 Ibid., p. 32.
at times confused, in the first poem by moralizing upon mortality, and in the second by the intrusion of a medieval personification of Absence. In Skelton's best lyrics, however, the dramatic situation is not thus confused. In a number of them, such as Lullay, Lullay, like a Child; The Ancient Acquaintance, Madam, between Us Twain; and Mannerly Margery Milk and Ale, the poem has a narrative basis. But the interest is not merely in the narrative. The last-named poem is a song, and the music for it has come down to us; it has the quality of statement and the repeated refrain common to the song tradition. In the others appears a greater attempt to get at the details of the narrative situation and of the characterization, with Skelton's favorite method of providing detail:

What dream'st thou, drunkard, drowsy pate?
Thy lust and liking is from thee gone;
Thou blinkard blowboll, thou wakest too late,
Behold thou liest, luggard, alone!
Well may thou sigh, well may thou groan,
To deal with her so cowardly:
Ywis, pole hatchet, she bleared thin eye.47

At their best, then, Skelton's lyrics have dropped the generalization almost completely. In its place appears a dramatic conception for the poem, either in terms of the narrative to be told or in the terms of direct speech from one person to another, and an interest in getting at the details of characterization and of the experience. These

47Ibid., p. 28.
details are expressed, not through a complete analysis of the dramatic elements or through means of an extended metaphor, but through almost a riot of images which seem to have little connection or coordination but each of which expresses some element of the experience; and by the process of accumulation of such elements a rounded, full objectification of the experience is attained. The objectification thus attained is not modified by indirect statement or by generalization; the images, the dramatic conception, and the occasional devises of the song tradition — such as music and the refrain — are depended upon to form the objectification. Skelton's method produces at its best, in the lyric, such a poem as "To Mistress Margaret Hussey" from The Garland of Laurel:

Merry Margaret,
As midsummer flower,
Gentle as falcon
Or hawk of the tower:
With solace and gladness,
Much mirth and no madness,
All good and no badness;
So joyously,
So maidenly,
So womanly
Her demeaning
In every thing,
Far, far passing
That I can indite,
Or suffice to write

Of Merry Margaret
As midsummer flower,
Gentle as falcon
Or hawk of the tower.
As patient and still
And as full of good will
As fair Isaphill,
Coliander,
Sweet pomander,
Good Cassander,
B. Metrics

The first problem that confronts the student of early Renaissance metrics in England is that of the iambic pentameter line. It usually appears in the discussion of Wyatt's work; but as similar phenomena occur in Skelton's poems, the problem will be handled here.

The usual conception of Wyatt's early work, as Chambers points out in disagreeing with the opinion, is that the early poems were "prentice-work, in which Wyatt was fumbling his way to a comprehension of the pentameter, with the help of a text of Chaucer perverted by oblivion of the Chaucerian inflections."\(^{49}\) Behind this conception is the assumption that Wyatt -- as well as Skelton -- in the early years of his practice did not know what a pentameter was, could not write one, and only gradually gained comprehension of that line.

\(^{48}\)Ibid., pp. 430-431.

Stated in such terms, the conception is quite evidently false. Good pentameters were written by Skelton and by Wyatt in his early verse. The following stanza, quoted by Berdan from *The Bouge of Court*, is unmistakably after the pentameter pattern:

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In autumpne, whan the sonne in *Virgine*
By radyante hete enryped hath our corne;
Whan Luna, full of mutabylyte,
As emperes the dyademe hath worn;
Of our pole artyke, smylynge halfe in scorne
At our foly and our vnstedfastnesse;
The tyme when Mars to were hym dyde dres.
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The first five lines are close to the pentameter pattern, and in the sixth the allowance of trochaic substitution for the first two feet makes the line also a pentameter. The only considerable difficulty is with the last line, which, contrary to Berdan's statement, does not have ten syllables according to modern pronunciation, though the position of *e* in *dyde* between dentals might indicate a two-syllable pronunciation for *dyde*. The passage illustrates, then, the problems which confront the reader of such verse, verse which is mainly iambic pentameter but which has such disconcerting variations from the normal pattern.

The last line quoted also specifically illustrates the most important question which must be answered before the precise nature of the metrical practice in this work can be determined. That question concerns syllabification. Is it possible to believe that Skelton read the line with ten

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50 Berdan, *op. cit.* , p. 163.
syllables? If so, he must have pronounced one of the final e's in the line. But there are three words containing a final e, tyme, werre, dye; and if one final e is to be pronounced to make a ten-syllable line, which word is to be bisyllabic? The difficulty with Padelford's suggestion that the final e may be pronounced in this verse is thus seen to be that it cannot be reduced to any consistency. Furthermore, there is the difficulty that if Wyatt and Skelton knew this "secret" to Chaucer's versification, it would seem most probable that the Elizabethans and Dryden should have known it also.

Nor can Padelford's suggestion that the es ending is to be pronounced be reduced to consistency. In the following line from Wyatt, such a pronunciation will make a pentameter line:

To fa/shion faith/ to word/es mu/table.

(Rondeau 6, 12.)


52It is doubtful, even if Wyatt and other poets of his time pronounced the final e in some cases, that they could have rationalized Chaucer's practice. The Chaucer texts which the early sixteenth-century readers had did not contain all the final e's that our modern texts supply. See A.K. Foxwell, A Study of Sir Thomas Wyatt's Poems (London: University of London Press, 1911), for quotations from the Richard Pynson edition of 1526. There is, of course, the possibility that the ending e might occasionally have been sounded in Wyatt's time without its employment to make Chaucer's metrics regular; but it would seem doubtful that the ending was pronounced at all. However, Jakob Schipper, A History of English Versification (Oxford: The Clarendon Press, 1918), p. 163, reads some lines from both Wyatt and Surrey with the final e pronounced.

53The readings from Wyatt are from The Poems of Sir Thomas Wyatt, edited by A. K. Foxwell (London: University of London Press, 1914).
But in the following line, the ending es is evidently not to be pronounced:

Of for/oed sighes/ and trus/ty fere/fulnes.
(Sonnet 14, 8.)

So if one were to apply the pronunciation of the final e or the final es in either Skelton's or Wyatt's verse with any consistency, as many lines which are now read as pentameter would crop from that classification as would be made regular.54

On one point, however, Skelton and Wyatt seem to have applied a pronunciation which varies considerably from the modern. It concerns words derived from French. There appears no historical justification for a Romance pronunciation in English of the early sixteenth century. Skeat says that by 1400 French was no longer used in England as a spoken language outside the law courts, where either Latin or Anglo-French was used down to the year 1730.55 Wyld says, "The spellings show that already in the fifteenth century the old 'continental' quality of the English vowels had passed away and that in

54 Interesting confirmations of the opinion that the final e was not generally pronounced in Skelton's and Wyatt's time is provided by the song music which has descended to us. Berdan, op. cit., p. 165, notes that according to the pronunciation indicated by the music for Skelton's Mannerly Margery Milk and Ale, "it can be stated positively that the final e was in no instance pronounced." John Murry Gibbon, in Chapter III, pp. 25-37, of Melody and the Lyric from Chaucer to the Cavaliers (London: J.M. Dent and Sons, 1930), quotes several songs, with music, from the time of Henry VIII; and in no case does the music indicate the syllabification of a final e.

many cases something on the way to, or identical with, the present-day sounds had already been reached. And Wyatt and Skelton seem normally to have employed English pronunciation of words borrowed from French:

With quaking pleasur more than ons or twice. (Wyatt: Sonnet 30, 4.)

I was content thy servant to remain. (Wyatt: Sonnet 8, 5.)

Whose beauty, honour, goodly port. (Skelton: The Bouge of Court.)

That ye shall stand in favour and in grace. (Skelton: The Bouge of Court.)

Yet there was undoubtedly a division in their practice, for they commonly use a Romance pronunciation for words derived from the French when those words appear at the end of the line. This practice is not limited to Skelton and Wyatt, however. In quotations which Berdan gives from Caxton, Barclay, and Hawes, there are the following rhyme words: eloquence, presence; britaigne, foutaigne, slayne; plesaunce, suffessaunce; herynge, thing; sentencyous, pytous; invencyon, translacyon, ymaginacyon; dolour, langoure; doublenes, unhappines, doubtles; apparyle, male. And much


57 Henderson, op. cit., p. 41.

58 Ibid., p. 42.

Later than Skelton and Wyatt, in the miscellanies, such rhymes appear; in *A Gorgeous Gallery of Gallant Inventions*, for example, are found such rhymes as stable, comparable; passion, occasion, the metre indicating that these last two words should be stressed occasion and passion. In Skelton there are such rhymes as space, menace; counsel, hell. And in Wyatt there are such lines as:

Yet this trust I have of full great appearance.

(Sonnet 9, 9.)

That therewithal be done the recompence.

(Sonnet 9, 12.)

Yet though we grant a Romance pronunciation wherever it is needed in the work of Skelton and Wyatt, it is to be noted that such pronunciation does not greatly affect the problem of syllabification; it is, however, of aid in the accentuation of many lines.

With these preliminary matters answered, the next question concerns the precise character of the metrics to be found in Skelton and Wyatt. In a trial reading of the 136 lines (one of which was completely in French and thus not included in the listing below) of the introduction to *The Bouge of Court*, 69 lines, or more than half, were found to be ten-syllable lines easily read as iambic pentameter with its normal variations of trochaic substitution at the beginning of the line or immediately following the caesura. Of

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these 68 lines, only three required a French accent, three were read with the syllabification of a final es, only four contained a trochaic substitution after the caesura, and the final e was not pronounced at all. 28 lines had eleven syllables, a fairly common variation of the pentameter line; some examples are:

His head may be hard, but feeble is his brain.62
She cast an ancor, and there she lay at road.62
Among all others I put myself in press.62

15 lines were also unmistakably after the pentameter pattern but had only nine syllables; some examples are:

That I ne wist what to do was best.62
At Harwich port slumb'ring as I lay.62

There was much noise; anon one cried, "Cease!"62

Thus 109, or more than 86 percent, of the lines are iambic pentameter or common variations of the pattern. The remaining 16 lines were divided as follows: 7 lines containing ten syllables and five unmistakable accents, but not in the iambic pattern; 1 line with twelve syllables in the iambic pattern; 3 lines of twelve syllables but with five accents; and 5 lines classified as "broken-back" lines, as for example:

What though our chaffer / be never so dear.63
Wherby I rede / their renown and their fame.64

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62 Ib id., p. 40.
63 Ibid., p. 41.
64 Ibid., p. 39.
The metrical character of Wyatt's early work is very similar. A trial reading was made of Rondeaux 1, 2, 5, 6, 7, and 8 and of Sonnets 1 through 21. Rondeaux 3, 4, and 9 were not included because they were evidently intended to be tetrameter or the "broken-back" line of four marked accents divided in the middle by a heavy caesura. Sonnets 23 through 32 were excluded because they appear to be later work than most of the poems included in the reading and are quite close to a pentameter regularity.

Excluding the refrains from the rondeaux, there were 372 lines analyzed. It was found that 208, or more than half, of the lines could be read as iambic pentameter, allowing normal inversions in accent. The ending was used only once, and the ending not at all. Of the remaining lines, 60 were found to contain ten syllables, but none of these was metrical in an iambic pattern. A somewhat smaller number of lines, 55, contained eleven syllables. Many of these lines were metrical, with an extra unstressed syllable in one of the feet, as in the following example:

That are/ with me,/ when fayn/ I would be/ alone. 65
(Sonnet 11, 10.)

20 nine-syllable lines were found. In some of these, Wyatt evidently intended the pause at the caesura to compensate for a missing weak syllable; in others, a weak syllable was

65 Possibly "I would" was contracted to "I'd" in speaking, which would further reduce the problem of this line.
left out for what seems a conscious desire to secure a "hovering" effect by placing two accented syllables together, as in this line:

Unkynd/ tong!/ right ill/ hast thou/ me rendred.  
(Sonnet 11, 3.)

16 lines were octosyllabic; of the 16, 13 were metrically good tetrameters. Nine of these occur in Rondeau 2, a poem in which Wyatt started out with ten-syllable lines, then in the second stanza shifted to octosyllabics. The consistency within the individual stanzas would seem to

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66 The practice of using the pause at the caesura as compensation for a lacking unstressed syllable has been recognized by students of versification. The usage referred to here is merely an extension of that practice to other positions in the line. The position of two accented syllables together requires a certain compensating pause between the two syllables which partially takes the place of the missing syllable. This practice, particularly when used frequently within the line, has also been called "sprung rhythm." When occurring in isolated cases, the practice, without strictly being a spondee, produces a spondaic effect; in the remainder of this study it will be referred to as a "hovering" or "spondaic" effect. The practice has been used by poets other than Wyatt, as will be shown by these two lines from Yeats' "After Long Silence":

Speech after long silence; it is right...

Upon the supreme theme of Art and Song...

67 This example may have been intended as a ten-syllable line, with red of the last word as unaccented syllable. One rhyme word is honoured, which would indicate perhaps a weak-syllable rhyme between the two; but the other two rhymes in the octet are aferd and toward, which would indicate, perhaps, that the two words rendred and honoured were slurred, the former becoming almost a single syllable and the latter becoming a two-syllable word. The difficulty presented by such rhymes will be discussed in the metrics section of the chapter on Wyatt, and some consistency in Wyatt's practice will be pointed out.
indicate, however, that Wyatt was conscious of the difference between the two. Finally, 13 lines contained twelve syllables. Most of these were metrically good alexandrines, but some apparently had only five accents, the lines being conceived as variations upon the pentameter. The problem presented by such lines may be illustrated by this line:

I fly/ above the wynde,/ yet can/ I not/ arise.
(Sonnet 12, 3.)

This line could easily be rationalized as a line of six iambic feet; but since it occurs among a group of iambic pentameters, and since it has five main accents, as marked, it is evidently to be read with five principle stresses. The line is thus a variation of the normal pattern, not written after the plan of a new pattern; one foot is a foot of four syllables, instead of the normal two, and perhaps the practice is justified by a certain "rushing" effect achieved within that foot, a metrical adjustment to the meaning or image of flying "above the wynde."

A final observation on the metrics of these poems is that if the verse is read not so much in an attempt to force the lines into a strict iambic pattern, but more as prose is read, the poems will not present the rhythmical problem which at first seems to appear. For example, we may take

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68 This is, of course, a subjective judgment; but perhaps it will not seem so much so if the reader will consider the poems to present much the same rhythmical problem as the poetry of the Anglo-Saxons, of Piers Plowman, of the prose of the King James Version, and of modern free verse. As will be seen below, the association is of some importance, for the accentual rhythms of Old English verse still affected the metrics of the poetry immediately preceding Skelton's and Wyatt's.
Wyatt's Sonnet 11, one of the "rough" sonnets:

Because I have the still kept fro lyes and blame:
And to my power alwaies have I the honoured;
Unkynd tong: right ill hast thou me rendred;
For suche desert to do me wrek and shame.
In node of succor most when that I am,
To aske reward, then standest thou like oon aferd:
Alway moost cold, and if thou speke toward,
It is as in dreme, unperfaiot and lame.
And ye salt teres, again my will eche night
That are with me, when feyn I would be alone;
Then are ye gone when I should make my mone.
And you, so redy sighes to make me shright,
Then are ye slake when that ye shulde owtestert.
And onely my loke deolareth my hert.

In this sonnet six lines, 4, 5, 9, 11, 12, and 13, are easily read as metrical pentameters. Line 7 presents little difficulty, for we need only allow the accent to fall on the second syllable of toward, an accent indicated by the rhyme, to read it as pentameter. And all the other lines, except numbers 8 and 14, have each five distinct accents. Thus the rhythmical pattern of all but two lines is quite similar if we allow the practice of "sprung rhythm," of using a greater or lesser number of syllables, or amount of time, between accents. Lines 8 and 14 each have four distinct accents; these two lines seem to move in the direction of fifteenth-century poetry, a line divided by a heavy caesura and having two strong accents on each side of the caesura. The entire poem, then, does not present excessive difficulty if the lines

69 Yvor Winters, "The Sixteenth Century Lyric in England: Part I," Poetry, LIII (Feb., 1939), p. 265, says that sprung rhythm appears in Wyatt's sonnets, and more particularly a "juxtaposition of accented syllables by...the dropping of an unaccented syllable from between the two accented."
are read naturally with normal (except in the case of toward, as noted) accentuation. Only two lines do not have a basic rhythm of five accents, and those two, if we allow the rhythm of much of fifteenth-century verse, are rhythmical in a somewhat different pattern.

The discussion up to this point would seem to indicate that the character of Skelton's long line and of Wyatt's early metrics has been mistated. In an endeavor to put the problem more appropriately, as a result of that discussion, we may make the following statements with a reasonable amount of assurance. (1) Wyatt did not "discover" the iambic pentameter line. It was in use by Skelton. (2) In a major portion of their early work, both Wyatt and Skelton seem to have had in mind a five-stress line as the normal pattern. (3) The "roughness" of much of Skelton's and Wyatt's metrics has been exaggerated.

At the same time, there appear in this verse many more variations from the normal pattern than are commonly allowed in modern verse. It is this fact which disturbs the modern student of Skelton and Wyatt. The problem which confronts the student is this: why, when both Skelton and Wyatt knew the iambic pentameter pattern and based a large portion of their verse upon a five-stress pattern, did they allow so many variations from the pattern, variations which even on occasion destroy the pattern?

The following suggestions are offered as possible
explanations of the metrical method involved in this verse. It would seem that the last suggestion is by far the most valuable. The others, if found acceptable, would tend to limit the problem even more than the discussion above by explaining individual practices without providing an insight into the complete problem presented by the metrics.

1. The first suggestion is that perhaps we are to read more of the lines as pentameter than we presently do. There is some indication that Skelton and Wyatt partly ignored, on occasion, the regular word accent and, by wrenching the usual accentuation, read some of the lines which we now find "rough" as somewhat regular pentameters. Justification of this suggestion rests on two grounds. (a). The language in the early sixteenth century was somewhat unstable, and this unsteadiness seems to have affected the syllabification of words. An example is the verbal ending *eth*. In the following lines the *eth* seems to have been pronounced:

   All that/ he wear/eth it/ is bor/rowed ware.70

   Thy sherpe/ repulse,/ that prick/eth ay/ so sore.
   (Wyatt: Sonnet 7, 6.)

In the following line there appears both practices, unless one should allow three syllables in the second foot:

   Who rid/eth on her,/ he need/eth not/ to care.71

70 Henderson, op. cit., p. 55.
71 Ibid., p. 53.
Yet in the following lines the *eth* seems not to have been pronounced:

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9 5
Yet In the following lines the eth seem© not to have been
pronounced*
How have/ at all/ that lieth/ upon/ the board.72
Who dealeth/ with shrews/ hath need/ to look/ about.73
And som/ because/ the light/ doeth theim/ offend
(Wyatt: Sonnet 10, 3.)
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In Wyatt’s Epigram 6 the *eth* was certainly pronounced, or there would be no rhymes for most of the lines:

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Right true it is: and said full yore agoo:
"Take heed of him that by thy back the claweth";
For none is worse then is a frendely ffoo:
Though they sem good: all thing that thee deliteth;
Yet knowe it well, that in thy bosom crepeth;
For many a man such fier oft kyndeleth,
That with the blade his herd syngeth.
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But in the Epigrams Wyatt has started to elide the vowel:

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The sonne retornth that was under the clowde.74
(Epigram 10, 2.)
Sayth thebrew moder: "O child unhappy.74
(Epigram 16, 3)
Gayanward the sonne that showth her welthi pryd.
(Epigram 20, 4.)
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(b). In addition to the argument upon the basis of the un-stability of the language, there is evidence that Skelton and Wyatt, as well as many other authors of the sixteenth century, did occasionally employ a wrenched accent. The clearest examples of this practice are the Romance pronunciations as discussed above, where we found that such

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74 These lines are possible four-stress lines, but this would not be an argument against considering the *eth* as not pronounced.
pronunciations must certainly have been used by a number of poets. One among many decisive examples is number 2 of Wyatt’s Miscellaneous Poems:

0 restfull place; reneewer of my smart:
0 labours salve: encreaseng my sorowe:
0 bodies ease; 0 trobler of my hart;
Peaser of mynde: of myne unquyet fo:
Refuge of payene: remembrer of my wo:
Of care coomefort: where I dispayer my part;
The place of slepe: wherein I doo but wake.
Dysprent with teares, my bedde I thee forsake.

Here the pentameter pattern is clearly dominant in every line except the second. But inasmuch as every line but the second is patterned carefully upon the pentameter movement, and inasmuch as each line seems to be carefully constructed in a similar way (a marked caesura at the end of the second foot is particularly noticeable), it may be considered probable that Wyatt wrenched, or at least leveled, the accent on the last word and read the line thus:

0 la/boors salve:/ encreas/ing my/ sorowe.

(2) The second suggestion refers particularly to Wyatt and is developed from a comment by Chambers upon Wyatt’s early work:

The measure of indebtedness (in the translations) varies from very close translation to the loosest of paraphrases. This division of Wyatt’s work furnishes something of a puzzle. Much of it, especially in the sonnets, is stiff and difficult to scan; and even when full allowance has been made, both for Romance accentuation and for textual corruption, many lines can only be regarded as simply unmetrical.\(^75\) The contrast with the finished

\(^75\)This term is acceptable only if Chambers refers to the iambic pentameter line. As we shall see in discussing the tradition of metrics which Wyatt inherited, the lines may not be precisely called “unmetrical.”
technique of the balettes is very striking. Attempts have been made to explain these derivative poems as prentice-work, in which Wyatt was fumbling his way to a comprehension of the pentameter, with the help of a text of Chaucer perverted by oblivion of Chaucerian inflections. I cannot say that I find them plausible. No doubt Wyatt read Chaucer, and no doubt the true Chaucerian line had long been lost and the versions current in the sixteenth century lent themselves to misinterpretation. But Wyatt, in the balettes, shows himself as finished a craftsman with the pentameter as with any other measure. Clearly he understood it when they were written, and there is no reason for ascribing a priority in time to the sonnets and their congeners...I cannot, of course, prove that some of the more awkward sonnets were not early. But it is noticeable, I think, that the awkwardness is at its height in those which most closely follow their originals. And my impression is that these ought to be regarded as mere exercises in translation or adaptation, roughly jotted down in whatever broken rhythms came readiest to hand, and intended perhaps for subsequent polishing at some time of leisure which never presented itself.  

It is hardly possible to believe, as Chambers suggest, that the translations were hurried work intended for later revision. Later revisions were made, but the translations were not fitted closely to the iambic pentameter line. Besides, if they had been hurried work, they probably would not have been circulated so widely as they appear to have been. And finally, Wyatt was considered by his contemporaries to be the person who introduced Continental literature and forms into England, and so they must have considered the "roughness" to have been justified for some reason.

But it is possible to believe, perhaps, that Wyatt, with some of his translations, considered his most important task in translation to be that of presenting a close rendering of

76Chambers, op. cit., pp. 121-122.
the matter of the poem. Many of his versions are close versions, as we shall see in the next chapter. There we shall also notice that Wyatt was evidently very much interested in the paradox or conceit in the poems he was translating. Interested so much, then, in the content of the poem, perhaps he considered a polished metrics to be a secondary consideration, and thus was content to leave many metrical irregularities. This opinion would at least partially account for the fact that the sonnets which are translations are the most irregular sonnets, metrically speaking, and for the presence of a "rough" sonnet, number 26, a translation, among the group of metrically adequate sonnets, and Epigrams 22 and 26, also translations, among the "smooth" poems surrounding them.

(3) The third suggestion concerns the metrical tradition which Skelton and Wyatt inherited. That tradition maintained a sharp distinction between lyrical and non-lyrical poetry. The former had been, particularly the songs, metrically successful during the fifteenth century. The serious verse, as in Lydgate, Hawes, and Barclay, generally employed a longer line which was ponderous and cumbersome metrically. As Lewis points out in a very fine essay on fifteenth-century metrics:

We often speak carelessly as if "metre" in general were bad in this period; but we are usually thinking only of the lines which we try to read as decasyllabics. The octosyllabics even of Lydgate are good enough; so are the carols and other lyrics, and so, in its way,
The longer line, which we have called the "broken-back" line, and which Lewis calls the heroic line of the fifteenth century, is characterized by Lewis as "a long line divided by a sharp medial break into two half-lines, each half-line containing not less than two or more than three stresses, and most half-lines hovering between two and three stresses in a manner analogous to the Anglo-Saxon types D and E."  

Now it is clear, as has been seen, that Skelton and Wyatt have in mind an iambic pentameter as the basic pattern for a large portion of their verse. At the same time, the metrical tradition which they inherited for serious verse did not include the iambic pentameter as a particularly common metrical type. In fact, the tradition dictated no strict pattern, since so many variations were allowed in the "broken-back" line of the fifteenth century, including no stricture upon the number of unaccented syllables between the stressed syllables and even a considerable variation in the number of stressed syllables; thus the tradition, if it dictated anything, dictated a carelessness about metrical pattern, a variable metrical scheme. So far as the tradition affected the poet, there was no compulsion toward a fixed form, and the poet could move from one pattern to another with comparative ease.

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78Ibid., p. 33.
There are lines in Skelton which cannot be resolved into five stresses and which seem definitely akin to the broken-back line:

What though our chaffer / be never so dear.\textsuperscript{79}
In a throne which far / clearer did shine.\textsuperscript{79}
Of poetes old, / which full craftily.\textsuperscript{80}
Wherby I rede / their renown and their fame.\textsuperscript{80}

In Wyatt occur similar lines. The clearest examples appear at the end of poems, where they seem to give a rushing, decisive effect, a sense of denouement. In addition, the four examples quoted below have a proverbial quality which might indicate that Wyatt perhaps associated the old metrics with a certain homely, proverbial wisdom, and relied upon the metrics of such lines, as well as upon the meaning, to convey the right tone of decision for ending the particular poem. The examples are:

For goode is the liff, / ending faithfully. \hfill (Sonnet 2, 14.)

And wylde for to hold: / though I seme tame. \hfill (Sonnet 3, 14.)

\[ \text{Floweth in water / and soweth in the sand.} \] \hfill (Sonnet 8, 14.)

And the reward / little trust for ever. \hfill (Sonnet 9, 14.)

In addition, Wyatt has among his sonnets obviously patterned

\textsuperscript{79}Henderson, \textit{op. cit.}, p. 41.

\textsuperscript{80}\textit{Ibid.}, p. 39.

\textsuperscript{81}This line might be read as a five-stress line, though not strictly iambic.
after a five-stress line, one, number 38, which is not five-stress at all; nor is the poem iambic tetrameter. A majority of the lines are clearly broken-back in pattern:

I abide and abide / and better abide...
And ever my ladye / to me do the saye,
"Let me alone / and I will provyde.
I abide and abide / and tarrye and tyde...
Thus do I abide / I wott allwaye,
Mother obtayning / nor yet denied.
Aye me! / this long abidyng
Semithe to me / as who sayeth
A prolonging / of a dieng dethe,
Or a refusing / of a desyred thing.
"Moche ware it bettre/ for to be" playne,
Then to saye abide / and yet shall not obtayne.

Skelton's tetrameters present the same problems. Here, for example, is a stanza from Against Garnesche:

My time, I trow, I should be lese
To write to thee of tragedies,
It is not meet for such a knave.
But now my process for to save,
Inordinate pride will have a fall.
Presumptuous pride is all thine hope:
God guard thee, Garnesche, from the rope!
Stop a tid, and be well ware
Ye be not caught in an hempen snare.
Harken thereto, ye Harvy Hafter,
Pride goeth before and shame cometh after.

Hendersori, op. cit., p. 136.
The first seven lines are clearly good tetrameters, metrically speaking; and the slight variation of an extra very weak syllable in lines 5 and 6 is common in modern verse. The eighth line, however, drops an unaccented syllable altogether; the ninth has an extra syllable; and the last line has six syllables carrying considerable stress. Such variations, particularly that of the last line, are just as surprising to the modern reader as a stanza of broken-back lines in the middle of a poem predominantly using a five-stress line:

Malicious tongues, though they have no bones,
Are sharper than swords, sturdier than stones.
Sharper than razors that shave and cut throats.
More stinging than scorpions that stung Pharaohs.

In trying to explain such metrical practice, one cannot say that Skelton and Wyatt could not write iambic lines, for they wrote many of them; in a number of poems a large share of the lines are without question iambic. But the main point of the discussion here is that Skelton and Wyatt were in the tradition for literary poetry when they did compose "rough" lines, and thus that they would have felt no compulsion, other than that of their own ear and their own intentions, to make the lines fit an exact pattern. In the case of Wyatt, at least, the fact is that intention did exercise a considerable control over metrics. As we shall see in the next chapter, Wyatt's early models were

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84 Ibid., pp. 140-141.
the Italians. Under the influence of the metrical practice of Petrarch and his followers, Wyatt must have experienced a pull in the direction of accepting a fairly exact pattern for the normal measure of the line. In his later work he did make that acceptance.

The suggestion that Skelton and Wyatt need not have felt any compulsion toward a strict metrical pattern has interesting confirmation in the practice of poets who followed Wyatt. In Tottel’s Miscellany, for instance, the common meter is iambic. Tottel’s editor very largely revised Wyatt’s poems to conform with the meter. But there are many lines in the miscellany which present much the same problems of analysis as many of Skelton’s and Wyatt’s five-stress lines. In number 129, a poem by Nicholas Grimald, who is thought by some to have been Tottel’s editor and who was certainly a pedestrian poet, there are the following lines:

So plaines Prometh, his womb no time to faile.
Daphne, in groue, clad with bark of baytree.
I mought say with myself, she will be meek.

Each of these lines may, of course, be read as iambic pentameter; but to do so would be completely to ignore common speech accent, a condition paralleled by many lines in Wyatt’s early poems or in Skelton’s use of the five-stress line. Likewise, in poem number 187 appears the following line:

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85References are to Tottel’s Miscellany: (1557-1587), edited by Hyder Edward Rollins (Cambridge: Harvard University Press, 1928).
In great pleasure liue I in heauiness.

To read this line as strict iambic pentameter requires a Romance pronunciation of pleasure and a heavier stress on I than on liue, though liue I can be rationalized by the "hovering" effect it achieves on those two words.

A rapid search among a few poems in the miscellany yields the following lines which present similar problems:

No. 201 (poulter's measure):
Ah wofull man (quod he) fallen is thy lot to mone.

No. 233:
Feaour no more, then thee behoue shall.
Paine thee not ech croked to redresse.

No. 241:
Suffreth her play tyll on his backe lepeth she.

No. 253:
No reasome can stay the home hastyng hart.
And sithe thou hast cut the liues line in twaine.

No. 259:
That may myne hert with death or life stere.

No. 260:
With golde and purple that nature hath drest.

A Gorgeous Gallery of Gallant Inventions, a miscellany published more than twenty years after Tottel's, in the year 1578, contains verse which presents very similar problems. Particularly striking are similar problems of rhyme and Romance accent, as well as of metrical pattern. On page 53, lines 15 and 16 are:

Then say that who of fayth is holden stable:
There may be to him none els bee comparable.

A set of rhyme lines of the sonnet, "A true description of Love," on page 58 are:

Ask what loue is? it is a passion...
With talke at large, for hope to graze vpon,
It is short joy, long sought, and soone gon...
A great fier bred of small occasion.

The rhyme requires that occasion and passion be stressed occasion and pasión, usages very similar to lines in Wyatt's early sonnets. 87 And, unless the final e in soone is pronounced, in the third line quoted, two accents are thrown together, a condition similar to that of many lines in Wyatt and Skelton.

To take another example, in the Shepheardes Calendar Spenser apparently tried to adapt his versification to the station of the rustic people who appeared in the eclogues. According to E. K.'s preface, he was also trying to achieve a manner like that of the "ancients." The result is that in certain sections of the Calendar we have an early Elizabethan attempt to write, so far as vocabulary and metrics

87 Similar lines may be found in Shakespeare, also, as rhyme lines from sonnets 1, 25, 31, 45, and 154, respectively, will demonstrate:

And only herald to the gaudy spring...
And, tender churl, mak'at waste in niggarding.

Great princes' favourites their fair leaves spread...
And in themselves their pride lics buried.

Which I by lacking have supposed dead...
And all those friends which I thought buried.

In tender embassy of love to thee...
Sinkes down to death, oppress'd with melancholy.

Which from Love's fire took heat perpetual...
For me diseas'd; but I, my mistress' thrall.
are concerned, in the older tradition of English verse, the same tradition which Skelton and Wyatt inherited. The following speech by Thenot in the February eclogue (lines 9-34) is metrically very similar to some of Skelton's and Wyatt's poems:

Lewdly complainest thou laesie ladde,  
Of Winters wraoke, for making thee sa dele.  
Must not the world went in his commun course  
From good to badd, and from bade to worse,  
From worse unto that is worst of all,  
And then returne to his former fall?  
Who will not suffer the stormy time,  
Where will he liue tyll the lusty prime?  
Selfe haue I worned out thrise threttie yeares,  
Some in much joy, many in many teares;  
Yet neuer complained of cold nor heate,  
Of sommers flame, nor of Winters threat:  
Ne euer was to Fortune foeman,  
But gently tooke, that vngently came,  
And euer my flooke was my chiefe care,  
Winter or Sommer they mought well fare.

The line in this passage seems normally to have four accents, with perhaps a suggestion of five accents in a few lines. But the pattern is quite loose: apparently the accents may fall in almost any position, either immediately together or separated by more than one syllable. In the last two words of the next-to-last line quoted it will be noticed that two accents are thrown together, a practice to be found frequently in the work of Skelton and Wyatt's sonnets.

The parallel between Spenser on the one hand and Skelton and Wyatt on the other is by no means, of course, a complete one. By Spenser's time the iambic pattern, indeed largely through Wyatt's efforts, had been well established. In many of the eclogues in the Calendar iambic pentameter is used. So in Spenser's work there is a conscious mixture of traditions,
a greater choice than perhaps can be allowed Skelton or Wyatt in his early work. And the similarity in practice between the passage from Spenser and some of Skelton's and Wyatt's work throws significant light upon metrical problems confronting the early poets. In writing as they did, Skelton and Wyatt were not being slipshod or unmetrical. Unlike the condition at Spenser's time, the iambic pentameter was not firmly established; rather, the metrical practice which preceded Skelton and Wyatt dictated, if anything, a very loose metrical structure. So Skelton and Wyatt, in his early practice, were following a tradition of metrics, though in a different manner from that of Spenser; Skelton and Wyatt moved toward a full acceptance of the iambic pattern, whereas Spenser, in the eclogues, moved away from the iambic towards the older tradition for immediate purposes in those poems.

Pollard and Berdan also rely upon the metrical tradition to explain the metrical practice of the early sixteenth century. Says Pollard: "The modern reader who expects to find all the lines of a stanza of equal metrical length, or of different lengths arranged in a fixed order, may look askance at the suggestion that Barclay normally uses lines of four accents, but mixes with them (especially towards the beginning of his poem) others of a slower movement with five. Yet this is what Barclay found when he read Chaucer, as he must have done, in the editions of Caxton, Pynson, or Wynkyn de Worde, and I believe that he accepted these alternations as a beauty, and one which should be imitated." Quoted by Berdan, op. cit., p. 51. Berdan says of the pentameter line: "In actual practice, however, this theoretical regularity was modified by opposing tendencies. Of these, undoubtedly the most important was the old national system of versification, according to which poems were still composed in the fifteenth century. The numerous manuscripts of the Vision of Piers Plowman attest the popularity of the type. But there, versification is based upon stress, and the exact number of syllables to a foot is unimportant. To the ear trained in such a system, therefore, an occasional extra syllable in the line was a matter of indifference. There was thus a strong tendency to scan the line by the number of accents, rather than by the number of syllables." Ibid., p. 146.
Whereas Wyatt, as we shall see in the next chapter, developed toward a firmer acceptance of the pentameter norm and a control of variations from that pattern, Skelton developed a metrical form which, from his practice, has become known as "skeltonic meter." Most discussion of this meter has been concerned with its origin. That is not the primary problem here, though it may be noted in passing that Nelson's argument for an origin in the rhymed Latin prose of the period, found also in Skelton's own prose, is very convincing. Here the interest is in the actual character of the meter in practice and as it functions in Skelton's general method.

The reader will recall that in the first part of this chapter it was found that Skelton, in his gradual separation from the medieval method, worked toward and attained an individual method which was termed one of "accumulation." In the structure of the poem this method was manifest in the accumulation and repetition of detail and in a parallel structure of the verse. Nelson notes the parallel structure and the rhyme scheme at the same time, though he apparently sees no causal relations between the two: "Concomitant with the fondness for strings of rhyme is a passion for parallel structure." One might argue, a priori, that if Skelton had a "Tondness" for both skeltonic meter and for parallel

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90 Ibid., p. 86.
structure, he must have connected the two more closely than
that, must have thought that one contributed to the other.

Nelson himself, without developing the connection, gives
the justification for this argument.

Parallel structure, both grammatical and thematic, was
much stressed by the rhetoric textbooks of medieval and
Renaissance times. Indeed, the body of instruction in
rhetoric was directed at the expansion of simple state­
ments by lists of similes, lists of examples, lists of
antitheses. And when the structures set in parallel
are brief, the end of each started by a rhyme, a staccato
rhythm is the necessary result.

Repetition; "lists of similes, lists of examples, lists of
antitheses"; and a parallel structure were found in the
Latin (and English also, as Nelson shows) rhymed prose to
which Skelton turned for his metrical pattern. He must have
felt that the metrical pattern would conform to his general
method of composition. In his actual practice, it appears a
pattern well suited to a method of accumulation, as most any
passage selected at random will demonstrate.

And all the fault they lay
On your precept, and say
Ye do them wrong and no right
To put them thus to flight;
No matins at midnight,
Book and chalice gone quite;
And pluck away the leads
Even over their heads,
And sell away their bells,
And all that they have else!
Thus the people tells,
Nails like rebells,
Redes shrewdly and spells,
And with foundations tells,
And talks like titivells,
How ye brake the dead's wills,
Turn monasteries into water-mills;

91Ibid., pp. 93-94.
Of an abbey ye make a grange
(Your works, they say, are strange)
So that their founders' souls
Have lost their bead-rolls,
The money for their masses
Spent among wanton lasses;
The Diriges are forgotten;
Their founders lie there rotten!
But where their souls dwell,
Therewith I will not dwell.
What could the Turk do more
With all his false lore,
Turk, Saracen, or Jew?
I report me to you,
O merciful Jesu!
You support and rescue,
My style for to direct;
It may take some effect!
For I abhor to write
How the laity despight
You prelates, that of right
Should be lanterns of light.

In this there are similes, the use of details, antitheses, repetition of accusation, often a parallel grammatical structure from one line to the next— all detailed exemplifications of Skelton's general accumulative method.

There is one other function of Skelton's short measure which should be stressed. It will be recalled that in his structure for the poem Skelton finally achieved a dramatic framework centered about one character, a parrot in the case of Speak, Parrot, or a strolling reporter in the case of Colin Clout. The words of the poem are the words of this character. And Skelton's short measure has much of the character of speech, as noted by W. H. Auden: "The natural unit of speech rhythm seems to be one of four accents,

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dividing into two half verses of two accents. If one tries
to write ordinary conversation in verse, it will fall more
naturally into this scheme than into any other...Skelton is
said to have spoken as he wrote, and his skeltonics have the
natural ease of speech rhythm." Thus Skelton's handling
of this measure is in accord not only with his general poetic
method but also with the dramatic structure of his poem.

93 W. H. Auden, "John Skelton," in The Great Tudors,
edited by Katharine Garvin. (London: Ivor Nicholson and
Wyatt introduced into England from the Continent the poetic method which was to be used by the great Renaissance poets. In this chapter we shall analyze in some detail the practices associated with that method.

A. The Structure of the Poem

Many of Wyatt's early poems were translations and a comparison of Wyatt's versions with the originals affords a convenient method of examining his early technical practice. One of his earliest translations is Sonnet 2:¹

In my thought lives and reigns
And its chief seat holds in my heart
Sometimes comes armed to the brow;
There it places itself and there it puts its sign
She who love and suffering teaches,
And wants that the great desire, the lighted hope,
Reason, shame, and reverence to bridle,
Of our ardor to herself she is disdainning
Where love frightened flees the heart
Leaving each undertaking and cries and trembles;
There it hides and does not come forth more.
What can I do, my Sire being afraid?
If not to stay with him until the last hour?
For he who dies loving makes a good end.
(Petrarch, "Amor che nei pensier.")

The longe love that in my thought doeth harbør:
And in myn hert doeth kepe his residence:
Into my face preseth with bolde pretence:
And therein campeth spreding his baner.
She that me lerneth to love and suffre:
And willeth that my trust and lustes negligence
Be rayned by reason, shame, and reverence:
With his hardines taketh displeasur.

¹In discussing the translations, a literal version of the original will first be given, followed by Wyatt's poem, and these in turn followed by the discussion. The author wishes to express his indebtedness to Mr. and Mrs. Robert Penn Warren for translations from the Italian, and to Miss Alys Townes for translations from the French.
Where with all unto the hertes forest he fleith:
Leving his enterprise with payn and cry:
And ther him hideth and not appereth.
What may I do when my maister fereth?
But in the field with him to lyve and dye?
For goode is the lifl, ending faithfully.

Courthope lashes out strongly against Wyatt’s version of
this sonnet, calling it “a barbarious piece of poetical archi-
tecture.” If the structure of the sonnet is thus to be
characterized, part of the blame must be Petrarch’s, for
Wyatt has translated in most places very exactly.

Wyatt’s departures from the original are most inter-
esting. The first ones occur in lines 3 and 4. The thought
content is exactly the same, but Wyatt has made the action
more dramatic by its very “pretence,” and he has made it more
specific and imaginable, for in his version Love “preseth”
rather than “comes”; and further, Love does not simply place
his banner in the lover’s face, but he spreads it there like
a pretentious captain. In other words, in this first de-
parture from the original, Wyatt has sharpened the dramatic
action and made it more specific.

Much the same can be said of the departure in lines 9
and 13. Petrarch has the master simply flee from the heart,
and in the question asks if he, the lover, shouldn’t simply
“stay” with the master. But Wyatt has Love flee to a
specific, imaginable place, “the hertes forest,” which, with
its connotations of depth and confusion, contrasts with the
“openness” of the brow, a contrast Petrarch does not make.
And the “staying” is in a specific place also, in the field.

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Finally, it is to be noted that Petrarch abandons his conceit in the last line. He makes the generalized statement: "For he who dies loving makes a good end." He closes the poem without relying upon the dramatic structure, in the form of the conceit, which he has built up during the poem. Wyatt, however, keeps the conceit. He says: "For goode is the liffe, ending faithfully," thus having a reference back into the feudal relations expressed in the conceit between Love and his vassal, the lover.

From the example of this one translation, it appears that Wyatt visualized the drama more sharply than did Petrarch (and carried that sharper visualization over to the reader by giving specific references where Petrarch had generalized ones); that he wishes to make the drama more specific because he is going to rely more upon it; and that he is expressing the experience through the conceit and not, as in Petrarch, with a conceit and a commentary upon love. In other words, the conceit, which is really a little drama, is used by Wyatt as a dramatic objectification of the experience. That is probably the reason, it may be noted in passing, for Wyatt's preference for the "conceited" poems for his translations from Petrarch.

But more of the "conceited" translations are of another sort. We may note three typical examples:

Similar to these unmeasurable mountains
Is the bitter life culminated with troubles
High are these and high my wishes
Of tears both, these of fountains
They have like rocks, the superb front
In me hard thoughts, the soul gathers
They are a few fruits, and many leaves
I many affections with great hope have added to.
There always blow among them rabid winds
In me grave sighs, exit they make
In me if love grazes there: in their harness
I am immobile, they firm stay
They have of birds liquid accents
And I the mind of excessive anguish.
(Sannazaro, "Simile a questi."

Seeing those mountains of such distant view,
I compare them to my long sorrow:
High is their chief, and high is my desire,
Their foot is firm, and my faith is certain.
From them blow many a stream, and many a fountain:
From my two eyes flow tears at leisure;
I cannot free myself from heavy sighs,
And their crest is levelled by great winds,
A thousand flocks there walk and graze,
As many loves are conceived and born again
Within my heart, which is their only pasture.
They are without fruit, my fortune is only delusion,
And there is only one difference between them and me,
That in them snow, in me fire endures.
(Saint-Gelais, "Voyant ces monts."

Like to these unmeasurable montayns,
Is my painfull lyff the burden of Ire,
For of great height be they, and high is my desire;
And I of teres, and they be full of fontayns;
Under craggy rockes they have full barren playns:
Hard thoughtes in me, my wolffull mynde doeth tyre;
Small fruyt and many leves their toppes do styre:
Small effect with great trust in me remainys.
The boyseus wyndes oft their high bowghes do blast:
Hote sighes from me continually be shed;
Cattell in them: and in me love is fed;
Immoveable ame I: and they are full stedfast;
Of that restles birdes they have the tune and note:
And I alwayes plaintes that passe thorough my throto.
(Wyatt, Sonnet 1a)

Berdan believes that Wyatt’s sonnet and Saint-Gelais’
are both translations of Sannazaro or, as he has proposed,
Wyatt translated Sannazaro and Saint-Gelais translated Wyatt.3

Miss Foxwell, however, is convinced that the French and the English versions are both translations from the Italian. For our purposes it will be interesting to compare Wyatt's version with both the others.

Wyatt's sonnet is very close to Sannazzaro's. In lines 5 and 6 Wyatt does not equate the "craggy rockes" and the "hard thoughtes." Instead, he introduces the "full barren playns" under the rocks. Again, Wyatt expands Sannazzaro's hint in line 11. Sannazzaro states no specific parallel in the conceit to "love grazes there." Wyatt, however, names the cattle grazing on the mountains. The extension of the reference to the birds is also not made explicit in the Italian. In Sannazzaro the line is "And I the mind of excessive anguish," which is a generalized statement of the relation to the singing birds in the line before, while Wyatt's line achieves a fusion, a metaphorical identification of bird and man. It is the same type of practice as is found in the fine lyric "They fie from me," which will be considered in detail below.

Saint-Gelais' version is more diffuse than either of the other versions, in the sense that he does not pack into the poem all the parallels and connections between the mountains and the lover's experience that the other two do. He changes the references to the fruit, making the mountains

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without fruit. He does not make other comparisons explicit; and in the end he reduces the whole point of the poem to one difference: "That in them snow, in me fire endures." There is not the concentration in the French version that there is in Wyatt, not the point-to-point intellectual analysis. Rather, there is an attempt to bring in elements of decoration, to make a picture or painting of it. Saint-Gelais is working away from the conceit and is unwilling to let it do the work of communication; but Wyatt exploits it as much as possible, content to let the effectiveness of the poem be in its objective representation of the experience to be communicated.

This sonnet is not dramatic in the same sense as the preceding sonnet: it does not have a group of human characters. But it is dramatic in the second sense in which the term is used, as discussed in Chapter I. The poem achieves a dramatic construct for the experience by equating a natural phenomenon (in this case, the mountains) with the elements of the experience. The mountains become an extended metaphor or conceit which objectifies the experience in a dramatic manner — i.e., the attributes of an objective phenomenon become the equivalents of the attributes of the experience: there is established a comprehensive, symbolical focus for the experience, which would otherwise be generalized. And though this is one of the more simple means of objectifying an experience, it demonstrates the need which Wyatt felt
for his work, and the direction in which he turned.

A more elaborate example of the same process is illustrated by Sonnet 14.

My boat passes overloaded with forgetfulness
Through a bitter sea, at midnight, the winter
Between Scylla and Charybdis; and at the helm,
Is seated the siren, in fact, my enemy.
At each oar a thought ready guilty
That the tempest and the end seems to hold at bay;
The sail breaks a damp wind, eternal
Of sigh, of hopes and of desire
Rain of tears, fog of disdains
Wets and slows up the already tired shrouds,
That are with error, with ignorance enveloped.
My two sweet usual signs are hidden;
Dead between the waves is reason and art;
So that I am beginning to despair of the port.

(Petrarch, "Passe la nave,"

My galy charged with forgetfulnes,
Thorough sharpe seez, in wynter nyghtes doeth pas,
Twene Rock and Rocke: and eke myn enemy, alas,
That is my Lorde, sterith with cruelnes.
And every owre a thought in redines:
As tho that deth were light in suche a case;
An endles wynd doeth tere the sayll a pase,
Of forced sightes and trusty ferefulnes.
A rayn of teris: a clowde of derk disdain,
Hath done the wered cordes great hinderaunce:
Wretched with error and eke with ignoraunce.
The starres be hid that led me to this pain:
Drowned is reason that should me comfort:
And I remain dispering of the port.

This poem represents a dramatic construct similar in
nature to that of the sonnet immediately above: the experience of the lover is equated with that of a person on a ship which is in a storm, has lost its bearings, and is steered by the passenger’s enemy. Wyatt’s version is very close to the original. For that very reason the changes which have been made, because they would seem to have been studied, are especially significant.
One of the most striking differences is the reference to the lady's eyes in line 13 of each sonnet. Petrarch calls them "My two sweet usual signs," while Wyatt calls them "stars." This is a development of the dramatic construct, since the reference is, of course, to the navigator's stars. This calling the eyes "stars" extends the psychological reference of the conceit. The usage represents a reliance upon implication of the imagery for objectifying subtle elements of the psychological experience, whereas in Petrarch there is an attempt to state the implications of the "signs" rather than a reliance upon the implications of the imagery to achieve the objectification.

Other differences between the two versions demonstrate the difference in theme between Petrarch and Wyatt. Petrarch's editors interpret his poem as follows: "...here is seen adumbrated in the allegory the perturbations and the errors which passion induces in the reason and in the sentiments, perturbations and errors by which man departs from felicity and is in peril of salvation."⁵ This is also shown by Petrarch's last line, for the same editors gloss del porto ("the port"), "to arrive into port, to save myself."⁶ In other words, the protagonist in Petrarch's sonnet, his "reason" and "art" overpowered by his love, is fearful of achieving the eternal

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⁶ Ibid., p. 274.
port, salvation.

In Wyatt, however, the theme is quite different. It is concerned much more with the love relationship. The port, in Wyatt's poem, is the port of success in love, is the lady's favor. It will be noticed that in the thirteenth line Wyatt has discarded "art" and keeps only "reason." This calls to mind the courtly love tradition, in which the allegorical figure of Reason, as in the Romance of the Rose, counsels against love. The theme in Wyatt's poem, then, is that though the lover's passion is so strong that it has overpowered the advice of his reason, he is yet despairing of achieving his lady's favor. This is further demonstrated by Wyatt's discarding of "art," for, apparently, Petrarch refers by that term to the specialized activities of the religious and the artist, activities by which salvation might be achieved. Wyatt, by discarding the term, demonstrates that he was not greatly concerned with the theme which is implied by its use.

This poem also suggests a paradoxical experience which became the subject of a number of poems in the Petrarchan tradition. As was stressed in Chapter I, the actually paradoxical character of this experience cannot be doubted. Many lovers found that they must continue their allegiance to their ladies and yet at the same time "remain dispairing of the port." For Wyatt the poetic problem in communicating

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7Courthope, op. cit., p. 53, upbraids Wyatt for leaving out "art" or its equivalent.
such an experience was to secure a means of objectifying the experience. In Sonnet 10 he translated from Petrarch a poem which found that objectification in three figures which center about one basic paradox: some fowls can stand the light of the sun, while others "never pere but in the darke or nyght"; some insects think to find joy in a flame but "fynde the contrary of it that they intend"; and the lover cannot withstand the lady who cannot escape her look, and though he is continually led back to her, yet he knows he runs into the fire.

There are creatures in the world of so haughty sight
That it meets the sun and yet defends itself;
Others since the great sun offends them,
Do not go out except towards night;
And others with the foolish desire that hopes
To enjoy perhaps in the fire because it shines,
Try the other virtue, that which sets fire.
Alas, my place is in this last group!
For I am not strong enough to look at the light
Of that Lady, and I don't know how to make protection
Against the shadowy places and late hours.
But with tearful and infirm eyes
My destiny leads me to see her;
And I know well that I go after that which hurts me.
(Petrarch, "Son animal al mondo.")

Som fowles there be that have so perfaicent sight
Agayn the Sonne their Iyes for to defend,
And som because the light doeth theim offend,
Do never pere but in the darke or nyght.
Other reloyse that se the fyer bright,
And wene to play in it as they do pretend,
And fynde the contrary of it that they intend;
Alas of that sort I may be by right,
For to withstood her loke I ame not able,
And yet can I not hide me in no darke place,
Remembrance so foloweth me of that face;
So that with tery yen, swoine and unstable,
My destyne to behold her doeth me lede,
Yet do I knowe I run into the glede.
(Wyatt: Sonnet 10.)
There is a definite change in Wyatt's version which is of particular interest here. In lines 10 and 11 Petrarch says that he doesn't know "how to make protection [schermi -- technically, a parrying in fencing] Against shadowy places and late hours." Wyatt completely changes the sense of the passage, saying that he cannot escape the "light" of his lady, even in a dark place, because remembrance of her always follows him. She is a light which glows in the dark, so to speak. The lover is fleeing, yet he knows he cannot escape; and he knows he cannot escape her, yet he continues to flee. The change again shows Wyatt's interest in the experience in all its particularity. He sharpens the paradox, which is the objectification of the real paradox in the experience, the real division of self which occurs in the experience. On the basis of theory, it is a similar type of internal tension, or divided self, which Shakespeare later used so well in the characters of Macbeth and of Othello, characters who experience a pull towards two kinds of action.

Another group of Wyatt's translations does not present such decisive indications of Wyatt's early method. For example, close translations of French poems are very few; thus an exact comparison is often difficult. Some comparisons, however, will be of interest.

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8Miss Foxwell, op. cit., p. 67, suggests that most echoes of the French are a result of memory rather than of translation.
This new year for New Year's gifts I give you
My heart wounded by a new thrust;
I am stopped there, Love orders it so,
So that I am attempting a very difficult thing;
For that heart, it is my true wealth;
The rest is worth nothing;
And I must give the best I have
If I desire to be rich in this world.
(Marot, "Ce nouvel an pour entrezene vous donne.")

To seke eche where, where man doeth lyve,
The See, the Land: the Rocke, the Clyve,
Pfrenece, Spayne, and Inde and every where;
Is none a greater gift to gyve
Lesse-sett by oft, and is so lyeff and dere,
Dare I well say than that I gyve to yere.

I cannot gyve browches nor ringes,
Thes Goldsmithes work and goodly thinges
Fiery nor perle, owrente and clere;
But for all that is no man bringes
Lesser Juell unto his Lady dere
Dare I well say then that I gyve to yere.

Nor I seke not to fetche it farr,
Worse is it not tho it be nurr,
And as it is, it doeth appere
Uncontrefaict, mistrust to barr;
Lest hole and pure withouten pere
Dare I well say the gyft I gyve to yere.

To the therefore the same retain
The like of the to have again
Pfrenece would I gyve if myn it were
Is monye alyve in whome dooth rayne
Lesser disdane; frely, therefore, to her
Dare I well gyve I say my hert to yere.
(Wyatt: Poems Written after 1586, 5.)

Berdan and Miss Foxwell have quite different views of
Wyatt's adaptation of the idea of Marot's poem. Berdan says:

To place these two pieces in juxtaposition is cruel to
Wyatt. The conceit is the same, but Marot's graceful
eight lines are paralleled by twenty-four with a re-
frain, composed entirely of monosyllables, that is
grammatically clumsy. Fortunately the conceit is so
obvious that it is not necessary to infer that Wyatt
was familiar with the Marot, for, if the Frenchman
were the master, it must be confessed that he had a
poor pupil.

In her comments upon the adaptation, however, Miss Foxwell finds the content of the first line "neatly expressed" by Wyatt in his refrain, "I give to yere"; that he "also keeps the expectation alive as to the nature of the gift until the last line of the poem"; and that "the expression of graceful thoughts, the harmony of language, and the form itself, show what an advance Wyatt had made since the rondeau days."

It is to be noted in the first place that the basic situation of the two poems is identically the same. It is dramatic in that, in each case, the lover is offering his heart to his lady. Wyatt, then, was attracted to the "conceit" and carried it over more or less exactly, if we refer only to the dramatic outlines. But he has made two innovations. The first is to establish an appropriate tone. He achieves this tone immediately by assuming a mock heroic, a mock serious, air in the first two lines; and he maintains this tone throughout the poem, until the slight shift when, in the last two lines, he quickly lifts the mystery. Evidence of the mock serious tone is contained in such lines as "But for all that is no man brings" of stanza 2, almost every line of stanza 3, and the first five lines of stanza 4. A final evidence is his refusal to give a hint as to the nature of the gift until the very last words of the poem.11

1002. _cit._, pp. 70-71.

11 Perhaps it is of some interest to notice the very similar tone in Marvel's "To a Coy Mistress." Detailed analysis of Wyatt's management of tone will be found in Appendix A of the author's _Principles of Wyatt's Composition_, M. A. thesis, Louisiana State University, University, Louisiana, 1939.
Wyatt's second innovation is one of going below mere statement to images and realizable attitudes, realizable because they are given specific content. Whereas Marot says "The rest is worth nothing," Wyatt says that there would be no greater gift if one were

To seke eche where, where man doeth lyve,
The See, the Land: the Rocke, the Clyve,
Pfraunce, Spayne, and Inde and every where.

He gives us an image of the "perle, oryente and clere," and, though he cannot give such things, still "no man brings Lesser Juell unto his Lady dere." Further, he gives us another insight into the nature of the gift when he says in stanza 3 that it is "uncontrefaict." And finally, the lover's attitude is further illuminated in the last stanza, though in a tone of mockery, when he says, "Pfraunce would I gyve if myn it were," and at the end starts his last line with the notion that he dare to offer her his heart.

This type of adaptation of a poem is as valuable for our purposes as a more exact translation. While using the same basic content and situation for his expansion, Wyatt has more room in which to make the innovations he desires. Particularly to be noticed in this poem is the increased complexity of Wyatt's version. And that complexity is matched with dramatic suspense (the gift is not named until the last line) and the relative complexity of tone throughout the poem. It would seem seasonable to generalize from this example that Wyatt was interested here (1) in making the conceit specific and realizable and (2) in striking
a tone appropriate to the dramatic situation of the poem.

Old mule of time past;
Your visage is defaced;
If you carry on your old face
(Or) within your wretched flesh
A regret for past time.
They have well...lifted;
There is no danger of being ridden;
They have found you a worthless thing
Old mule!

Requiescant, alas, in pace,
For your fame is dead;
There is no more need to put on finery,
Nor disguise the muzzle, nor the chest,
For everyone is tired of you,
Old mule!12

Ye olde mule that think your self so fayre,
Leve off with craft your beautie to repair,
For it is time withoute any fable;
No man setteeth now by riding in your saddell;
To mucho travaill so do your train apaise,
Ye old mule!

With fals favoure though you deceve thayes,
Who so taste you shall well perceve your layes
Savoursth som what of a kappurs stable,
Ye old mule!

Ye must now serve to market and to faire,
All for the burden, for panyers a paire;
For syas gray heres ben powdered in your sable,
The thingys seke for you must yourself enable
To pourchase it by payement and by prayer,
Ye old mule!

(Wyatt: Rondeau 8.)

There can be little doubt that Wyatt secured the basic
idea for his rondeau from this French poem, or, as Parry
suggests,13 from a common Italian source. The parallels
between the first stanza of both poems are close, particularly

12The author of this poem is unknown: see G. A. Parry,
"A French Rondeau and a Rondeau of Wyatt's," Modern Language
Review, XX (1925): 461.
13Ibid., p. 461.
between line 7 of the French poem and line 4 of Wyatt's. But after the first stanza Wyatt strikes out on his own. First, he amplifies the ideas of the first stanza by adding some definite touches of realism. These realistic touches are used throughout the second stanza and the first three lines of the last, and are particularly noticeable in "Savoureth som what of a kappurs stable." The use of kappurs is probably as a pun, perhaps the double meaning of "colt" and "wanton" being intended. Finally, Wyatt does not use the Requiescant theme at all, but instead substitutes a change of tone and attitude in the last two lines:

The thing ye seke for you must yourself enable
To purchase it by payement and by prayer.

This "turn" in the poem, particularly since it is original with Wyatt, demonstrates again his interest in, and use of, the dramatic situation of the poem. It also displays his ability to shift the tone and movement of the poem to meet the dramatic needs of the situation; and in this case the adjustment is made with a nice bit of irony. These characteristics of the poem add up to an interest in the technical means of handling the actual content of the poem appropriately (that is, with an appropriate tone), and negatively, to a refusal to impute more seriousness to the content than it can carry.

So much is Nature powerful in will
And willful in its feeble power,
That very often, blandishing her will,
She sees herself quite deceived by herself.
At my impulse I let be conceived
A sweet wish, which, not yet quite born,
Is nourished on pleasures, and governed,
Feeding afterwards from higher things.
Then having grown into unchecked desire
The more I tug at it, the more it pulls me (along
after itself).
(Maurice Sève, "Tant est nature.")

Desire alas, my master and my foo
So sore alterd thi selff how mayst thou se?
Some tyme I sought that dryvis me to and fro;
Some tyme thow ledst that ledyth the and me.
What reson is to rewle thy subiectes so?
By forcyd law and mutabilite?
For where by the dowtyd to have blame,
Evyn now by hate agayne I dowt the same.
(Wyatt: Epigram 14.)

It is evident that Wyatt was attracted to this poem because of the paradox it states. And it is also evident that he was not simply interested in writing another fashionable, conceited poem because he shifts the point of the paradox. Sève's poem is nearly straightforward. He notes that a wish, or a desire, at first quite small and feeble, soon becomes so powerful that it dominates the one who desires. Wyatt shifts the point to the paradox that desire (once it is master, by implication) is itself a paradoxical master. Sometimes desire is not present and the lover seeks after it; and sometimes it is present and leads him, whatever his will may be in the matter. Desire is both master and foe. Again, he makes the application explicit by bringing into the poem the lady.

It may be of some interest to note that in Sève's poem the direction seems to be toward an analysis of desire. This is illustrated by the profuseness of adjectives in his version.
But Wyatt uses a single adjective. His intention is not at all to analyze desire, in terms of qualities and abstractions, but to objectify the paradoxical experience into which desire enters. We are not to take an attitude toward the phenomenon of desire; one element of the experience is not isolated for discussion; but rather, we are to have the experience in its various elements.

A candid doe on the grass
Green appeared to me, with two horns of gold
Between two shores at the shadow of the laurel.
Taking away the sun to the bitter season.
Her sigh was sweet and proud
That in order to follow her I left all work:
Like the miser who in seeking treasure
With delight takes away the bitterness from the effort.
"Let no one touch me" around her beautiful neck
Written she had in diamonds and topazes;
"To make me free it pleased my Caesar."
And the sun had already turned to noon;
My eyes tired of looking, not filled,
When I fell in the water and she disappeared.
(Petrarch, "Una candid cerva."

Who so list to hount; I know where is an hynde,
But, as for me: helas, I may no more.
The vayne travail hath werid me so sore,
I ame of theim, that farthest cometh behinde
Yet, may I by no means, my weried mynde
Drawe from the Der; but as she fleeth afore
Faynting I folowe. I leve of thereforere:
Sins in a nett I seke to hold the wynde.
Who list her hount; I put him oute of dowbte:
As well as I; may spend his tyme in vain.
And graven with Diamonds in letters plain:
There is written, her faier neck rounde abowte:
Noli me tangere for Cesars I ame
And wylde for to hold: though I seme tame.
(Wyatts Sonnet 3.)

For his sonnet "Wyatt has borrowed only the basic conceit, that of a deer pursued by the lover, and one fact about the deer, that she has written "her faier neck rounde abowte" that she is Caesar's. In fact, this last detail is changed
from Petrarch, where Caesar has released the deer; and Wyatt puts this change to good use when, in lines 9 and 10, he says that, because the deer is Caesar's, all others will spend their time in vain in pursuing her, just as he (the lover) has.

Wyatt has left out the background and description in his version. This description, as of green grass, horns of gold, and the place in the shadow of the laurel, can be said to perform no function other than that of mere description. Its extension into the poem is perhaps one of mood-setting and of decoration. But they are not essential parts of the dramatic structure of the poem. Wyatt, however, eliminates the items of description altogether except for a very fleeting reference to diamonds in the eleventh line of his sonnet. He launches immediately into the dramatic situation of the poem:

Who so list to haunt: I know where is an hynde,
But, as for me: helas, I may no more.

And his version is kept continually at this level of dramatic excitement throughout the remainder of the poem. He has weeded away the portions of the original which do not function as parts of the dramatic structure.

If this miserable body abandons you
Illustrious lady and your heart remains
In exchange for my faith, which is an honest thing
Not returnable that which is given in an instant
Love holds me, necessity spurs me,

Wyatt has often been condemned for discarding Petrarch's bits of description; for examples, see Frederick Morgan Padelford, editor, Early Sixteenth Century Lyrics (Boston: D. C. Heath and Co., 1907), p. xxv; and Berdan, op. cit., p. 484.
To stay pleases me, and to leave disturbs me,
But let be what may, if heaven lends me life
Far from you I will love no one.
I leave if you love me ever,
I recommend the heart that stays with you.
Perhaps you'll never again see the body
And if anyone should say to you: Blind love
Has made himself in another love, you shall answer:
How can one love, who has not love within him?
(attributed to Serafino.)

If it is thus that this body abandon you,
Love commands and reason orders
That I leave you in exchange for my faith
The heart you already have, for, by just law,
No one should take back that which he gives.

Do not think that it ever devotes itself elsewhere;
Sooner death, without God's pardon,
May take it and murder it before you
If it is thus.

If False Report, that slanders lovers,
Goes to you saying that I love another person,
You will reply: Wretch, I don't believe it,
For I have his heart, and a body without a heart,
by itself
Cannot love; and reason is very good
If it is thus.
(Marot, "S'il est ainsy...")

Yf it be so that I forsake the,
As banished from thy company,
Yet my hert, my mynde, and my affection,
Shall still remain in thy perfection,
But right as thou lyst so order me.

But som would says, in their opinion
Revolveld is thy good intention;
Then may I well blame thy cruelte
Yf it be so.
(Wyatt, Rondeau 5.)
Wyatt has borrowed from both the Italian and the French poems. Basically, all three have the same conceit: that a lover cannot stray because, as Marot says, "a body without a heart, by itself cannot love." The Italian applies the conceit in this fashion: the lover has the lady's heart; so love holds him from straying. Marot says that he cannot stray because the lady has his heart. Wyatt, strangely enough, has both versions of the conceit in his poem. Thus he is able to make the conceit work in something of this fashion: it may be true that the lady has the lover's heart in her possession, and thus she can treat him as she pleases and he cannot break away, but he also has her heart and if she strays, no one will love her, because a heartless body cannot be loved. Where for the French and Italian poet the conceit worked one way, for Wyatt is is reciprocal.

Again we have an example of Wyatt's dramatic use of materials.  

**Hot sighs, to the cold heart:**  
Break the ice that pity contests;  
And if mortal prayer is heard in heaven,  
Death or pity be the end of my pain.  
Go sweet thoughts, speaking forth  
Of that where the beautiful view does not extend:  
Even if her bitterness, O my star is offended,  
We will be outside of hope and outside of error.

It is of some interest to note that Donne's poem "The Blossome" has a similar reversal of field. The lover has to leave town and asks the lady to go with him. She refuses. The heart urges the lover to go without it, leaving it with the lady. The lover resolves to leave his heart with her who "doth not know a Heart," advises the heart that it will be sick of the lady by the time the lover returns to London, and then they shall turn

There, to another friend, whose we shall finde  
As glad to have my body, as my minde.
Well can be said for you, perhaps not fully,
That our state is unquiet and thick,
So as hers is pacific and serene.
Now go secure: that love comes to you;
And smiling fortune may well come less
If I know the air by the signs of my sun.

(Petrarch, "Ite caldi sospiri.")

Goo burnyng sighes! unto the frosen hert
Goo, breke the ise whiche pites paynfull dert
Myght never perse, and if mortall prayer
In hevyn be herd; at lest I desir
That deth or mercy be ende of my smert.

Take with the payne whereof I have my part;
And eke the flame from which I cannot stert;
And leve me then in rest I you require.
Goo burning sighes!

I must goo worke I se by orafe and art,
For trueth and faith in her is laide apart;
Ales I cannot therefor assaill her
With pitefull plaint and scalding fyer
That oute of my brest doeth straynably stert
Good burning sighes!

(Wyatt, Kondeau 7.)

In translating this sonnet into a rondeau, Wyatt uses specific material from only the first four lines of Petrarch's poem. This material he translates nearly exactly in his first stanza. From that point on, he departs more or less radically from the original. In the next development in the poem, the second stanza, he asks that the "burning sighes" leave him that he may be relieved and have rest. But in the third stanza comes the realization that the lady is immune to these pleas, and that thus he "must goo worke" "by craft and art," since the sighs will not influence her.

It is to be noted that Wyatt's method of entering the poem is much more dramatic than is Petrarch's. In the first words he commands, "Goo burnyng sighes!" At the opening of
the second line is a repetition of the command. Petrarch, however, devotes his first four lines to generalization and only with the second quatrain enters the dramatic situation. Finally, Wyatt has an interesting usage in the first line of the third stanza, the line opening with "I must goe worke..."
The repetition of go here emphasizes the change in attitude; instead of commanding the sighs to go, the lover comes to realize that it is he who must go, must do something.

My heart I gave you not that you (should) torment it
But that it be by you well conserved:
Your servant I was not that you should abandon me
But that I should be by you rewarded,
Happy was I that as a slave I should be calmed
But not to be paid in such coin,
In fact, now that in thee little pity reigns
Do not be sorry if I return to liberty.
The woman by nature is never satisfied
To give effect to every single desire of hers,
And she is always over one with audacity,
Of one's (thy) martyrdom taking frigidity,
The more humble one (you) goes to her the more she torments

Until she has buried you in the cemetery,
Because he who puts his love in a woman
Spades in water and sowes in sand.

(Serafino, "Il cor ti diedi.")

My hert I gave the not to do it payn,
But to preserve it was to the taken:
I served the not to be forsaken,
But that I should be rewarded again:
I was content thy servaunt to remayn,
But not to be payed under this fasshion:
Nowe syns in the is none othsr reason,
Displease the not if that I do refrain:
Unsafiit of my woo and thy desir:
Assured be craft to excuse thy fault.
But syns it please the to fain a default
Farewell I say, parting from the fyer,
For he that beleivth tering in hand,
(Ploweth in water and so) weth in the sand.

(Wyatt, Sonnet 8.)
Wyatt condensed 16 lines to 14 in his translation. The first eight lines are exact translations of Serafino's first eight lines. In the next four lines, Wyatt takes ideas from Serafino's next six lines, and returns in his last two lines to the thought of Serafino's last two lines. Two important changes are to be noted in Wyatt's sestet. The first is that Wyatt does not turn to the impersonal argument of Serafino, but keeps the poem at its dramatic level of speech from the lover to the lady. The second is the dramatization of the abstract idea found in Serafino's next-to-last line by the image of one who "believeth bering in hand."

Finally, there is a considerable group of the early translations of even less importance in determining Wyatt's practice. They are the poems which he translates, as Berdan remarks, "incredibly literally," and a few in which the connection between the source and the adaptation is so slight that Wyatt very nearly writes an original poem. These need not detain us here.

A great number of Wyatt's later poems belong not to the literary tradition of poetry, as do the early translations, but rather to the song tradition. The outstanding exceptions, the very fine lyric "They flee from me" and the Satires and Psalms will be considered at the end of this section.

As was noted in the first chapter, poems in the song


17 These poems and their originals are given in the author's Principles of Wyatt's Composition, op. cit., pp. 95-101.
tradition — "practical song," as Erskine calls them — were the most successful poems of the fifteenth century. They were a poetry of statement, their lines even more bare of image and metaphor than the poetry of the literary tradition; and they depended upon music, repetitions, and refrains for their means of intensification.

Wyatt did not leave the song tradition as he found it. Erskine discusses his innovations as follows:

Wyatt's influence on the lyric is of two kinds. As a subjective lyricist, he brought into England the Petrarchan sonnet, and, in its final form, the Petrarchan subject-matter; Chaucer had used the latter for lyric purposes, but he was untouched by its introspective mood. Wyatt's handling of it was intellectual and wise rather than spontaneous; when it appears in his sonnets, it has forceful expression but lacks the quality of song. In the lighter verse-forms, more in accord with the French genius, he achieves many successful examples of the art-lyric, the song not meant for music; here, while dealing with subjects as subtle as those of his sonnets, he preserves the song-quality of the words. In this success he anticipates the highly wrought lyrics of Sidney.\(^{18}\)

The truth is that Wyatt in his later poems moved freely from one tradition to the other. Often it is difficult to distinguish one type from another; and it may be said that from his time on the two traditions were less differentiated than formerly and were for a long period of time not remarked by critics. For Wyatt modified the song tradition by using personalized, psychological materials and methods, and the literary tradition by the skillful metrics which are recognized in all the best Elizabethan and Jacobean verse. In

\(^{18}\)Erskine, op. cit., p. 75.
these later poems Wyatt did not often depend upon the conceit, or the metaphor extended through an entire poem, for the dramatic structure of the poem. He was writing in a form which, traditionally, did not permit that type of attention. But the poems are nonetheless dramatic in structure. Most of the love poems remind us in this respect of Sidney's and Shakespeare's and Donne's; each is a miniature drama, the words of the poem being usually the words of the lover, expressing a dramatic situation which changes with the interaction of character and feeling within the situation. So though Wyatt did not often in his later poems use the extended metaphor of poem-length, he did not by any means continue the poetry of statement of the fifteenth-century work in the song tradition. In addition to the metrical devices which he inherited with the tradition, he depended for his objectification of the psychological experience upon a clear dramatic structure for the poem and upon metaphor and word play to achieve a more concentrated line than was possible with poetry of statement.

"Blame not my lute" (Poems from the Devonshire Ms. I, 29) is an interesting example of this later practice. There are given two characters, the lover and his lady, and an article of state furniture, the lute. The lover is speaking:

Blame not my lute for he must sound,  
Of thes and that as lyketh me,  
For lake of wit the lute is bownd  
To geve suche tunes as pleaithe me;  
Tho my songes be sumwhat strange,  
And spekes suche wordes as toche thy change  
Blame not my lute.
The lover is telling his lady that she should not blame his lute for the songs it sings because he, the lover, is playing it. He is saying further that if the songs "toche thy change," that is, tell of her character and her treatment of him, the lute should not be blamed. Then the drama is heightened by the action of the lady to break the strings of the lute (stanza 3). This precipitates the new development in the lover's attitude, for he says in stanzas 4 and 5:

Spyght askyth spyght and changing change,\textsuperscript{19}
And falsyd faith must nedes be knowne,
The faute so grett, the case so strange
Of ryght it must abrode be blown;
Then sins that by thyn own desartt
My songses do tell how trew thou artt
Blame not my lute.

Blame but the selffe that hast mysdone,
And well desarvid to have blame;
Change thou thy way so eyvll begone
And then my lute shall sownd that same;
But if tyll then my fyngeres play
By thy desartt, ther wontyd way
Blame not my lute.

The lover has shifted from his shoulders to the lady's the blame for the way the lute is playing. It is mirroring her actions, and only if she changes her actions will the lute play in a manner to please her. And finally, in the last stanza, comes still a further development. The lady has refused to change her actions and has again broken the strings. This will be of no avail, for the lover says he can find more strings.

\textsuperscript{19}The word play in this line is of considerable interest, but, as this device will be considered in more detail later, it will be sufficient here to point out that the play upon spyght and upon change heightens the interest in the line, calls particular attention to those words, and thus increases the awareness of their content.
The conceit is developed further, for this time the lover realizes that he will find strings for the lute for the lady's sake, since the lute mirrors her actions. This phrase, "for thy sake," is also ironical: it is a double-edged irony, directed at both the speaker and the lady. It is possible to construe the phrase as meaning that re-stringing the lute will be an action "for thy sake" in the sense that, with continued playing of the lute, the break between the two will become greater and that thus the lady will be free from unwanted attentions. This final stanza draws together many elements of the dramatic relation between the two "characters." And in this last stanza the lover has resolved upon a course of action -- to bid farewell but to continue singing of the lady's lack of faithfulness. The stanza reads:

Farewell, unknown, for tho thou brake
My strynges in spight, with grett desdayn,
Yet have I found owtt for thy sake
Stringes for to stringe my lute agayne,
And if perchance this sely rhyme
Do make thee blushe at any tyme,
Blame not my lute.

It will be noticed, in the example of this poem, that Wyatt has made the song dramatic, and that he has employed a dramatic development of the situation and conceit. But the conceit does not provide the primary dramatic outline of the poem. Rather, the dramatic structure rests simply upon the situation of two people who act and speak to each other. But the conceit of the lute is used to express the
relations between the two people; the lute, as an article of stage furniture, is acted upon by both people and becomes a medium through which the dramatic action is expressed. It is one means by which the relations between the two characters are dramatized.

Tillyard comments upon the psychological and dramatic interest of another of the love lyrics. It is one (Poems from the Devonshire Ms. II, 17) written in a four-syllable line, bare of imagery, and thus even more clearly belonging to the song tradition.

With serving still
This have I wonne,
For my goodwyll
To be undon.

And for redresse
Of all my payne,
Disdaynefulnes
I have againe.

And for reward
Of all my smarte,
Lo, thus unharde
I must departe!

Wherefore all ye
That after shall
Bye ffortune be
As I am, thrall,

Example take,
What I have won
Thus for her sake
To be undone!

Tillyard says of this poem:

The subject of this is not serious; the imagined lover is not dangerously in love; there is no hint of a "wonder and a wild desire." Yet how vividly the poet has imagined the situation! The lover, snubbed and left alone by his saucy mistress, soliloquises indignantly. The emphasis
This poem is not dramatic, however, in the same sense as "Blame not my lute." There is only one character, and he speaks to no one person, in the first part perhaps to himself as much as to anyone, and in the last to "all ye That after shall..." The external aspect of this poem is only very slightly dramatic. But by attention to the internal aspects of the poem -- matters of movement from line to line and of choice of word, such as Tillyard points out -- Wyatt succeeds in giving the poem dramatic objectivity. By such means the speaker and his attitude, even something of his situation, are dramatized without the aid of a dramatic base for the poem.

Besides his employment of a dramatic situation and of a dramatic structure, there are two other evidences of Wyatt's dramatic presentation in his later poems. These are his use of metaphor and his use of word play.

For the purposes of convenience we may divide Wyatt's metaphors into four categories. The first type is the extended metaphor which forms the basis, or one of the bases, for the outline-structure of the poem -- the extended metaphor which provides the external aspect of his dramatic intention, just as the situation of "Blame not my lute" provides

the external aspect of the dramatic method in that poem. Wyatt learned this metaphorical usage from Petrarch and the Italians. His translations of such poems have been discussed above. He continued the practice, but much less frequently, in his later poems. Number 5 of Poems from the Devonshire Ms. I, for instance, is based upon the conceit that unrequited love brings a near-death, and yet that the lover cannot die because his love sustains him through any perils. Again, number 7 of Poems from Tottel is based upon the conceit that the lover's senses, at the time he fell in love, were unfair to him. In the first stanza he tells what the eyes and ears did for him, and wishes that the ears could not have heard and the eyes could not have seen; in the second stanza he wishes his lips and tongue "Had thene bene dum"; in the third stanza he wishes his hands had been feet and his feet had been hands; and in the last stanza he concludes:

And when my hart did first relent
To tast such bet my life to spyll:
I would my hart had bene as thyne,
Orels thy hart had bene as mine.

A second type of conceit is occasionally used by Wyatt. For instance in number 26 of the Miscellaneous Poems the lady's heart is compared to a stone, and the conceit is pursued through two stanzas:

As to be herd where ere is none,
As lede to grave in marbill stone,
My song may perse her hert as sone;
Should we then sigh or sing or mone?
No! no! my lute, for I have done.

---

21pp. 112-134.
The Rokkes do not so cruelly
Repulse the waves continually
As she my suyte and affection;
So that I ame past remedy,
Whereby my lute and I have done.

In this poem the dramatic situation is that of the lover speaking first to his lute, telling it that they will sing their cause and then be done. The second and third stanzas are quoted; the heart-as-stone conceit is used to give a description, in dramatic terms rather than by statement ("Her heart is impervious to pleas," for example), of how hard it is for them, the lover and the lute, to make an effect on the lady. Immediately after this passage, the lover turns directly to the lady and "lectures" her about the matter. In this case, then, the conceit is used not as a device for making the complete poem dramatic, for constructing the entire dramatic outline of the poem, but as a means of exact, dramatic presentation of certain elements of the poem.

The function of this type of conceit is shown again in such a poem as number 24 of Poems from the Devonshire Ms. II:

Wyll ye se what wonderous love ha the wrought,
Then come and loke at me;
There nede no where els to be sought,
Yn me ye maye them see.

For unto that that men maye see
Most monstrous thing of kinde,
My self may best compared bee,
Love hath me so assignid.

There is a rok in the salte floode,
A rok of suche nature,
That drawithe the yron from the woode,
And leveth the ship unsure.
She is the rock, the ship am I,
That rok my dedelie ffoo,
That draweth me there, where I muste die,
And robbith my harte me froo.

A birde there flieth and that but on,
Of her this thing ensueth,
That when her dayes be spent and gone,
With fyre she reneweth.

And I with fire may well compare
My love that is alone,
The flames whereof doth aye repere
My lif when yt is gone.

In this poem the context is set by statement. "Come look at me if you wish to see what wondrous things love can do." Then those wondrous conditions, in other words the psychological conditions of the lover's experience, are described in a dramatic way by the conceits of the rock which attracts and wrecks the ship and of the bird which renewes its strength in fire. The process is one of elaboration of a text or statement.

In essence, then, Wyatt has used this second type of extended metaphor as a means of dramatizing a part or an aspect of a poem which is larger than the conceit, rather than as basic dramatic structure for the entire poem. It is an internal aspect of the same poetic intention, a device of psychological exploration and of dramatic objectification of the experience.

The other two types of metaphor are much alike, for they are more momentary figures of speech than the two already noted. These two compressed metaphors are used essentially alike; the one, however, is suppressed, the other is explicit.
The suppressed metaphor is not very common in Wyatt's poetry. Much more numerous are the short, explicit metaphors. One of the more common metaphors of this type with Wyatt is the love-as-knot figure. It appears in number 19 of the Poems from the Devonshire Ms. I:

To Fantasy pertaynys to chose:
All thys I knowe, for fantasy
Ffurst unto love dyd me induse;
But yet I knowe as stedefastly
That yff love have no faster knott,
So nyce a choyse slippes sodenly,
Yt lastyth not.

This metaphor functions nicely in the poem. The poem is predominantly one concerned with the fact that things are ruled by chance and "Fantasy":

Ytt lastyth not that stondes by change;
Fansy doth change: fortune ys freyle...

The knot metaphor, then, serves as a momentary dramatization of the theme. Other examples of metaphors and slight conceits of this type are:

In fortunes forge my Joye was wrought
And is revolted redely.

(Miscellaneous Poems, 23.)

Hertles, alas, what man
May long endure?

(Miscellaneous Poems, 24.)

Suche hammers worke within my hed
That sounde rought els into my eris,
But faste at borde, and wake abed;
Suche tune the temper of my song
To waile my wrong, that I wante teris
To waile my wrong.

(Poems from the Devonshire Ms. II, 2.)

22 An example occurs in number 25 of the Poems from the Devonshire Ms. I, line 11:

A speedles proffe I have enduryd.
And render love for love,
Which is a just reward.
(Poems from Tottel, 2.)

Wyatt does not have a great number of these shorter, more casual metaphors and conceits. The song tradition did not call for them, and he was revolutionizing the tradition when he did use them. And they operate within the dramatic framework of his poems in two ways: (1) as a device of psychological exploration and representation, and (2) as a device of vitalizing an idea or statement which otherwise would remain simply at the level of statement.

Wyatt frequently used also the technical device of the pun and the play on words. One word which attracted him particularly for this purpose was hap. At least a half dozen of the later poems contain a play upon this word as an important element of their structure. An example is the debat (Poems Written after 1536, 10) in which the next to the last stanza, the final question posed by the Argument, is:

Yet can it not be thenne denyd
It is as certain as thy crede;
Thy gret unhap thou canst not hid;
Unhappy thenne, why art thou not dede?

The Reply immediately picks up the theme, using as a convenient transition the word unhappy:

Unhappy, but no wretche therefore,
For happe doth come agayne and goo;
For whiche I kepe my self in store,
Sins unhap cannot kill me so.

Or the play on the word appears within one line in number 4
of the Poems from the Devonshire Ms. II:

Such hap doeth hap unhappelye.

Apparently what interested Wyatt in the word was the fact that it appeared in several forms. The same word could be both noun and verb, in the one case signifying to a certain extent good fortune, and in the other having the indifferent significance of occurrence. Then with the addition of the prefix un it reversed its substantive meaning, becoming ill fortune. And each substantive form became the basis for adjectives and adverbs. Thus by "ringing the changes on a word" he was able to concentrate in a short space the sense of the changeableness of fortune and its indifference, the sense of the paradoxical elements of an experience.

This function of displaying the paradox of an experience is the dominant one in Wyatt's use of the pun and the play on words. Other examples, with other words, are the following:

Quieter of mynd, and my unquyet foo.
(Miscellaneous Poems, 3, 4.)

Assured, I dowbt I be not sure;
And should I trust to suche suretie,
That oft hath put the prouff in ure,
And never hath founde it. trusty?
(Miscellaneous Poems, 6, 15-18.)

But yet perchance some chaunce,
May chaunce to chaunge my tune:
And when suche chaunce doeth chaunce
Then shall I thanck Fortune.
(Miscellaneous Poems, 18, st. 7.)

Occasionally, however, the play on words is used for slightly different purposes. In the following two examples
It was myn hert, I pray you hertely
    Helpe me to seke.
    (Rondeau 4, last two lines.)

Farewell all my welfare.
    (Poems from the Devonshire Ms. I, 9, 1.)

the play on words serves to stress the particular words involved, hert, hertely, farewell, welfare. This in turn calls attention to the ironic connection between the words; and this ironic attitude, set off by the technical device, sets the half-serious tone which characterizes both of these poems.

Wyatt's mature practice with the lyric may be summarized in the terms of two of his poems, the second being perhaps the finest of his efforts. The first poem is number 34 of the Miscellaneous Poems:

To cause accord or to aggre
Two contraries in oon degre,
And in oon poynct, as semeth me,
To all mans wit it cannot be
    It is impossible!

Of hete and cold when I complain,
And say that hete doeth cause my pain,
And cold doeth shake me every vain,
And boeth at ons, I say again
    It is impossible!

That man that hath his hert away,
If lyff lyveth there as men do say
That he, hertles, should last on day
Alyve, and not to torn to clay.
    It is impossible!

Twixt lyff and deth, say what who sayth,
Ther lyveth no lyff that draweth breth,
They joyne so nere: and eke i faith
To seke for liff by wissh of deth
    It is impossible!
Yet Love, that all things doeth subdue,
Whose power there may no liff eschew,
Hath wrought in me, that I may rew
These miracles to be so true,
That are impossible.

This may be interpreted as a poem about the theory of poetry. Wyatt is saying that some experiences cannot, as the medieval poets attempted, be described in logical terms. Logically, there cannot be "Two contraries in oon degre." To say that a person is both hot and cold at the same time is, logically speaking, impossible. So also is it impossible for a man to be without a heart and yet be alive. "To seke for lyff by wissh of deth It is impossible!"

"Yet Love, that all things doeth subdue...Hath wrought in me...These miracles to be." Wyatt, employing the inductive approach to experience, knows that there are some experiences which, according to the standards of logic, are "impossible." There are some experiences which must be described, if they are described at all, by other than logical terms, by the paradox, the metaphor, the technical construct which will dramatize the actual experience in its particularity.

The second poem is "They fle from me." The author has discovered a source for this poem, and a comparison between the two provides an interesting means of observing Wyatt's mature practice with the lyric. The source is a passage in "The Squire's Tale." Canacee, wearing the magic ring which gives her the power to understand the speech of animals and plants, and also the power to converse with them, has gone
into the garden in the early morning. There she has discovered a hawk almost dead from sorrow and self-laceration caused by the desertion of her lover. Canaee has prevailed upon the hawk to tell her story. In the hawk's account is the following passage:

So atte laste he moste forth his waye,
And forth he fleeth til he cam ther hym leste.
Whenit cam hym to purpos for to reste,
I trowe he hadde thilk text in mynde,
That "alle thyng, repeirynge to his kynde,
Gladeth hymself," thus seyn men, as I gesse.
Men loven of propre kynde newefangelnesse,
As bridles doon that men in cages fede.
For though thou nyght and day take of hem hede,
And strawe hir cage faire and softe as silk,
And yeven hem sugre, hony, breed and milk,
Yet right anon as that his dore is uppe,
He with his feet wol spurne adoun his ouppe,
And to the wode he wole, and wormes ete;
So newefangel been they of hire mate,
And loven novelries of propre kynde,
No gentillesse of blood ne may hem bynde.23

Wyatt's poem is number 11 of Miscellaneous Poems:

They fle from me, that sometyme did me seke
With naked fote, stalking in my chambr.
I have sene theim gentill, tame and meke,
That now are wyld, and do not remembr
That sometyme they put theimself in daunger
To take bred at my hand; and nowe they rauenge
Besely seking with a continuell chaunge.

Thancked be fortune it hath ben othewise
Twenty tymes better; but ons, in speciall,
In thyn arraye, after a pleasant gyse,
When her lose gowne from her shoulders did fall,
And she me caught in her armes long and small,
Therewith all swetely did me kysse
And softly said: "Dere hert howe like you this?"

23 The Canterbury Tales, F, 604-620.
It was no dreame: I lay brode waking
But all is torned, thorough my gentilnes,
Into a strange fasshion of forsaking;
And I have leve to goo of her goodenes;
And she also to use new fangelnes;
But syns that I so kyndely am served,
I wold fain knowe what she hath deserved.

The bird imagery in this poem would point to a source
in some such beast fable as has been incorporated into the
tale by Chaucer's Squire. But several detailed correspondences
between Wyatt's poem and the passage from Chaucer seem to
demonstrate that this particular passage was an immediate
source of Wyatt's poem. The basic situation is the same,
one of desertion by a lover. The bird imagery is very simi-
lar: in each case birds who once "put theimself in daunger"
to take food at the hand of their friend and keeper have now
forsaken him and "raunge Besely seking with a continuell
chaunge." In Wyatt's poem the birds come willingly while
in Chaucer the bird is caged; yet in both cases the relation-
ship between the keeper and the birds is a friendly one.
The reason for the birds' forsaking is the same, the desire
for "newefangelnesse." Finally, the action of the forsaken-
one which brings about the change in the other is precisely
the same in both poems: it is the gentleness of the one which
causes the change in the other.

24 The NED lists only three uses of this word, or any of
its derivative forms, before 1400. Two of those are by Chaucer,
the third by Gower. Only a very few examples are quoted from
the fifteenth century; the most frequent use of the word was
during the last half of the sixteenth century and all of the
seventeenth century. Its use by Wyatt is perhaps another indi-
cation that the Chaucer passage is the immediate source of the
Wyatt lyric.

25 That Wyatt was familiar with Chaucer has been demonstrat-
ed by Miss Foxwell, op. cit., Chapter VII.
The basic structure of Wyatt's poem is extremely simple. A man reflects to himself upon his fortune, and as he reflects he recalls things that have happened to him. The ramifications of the experience are explored and objectified in at least two ways: (1) by imagery, and (2) by close metrical representation of the psychological attention of the man as he reflects. The analysis of the metrics of this poem will be found in the next section. Here we may concern ourselves particularly with the structure of the poem and its imagery.

In the first stanza the specific direction of the poem is not indicated. The experience is equated by metaphorical identification with that of birds which once were tame but now have forsaken their friend. The imagery is extended in ways which seem casual until, in the second stanza, the lady is introduced; then such details of the imagery as "naked fote," "stalking in my chambr," and "take bred at my hand" take on their full implications, both in the bird-situation and in the situation with the lady. Those implications involve the intimacy and mutual dependence of those involved in the situation, and they are stated entirely in terms of the imagery.

With the second stanza comes a "turn" in the movement of the poem, as the lover thinks of a time, at least a short time, he was not forsaken. In this stanza the imagery of

In thyn arraye, after a pleasant gyse,
When her loose gowne from her shoulders did fall,
And she me caught in her armes long and smal,
Therewith all swetely did me kyss.

26pp. 182-189
and the bit of conversation, "Dere hert howe like you this?" objectify dramatically many aspects of the experience, its intimacy, its pleasure, its carefreeness and toying playfulness, its mutual understanding, actualized in the imagery, however, more clearly and more immediately than any such set of general terms can achieve.

At this point in the basic dramatic structure of the poem (that of the lover recalling these experiences in his memory) the lover is struck by the vividness of his memory and the wonder of it; he recalls his present state and must remind himself that the memory is not that of a dream. This is the second "turn" in the poem, and the lover returns to his self-pity for being forsaken. In this stanza the imagery is suppressed, but always in the background is the very effective imagery of the previous two stanzas. The vividness of the imagery, by contrast (both of feeling and of imagery as opposed to lack of imagery), actually emphasizes the feeling of self-pity as the imagery and its implications of gentleness, intimacy, and pleasure fall away from the man's thoughts. But the man cannot dwell in self-pity. Gradually he sees the irony in the situation, and this attitude is mixed with the one of self-pity in this stanza by such phrasing as "fashion of forsaking," "I have leve to goo of her goodenés," and "to use new fangelnes." The final attitude attained by the lover is a very complex one:

But syn that I so kyndely am served,
I wold fain knowes what she hath deserved.
The first of these two lines calls in many implications, that the lady has been kind once; that the lover had really been the kind one and through his own kindness had lost the lady; ironically, that the lady had not served him kindly in the end; and, with self irony, the lady has "served" him kindly in ridding him of a false woman. And the final line, involving a question concerning what the lady deserves, also, with its irony, involves the question concerning what the lover himself deserves, both as a result of being abandoned and as a result of having placed faith in one who in the end proved herself unworthy of the trust. This by no means exhausts the implications of the poem, but it serves to demonstrate the dramatic complexity achieved by the construct.

Though Wyatt uses imagery as an objectification of the experience, it is to be noted first of all that he does not equate the imagery with the experience in any mechanical way. This is demonstrated by comparing the use made of the imagery by both Chaucer and Wyatt. In Chaucer, after the passage quoted, the hawk immediately continues as follows:

So ferede this tercelet, alas the day!  
Though he were gentil born, and fressh and gay,  
And goodlich for to seen, and humble and free,  
He saugh upon a tyme a kyte flee,  
And sodeynly he loved this kyte so  
That al his love is clone fro me ago;  
And hath his trouthe falsed in this wyse.  
Thus hath the kyte my love in hire servyse,  
And I am lorn withouten remedie! 27

Here the specific application of the imagery is made with statement. "As with birds which once fed at the hand and have at the first opportunity sought new fangilness, 'So ferde this tercelet,' and 'I am lorn withouten remedie.'" But in Wyatt the application, in terms of statement, is not made; the imagery is not drawn into a "likeness" or a simile. It is presented metaphorically; it stands as a dramatic objectification of the experience. The application of the imagery is by implication; its various ramifications are coincident with the ramifications of the experience.

This observation is sustained by the second stanza. Here again, though not dependent upon Chaucer for the imagery, Wyatt presents the dramatic situation without any attempt at generalization or at application by statement. And finally, in the last stanza, the poetry still does not become statement

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28. This metaphorical leap from beast imagery to the image of the woman whose "lose gowne from her shoulders did fall" introduces no confusion in the poem. The transition is prepared for by the "turn" in thought in the first line of the stanza: "Thancked be fortune it hath ben otherwise." Thus each image, without confusion, makes its contribution to the poet's intention. Similar metaphorical leaps are used by Shakespeare, as when Cleopatra says (Antony and Cleopatra, V, 11, 296-299),

Have I the aspic in my lips? Dost fall?  
If thou and nature can so gently part,  
The stroke of death is as a lover's pinch,  
Which hurts, and is desired;

or one even more similar when Lady Macbeth says (Macbeth, I vii, 47-51):

What beast was't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
And, to be more than what you were, you would  
Be so much more the man.
and generalization. It is kept at a dramatic level by the man's transitions in thought and by the final balancing of forces between irony and self-pity.

Borrowing imagery and situation from the Chaucer passage, Wyatt has evidently kept his attention on the experience for which the poem -- the entire poem, including its imagery, its structure, its metrics, the complete technical construct -- becomes an objectification. The structure is very clear and dramatic, and the imagery in each of the stanzas is also clear and dramatic. But the poem is certainly not obvious in the sense that its implications are explicitly stated. Wyatt carefully (the adverb seems justified since a precedent for generalizing the "point" of the poem is contained in the Chaucer passage) guards against generalizing the experience. There is even a certain ambiguity about the imagery, an ambiguous poise of the speaker over the possible applications of the imagery; but it is a functional ambiguity. The more the implications of the imagery are followed up, the more the implications of the experience will be discovered. The reader is forced to participate in the application of the imagery. The imagery is given as a metaphorical identification, as objectification, with all its wealth of suggestion unsuppressed; and the reader, in exploring the ramifications of the imagery, explores the ramifications of the experience. As Coleridge says of a passage from Shakespeare's *Venus and Adonis*: "You feel him to be a poet, inasmuch as for a time
he has made you one -- an active creative being."  

The three Satires and the seven Penitential Psalms represent Wyatt's mature work outside the lyric. Since all are translations and adaptations, in varying degree of dependence upon their originals, a comparison between these originals and Wyatt's poems offers a convenient means of analyzing the practice of this work. Unfortunately, space permits the notice of only a few of the possible comparisons.

The first Satire, "Myne owne John Poyns," is adapted from the tenth satire of Luigi Alamanni. For Alamanni's first sentence, Wyatt has two tercets:

0 I will tell you since you care to hear, my gentle Thomas, why I love and revere more than all others the Provencal shore, and why here so poor and solitary, rather than follow lords and kings, I live tempering my infinite grief.

Myn owne John Poynz, sins ye delight to know The cause why that homeward I me drawe; And fle the presse of courts wher so they goo:

Rather than to live in thrall, under the awe Of lordly lokes, wrappid within my cloke: To will and lust lerning to set a lawe.

Wyatt has, of course, varied the details to fit his own condition. But what is most interesting about these lines is the manner in which the quite general statement of Alamanni -- "rather than follow lords and kings, I live tempering my infinite grief" -- is given dramatic body. He has given a definite, dramatic image for the generalization: an image of


\[\text{A more detailed analysis is given in the author's principles of Wyatt's Composition, pp. 129-161.}\]
a "thrall" living under the looks of the lord, while wrapped in his cloak; and in the last line one which comes much more closely to being a generalization, but still making use of an image, in "lerning to set a lawe" to will and desire.

From this point through the ninth tercet Wyatt follows Alamanni quite closely. In the sixth stanza he discards Alamanni's highly effective image of the court person going "up other people's stairs," and supplies a weaker image of his own:

That cannot dy the color blake a lyer?

Then in the ninth stanza Wyatt again supplies an image of his own, but this time without discarding one from the original:

That ar as wolleffes thes sely lambes among.

It is an innovation which demonstrates Wyatt's method. It not only dramatizes the actions and attitudes of the lords, but it also calls in the Christian context and shows how anti-Christian their actions are.

From this point on Wyatt departs more or less radically from the original, particularly expanding the latter part of the poem. Tercets 22 to 26 contain a passage interesting for its dramatic method:

The frendly ffoo with his dowble face,
Say he is gentill, and courtois thorewithall:

And say that favell hath a goodly grace
In eloquence; and crueltie to name
Zele of Justice; and chaunge in tyme and place;

And he that sufferth offence withoute blame
Call him pitefull; and him true and playn
That raileth rekles to every mans shame;
Say he is rude that cannot lye and Fayn;
The Letcher a Lover; and tirannye
To be the right of a prynces reign.

I cannot I, no no it will not be!

In this passage occurs a fusion of several practices.
One of the first to be noticed is the dramatic juxtaposition of words: "crueltie" with "Zele of Justice," "him true and pleyn" with "raileth rekles to every mans shame," "The Letcher a Lover," "tirannye" with "right," and a number of others. This practice serves to increase the tension within the passage and dramatizes the paradoxical code of the courtier.

In addition, a bitterly ironical tone is maintained throughout the passage until it is climaxed in the highly ironical, lingering, even forced negation of the last line quoted; and this also serves to increase the tension within the passage, for the dramatic relationship is maintained between the attitude of the speaker toward what he is speaking and the meaning of the lines.

The passage just quoted is the climax of the poem. The remainder returns to a more casual tone, with a fuller account of his activities at home than Alamanni gives, and with a frequent thrust of wit at the way of the court, none of which is in the Alamanni:

This is the cause that I could never yet
Hang on their slevis that way, as thou maist se,

A chipp of chaunce more than a pownd of witt...

Nor I ame not where Christe is geven in pray
For mony, poison and traison at Rome, --
A comune practise used nyght and daie.
But here I am in Kent and Christendom,
Among the muses where I rede and ryme.
Where if thou list, my Poynz, for to com,
Thou shalt be Judge how I do spend my tyme.

This use of wit and irony keeps the poem at a dramatic level and also serves to dramatize still further the world from which the speaker has escaped. The conversational tone has been returned to and brings the poem to a close on the intimate note, as does the invitation and the friendly irony of the line "Thou shalt be Judge how I do spend my tyme."

Wyatt's second Satire, "My mothers maydes," is partly adapted from a portion of the sixth satire of Book II of the Satires of Horace. In the work by Horace Cervius tells a story of a country mouse who was entertained by a city mouse, and the first twenty-three stanzas of Wyatt's poem contain a free adaptation of this story. The remainder of the satire is composed without an immediate model. Throughout, the poem is conceived at a considerably lower pitch of emotion and indignation than Satire I. With a quieter tone, the technical resources are quieter, depending for dramatic effect upon the narrative example of the mice and an occasional compressed image such as the following:

For thou shalt fele it sitting in thy mynde.
Let present passe and gape on tyme to com.

It is of some interest to note that Wyatt may have secured the idea for the closing lines of this satire from the third satire of Perseus. If so, the passage is another illustration of Wyatt's dramatic method. The lines from
Perseus read:

Great Father of the Gods, be it thy pleasure to inflict no other punishment on the monsters of tyranny, after their nature has been stirred by fierce passion, that has the taint of fiery passion — let them look upon virtue and pine that they have lost her for ever! 31

The concluding lines from Wyatt are:

But when the rage doeth led them from the right, That looking backward, Vertue they may see Evyn as she is, so goodly fayre and bright, And, whilst they claspe their lustes in armes a crosse, Graunt theim goode Lorde, as thou maist of thy myght, To frete inward for losing suche a losse.

The ideas here are very similar: the people whom "rage doeth led them from the right," the plea to the deity that these people may then see virtue, and that they may pine for having lost her. Wyatt has tended to expand the idea into a dramatic scene. The people are going in one direction, "from the right." As they move, they look behind them and see virtue "Evyn as she is." At this they clasp their lusts, and the appeal is made to the Lord that they may be penitent for losing virtue. In the last line, the word play of "losing suche a losse" heightens the interest of the line and increases the realization of their predicament.

The last of Wyatt's Satires, "A spending hand," is a very free adaptation of some ideas from the fifth satire of the second book of the Satires of Horace. It can in no sense be considered a translation, as were parts of the first Satire, for it does not in any place follow the source closely. And

much of the material is entirely original with Wyatt. The general theme of the poem, its ironical tone, and a number of details have been suggested by Horace. Wyatt gives the poem a dramatic setting in actual conversation, including an effective exchange of remarks between Brian and the main speaker in the first part of the poem.

After this exchange of remarks, a section is devoted to means of getting wealth. The method most dwelt on is that of flattering a rich old man so that one may be appointed heir—a method stressed in the Horace satire. But at this point Wyatt introduces a very realistic passage which has no analogue in the Horace satire:

But if so chance you get nought of the man
The wedow may for all thy charge deburse

A ryveld skyn a stynking breth what then?
A tothles mouth shall do thy lips no harme,
The gold is good and tho she curse or ban

Yet where the list thou maist ly good and warme;
Let the old mule byte upon the bridill
Whilst ther do ly a swetter in thyn arme.

The tone is more bitter in this passage, but it is supported by the almost savage realism of the matter. The tone continues for another few stanzas, based upon a remark in Horace, "of your own accord complaisantly deliver up your Penelope to him".32

In this also se you be not idill
Thy neese, thy cosyn, thy sister or thy daughter
If she be faire, if handsom by her myddell

Yf thy better hath her love besought her
Avance his cause and he shall help thy nede
It is but love, turne it to a laughter.

But ware I say so gold the helpe and spede
That in this case thou be not so unwise
As Pandare was in suche a like dede;

Ffor he the ffooll of conscience was so nyse,
That he no gayn would have for all his payne.
Be next thy self for frendship beres no prise.

At this point the tone lightens, as the bitterness
temporarily subsides:

Laughst thou at me? Why, do I speake in vayne?

But the poen endson the bitter tone:

Nay then farewell, and if you care for shame,
Content thee then with honest povertie,
With fre tong, what the myslikes to blame;

And for thy trouth somtyne adversitie;
And therewithall this thing I shall the gyve:
In this worould now litle prosperous,
And coyne to kepe as water in a syve.

The poem has been conceived throughout in dramatic terms,
and here the drama tightens as the two conversationalists
become somewhat bitter -- at least very ironical -- in their
differences. But this is not the only technical resource of
the passage. It is heightened by two paradoxical statements
and by an image. The juxtaposition of shame with honest
povertie and fre tong points up the speaker's attitude of
resentment that society should ever put the stigma of shame
upon honesty and forthrightness. The other paradoxical state-
ment is in the last stenzie: if Brian will live honestly, the
speaker will give him, not gifts in the usual sense, but
"litle prosperite, And coyne to kepe as water in a syve."

Finally, the image in the last line of "coyne to kepe as water in a syve" dramatizes the way of money and wealth and by its context implies that it is a thing less to be worried about than living honestly; and it implies that one who would try to keep wealth is as foolish as one who would try to keep water in a sieve.

This third satire is perhaps the most dramatic of the three in its structural outline, because it consists of speaking by two persons, and because the words of the dominant speaker continually adjust to the dramatic interplay of the conversational situation. And in addition to this structure and this adjustment to changing dramatic situation, Wyatt has also used shifts in tone, passages of firm realism, imagery and juxtaposition of word and idea to make the poem even more dramatic.

In his Psalms, "Wyatt closely follows Aretino's method of linking the seven Psalms together by connecting Prologues, the whole forming a dramatic episode." But Wyatt's version of seven penitential psalms, together with connecting prologues, is less than half as long as Aretino's version. Indeed, Aretino's version is in prose, and a very discursive, almost confused prose, with a great repetition of images; so Wyatt, writing in a much tighter form, had to compress the

33 Foxwell, op. cit., p. 95.
Aretino material. He stays closer to the Vulgate version than does Aretino, but he borrows much material from the Italian, as well as the basic method of making one dramatic episode of the complete work.

The stage is set for the Psalms in the first prologue by a description of David, who has been struck by Love so that he has

"Forgott the wisdome and fore cast,
(Wych wo to Rames when that thes kynges do lakk
Forgettying eke Goddes maiestie as fast,
Ye, and his own..."

Shown the error of his ways by Nathan, David retires to a cave with his harp and addresses God with his first psalm. Each psalm is then connected with the next by a prologue which describes David's mental condition at the time; for example, the connecting link between the first and the second psalms is a description of David's mental and spiritual illness as he accused himself of his sins.

Wyatt's use of Aretino within the psalms themselves may be shown by a few examples. The first verse of the Vulgate Psalm xxxi is:

"Happy (is) the man to whom the Lord has not imputed sin, nor is there guile in his spirit.

Aretino handles the thought at great length, a portion of it being:

"Blessed the man to whom the Lord does not impute the pleasure of sin, and more blessed he who is seen clean of the mire of the world, stepping aside from vice like a serpent which even now has deposited the old skin, and (therefore) penetrating with the sight not restrained by any grossness which might obstruct it, (he) has the
highest pleasure of seeing his spirit which seats itself bright as a white dove, which on the banks of a stream, the feathers being preened, is rejoicing for being washed, and perceiving it without the deceit, and all fervid in the desires to see it so beloved, and to approach it, the foot discovers the better path, as by the lights in the shadow of the night...

Wyatt's is quite short, but he selects one of the images from Aretino -- the one of the snake discarding its skin -- for inclusion:

And happi is he, to whom God doth impute No more his fawte, by knowleging his syn, But cleansid now the Lord doth hym reput(8),

As adder freshe, new stryppid from his skin.

Again, where the Vulgate (verse 7) has:

Thou are my refuge from the trouble which surrounds me; deliver me by exultation from the troubles encompassing me,

Wyatt has borrowed from Aretino an image of the prisoner let free. The Italian has:

...make me now happy with that incomprehensible happiness which overflows through the breast enclosed by the joy which comes...from the soul of those who are beyond any belief liberated from the bonds, from prison, and from torments in which their enemies for a long time have held them...

Wyatt's lines are closer to the dramatic situation:

Suche Joy as he that skapis his enmis ward With losid bondes, hath in his libertie, Such Joy, my Joy, thou hast to me prepared.

The next verse of the Vulgate is:

I will give thee understanding, and I will instruct thee in the way by which thou shalt go: I shall fix mine eyes upon thee.

The implications of fixing the eyes upon salvation are given
by Aretino in a concrete image which Wyatt borrows:

...whence I fix my eyes in your eyes, like pilots on the two stars which are guides to them in navigation in the perils of the waves.

Wyatt’s version of the image is:

That as the Soman in his jeopertie
By soden lyght perceyvid hath the port,
So by thy gret aeriofill propertie,

Within thy lok thus rede I my comfort.

Occasionally Wyatt makes additions to the Vulgate which are not found in Aretino. Three striking examples occur in the fourth Psalm, which follows Aretino hardly at all.

Stanzas 9 and 10 are:

This know I and repent: pardon thow than,
Wherby thou shalt kepe still thy word stable,
Thy Justice pure and clene; by caurse than whan

I pardond ame, then forthwith justly able,
Just, I am jugd, by justice off thy graces;
Ffor I my selff, lo, thing most unstable...

The apposition found here between the stability of God’s Word and the unstability of man is no more than hinted in the Vulgate and in Aretino, and is explicitly stated only in Wyatt. Similarly, an explicit statement of a theme for which there is no more than a hint in the other versions occurs in stanza 13 of Wyatt’s poem:

(Ffor willfull malice led me not the way
So much as hath the flesh drawn me apart).

Finally, a particularly impressive change made only by Wyatt occurs in the last stanza of this psalm. The twentieth verse of the Vulgate reads:

Lo kindly in thy good will unto Zion: that the walls of Jerusalem may be built.
By a metaphorical leap Wyatt makes these images the symbols of the personal problem of the penitent David:

Make Syon, Lord, acordyng to thy will,
Inward Syon, the Syon of the ghost,
Off hertes Hierusalem; strength the walles still;
Then shalt thou take for good thes outward dedes,
As saoryfice thy pleasure to fullfill...

In Wyatt the connection between the sixth psalm and the prologue to the seventh is very close. The last line of the sixth psalm is:

And shall redeeme all our iniquitie.

The opening of the following prologue immediately picks up at this point:

This word "redeeme" that in his mowth did sound
Did put David, it semyth unto me,
As in a traunce to starre apon the ground...

There is no counterpart for this practice in Aretino. Of the prologue as a whole Miss Foxwell remarks: "In this trance David prophesies of the 'Word' that shall dwell among men. The whole Prologue is original and takes the place of a dissertation on doctrine in the Italian, and is a most striking example of the dignity and beauty of Wyatt's mature style." This is not precisely correct, since the prophecy of the descent of the Word is not entirely original but has a counterpart in Aretino:

...sees as a vision to descend the word of God from the sky...

And the remainder of Aretino's prologue is not "a dissertation
on doctrine," but rather a prophetic vision of the main events in the life of Christ, such as his birth, adoration by the Magi, resurrection of the dead, healing of the sick, crowning with the thorns, crucifixion and resurrection, ascension to heaven, and many other such incidents. But Wyatt departs more or less radically from the main part of Aretino's prologue.

In paraphrasing these seven penitential psalms Wyatt was evidently attracted to Aretino's version by the suggestion which they gave for linking the complete work into one dramatic unit. But Wyatt did not follow Aretino in his lengthy and repetitive excursions upon every suggestion found in the Vulgate original. Rather Wyatt remained fairly close to the Vulgate, occasionally borrowing from Aretino a bit of imagery which would dramatize a thought or a psychological aspect of David's penitence, though at the same time rejecting more than he borrowed; and Wyatt invented nearly as much imagery as he borrowed from Aretino. The Psalms are a mature example of both Wyatt's psychological interest and his dramatic method.

B. The Metrics

It was found convenient to discuss Wyatt's early metrics in the previous chapter in the section on Skelton's metrics, since the poetry of both poets displayed similar problems. In that discussion it was pointed out that the problem of Wyatt's
early metrical practice has often been mistated. It was also pointed out that that practice might be stated more exactly as follows: (1) Wyatt did not "discover" the iambic pentameter line. Skelton used it before him. (2) In the major portion of his early work Wyatt seems to have had in mind a five-stress line as the normal pattern. (3) The "roughness" of the early metrics has been exaggerated. (4) In writing as he did in his early poems, Wyatt was following a metrical tradition, a tradition which did not call for the exact counting of syllables and which permitted many variations in the placing of the accents — in other words, permitted "sprung rhythm."

Wyatt's early work, however, represents two problems which do not occur in Skelton's practice. We may discuss these problems before turning to the metrics of Wyatt's later verse.

1. There can be little doubt that Wyatt allowed weak-syllable rhymes in his early poems. For instance, in Rondeau 8, here is a complete set of rhymes, with the lines in which they appear:

   For it is time withoute any fable
   No man setteth now by riding in your saddell
   Savoureth som what of a kappurs stable
   For syns gray heres ben powdered in your sable
   The thing ye seke for you must yourself enable
It will be noticed that in all but the second of the lines quoted the rhymes are two-syllable rhymes. And it will also be noticed that the pattern of accents toward the end of each of those lines requires the accent of the two-syllable rhyme to fall on ab. Saddell, then, may be considered only an approximate rhyme with the others, or as rhyming only by its final weak syllable. Similarly one group of rhymes in Sonnet 4 is groved, weried, buried, and starred. In Sonnet 9 guyed rhymes with filed, begiled, and smyled. These and other examples would seem to prove beyond doubt, despite the factor of possible wrenched accent, that Wyatt did employ weak-syllable rhymes.

But an important observation about his use of the weak-syllable rhyme is that it is not employed haphazardly. We may take as examples for analysis the octaves of the first 21 sonnets (Sonnet 22 makes a convenient division, for it is obviously written with the broken-back pattern in mind, and because the sonnets following number 22 present fewer metrical problems as a group).

The rhyme pattern for the octave of most of Wyatt's sonnets is ababab. Of the a rhymes there are two convenient pairings: lines 1 and 4 and 5 and 6, or lines 1 and 8 and lines 4 and 5 -- i.e., the lines of each quatrain paired, or the outside rhymes paired against the inside rhymes. The b rhymes naturally group themselves into two pairs, as may be seen.
Of the twenty-one sonnets considered, eight — numbers 1, 3, 10, 13, 14, 18, 20, and 21 — do not have weak-syllable rhymes in the octave. In nearly all the sonnets in which weak-syllable rhymes do appear in the octave, they appear in only one group of rhymes; that is, if the weak-syllable rhymes appear in the a group of rhymes, they do not appear in the b group, and if they appear in the b group, they do not occur in the a group.

In Sonnet 2 apparently all the a rhymes are weak-syllable rhymes. A similar condition is found in Sonnet 16: this sonnet is also one of the few exceptions in which weak-syllable rhymes are found in both a and b groups of rhymes. In Sonnets 5, 15, and 17 all the b rhymes are weak-syllable; in Sonnet 17 all the a rhymes are probably intended for masculine, but they contain a false rhyme of the syllable am with the syllable an.

Of the remaining eight sonnets, six have weak-syllable rhymes in the a group. In Sonnet 4 the inside pair of a rhymes is masculine, rhyming with feminine syllables of the outside pair. The rhymes of this group, in the order in which they appear, are: grave'd, verie'd, burie'd, sterre'd. In the case of the inside pair, whether the accent is to fall on the first or the third syllable, or both, the rhymes are true masculine rhymes, while the outside pair rhyme with the inside pair only through weak syllables. Sonnet 12 has
the pattern reversed: the inside pair is weak while the outside pair is masculine. Sonnet 19 has still a different pattern: the a rhymes of the first quatrain are two-syllable rhymes, and they rhyme with weak syllables in the second quatrain. Sonnets 6, 7, and 9 represent further variations, but the feminine rhymes are still limited to the a group. In both Sonnets 6 and 9 three of the a rhymes are two-syllable rhymes, whereas the fourth is a weak-syllable rhyme. In Sonnet 7, according to Wyatt's marking, endever, persever, and lever are to be accented on the last syllable; but the fourth rhyme, ever, has no such marking and so apparently is a weak-syllable rhyme with the others.

Two sonnets have a pattern of b rhymes. In Sonnet 11 the first pair of b rhymes is definitely weak, whereas the second pair is masculine. In Sonnet 8 the first pair of b rhymes is composed of two-syllable rhymes, but the second pair has only approximate rhymes with the weak syllables of the first pair.

The value of this observation concerning Wyatt's rhymes is that it would seem to indicate that the poet maintained a conscious control of his metrics, even in his earliest work. The direction and purpose of such control will be indicated in the discussion under suggestion (2.) immediately below.

2. That Wyatt maintained a control over his metrics, even in his early work, is shown also by the fact that a considerable number of his variations from a strict pattern
can be rationalized on the basis of their function within the poem. Before particular lines may be examined, however, a short discussion of the theory of metrics is necessary.

Each line of poetry written after a particular pattern has two rhythmical organizations. The first of these is the theoretical organization. The theoretical organization of a line of iambic pentameter, for instance, consists of ten syllables, each second syllable being a stressed syllable, and the others unstressed; and the organization might be indicated thus: --'-'-'-'-. But spoken syllables cannot follow such a pattern exactly. Syllables as actually spoken have a very great variety of time and stress. The result is that a second organization of the line is set up. This organization we may call the rhetorical organization of the line; it consists of the rhythmical pattern of the words as they are actually spoken. The line as experienced at the rhythmical level, then, consists of a relationship between the two organizations of the line.

This relationship is quite flexible; for instance, the rhetorical movement of the line may be so dominant as to nearly suppress the theoretical movement, or the rhetorical organization may very closely approximate the theoretical organization, or the relationship may be somewhere between these two. And the poet can exploit this flexible relationship for his purposes in the poem. Since the theoretical organization of the line is quite exact, every departure from
that pattern by the rhetorical movement of the spoken line is immediately perceptible to the reader. By correlating these moments of metrical attention with other materials of the poem, the poet can use the metrics of his poem as a means of increasing the reader's awareness of those materials.

This technical resource of poetry is seen in such common practices for increasing the metrical attention as substitution of one foot for another, the use of run-over or end-stop lines, variation of the position of the caesura, and increasing or decreasing the length of a foot. We may note some of these practices in Wyatt's early verse, together with the functions they perform in the poem.

In a number of Wyatt's lines two accented syllables fall together. Two examples are:

FFaFFarewell/ Love/ and all/ thy lawes/ for ever. (Sonnet 7, 1.)

AyeAye/ me!/ this long/ abidyng. (Sonnet 32, 9.)

In the first example, the spondaic effect produced by throwing two accented syllables together calls attention to Love. Thus it brings attention immediately to the person spoken to, emphasizing the dramatic situation of the poem; and in addition it helps to convey, by the hesitation it requires in reading, the feeling of regret in saying farewell to love. The hesitation on Aye and me in the second example, a hesitation required by the spondaic effect, serves
a similar function in conveying the regret of the "abiding." It makes these words have the effect of a sigh, as though they were spoken lingeringly in the midst of a sigh.

Another example, in this case secured by inversion of accent, is line 2 of Epigram 12:

That with/ his cold/ withers/ away/ the green.

In this line, throwing the two accented syllables together calls special attention to the process of withers, as does also the alliteration of the consonant w. This attention is justified by its aid to the dramatic characterization of death, which is the subject of the description in the line.

Wyatt's metrical flexibility, even in the early verse, can also be demonstrated by his management of the caesura. During the fifteenth century, when the broken-back line dominated the literary tradition of poetry, the caesura invariably came in the same place -- in the center of the line, with two dominant stresses on each side. But when the five foot line was written the caesura moved forward, and its normal position came at the end of the second foot. In fact, the caesura at the end of the second foot seems to have become almost an integral part of the pentameter line as it was written from Surrey to the time of Spenser.

Barnabe Googe went so far as to break up his pentameter line in printing, the first two feet appearing as an end-stop line, followed by the last three feet in another printed line. Puttenham, in The Arte of English Poesie, comments,
"The meeter of ten sillables is very stately and Heroicall, and must haue his Cesaure fall upon the fourth sillable, and leave sixe behinde him."35

But Wyatt, even in his early verse, was much freer with the caesura. He was freer than Surrey, who followed him. The following table compares Wyatt and Surrey in this respect. It lists the position of the caesura in the 392 lines of 28 of Wyatt's sonnets, of the 225 lines of 28 of Wyatt's Epigrams, and of the 210 lines of 15 of Surrey's sonnets. Wyatt's Sonnet 32 was not considered because it is obviously written in four-stress line; and Sonnets 30, 31, and 32 because they are versions which appear only in Tottel, where the likelihood of changes from the original as written by Wyatt is much greater than in other sources for Wyatt's poems. Among the Epigrams, number 7 was not considered because it is tetrameter, and numbers 8 and 22 because they are riddles with, apparently, an extreme freedom with metrical pattern.

POSITION OF THE CAESURA IN THE SONNETS AND EPIGRAMS OF WYATT AND THE SONNETS OF SURREY

<table>
<thead>
<tr>
<th>Caesura after foot:</th>
<th>Number of times in Wyatt's Sonnets:</th>
<th>Number of time in Wyatt's Epigrams:</th>
<th>Number of time in Surrey's Sonnets:</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{1}{2} )</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>1( \frac{1}{2} )</td>
<td>2</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>296</td>
<td>166</td>
<td>172</td>
</tr>
<tr>
<td>2( \frac{1}{2} )</td>
<td>27</td>
<td>18</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>53</td>
<td>21</td>
<td>9</td>
</tr>
<tr>
<td>3( \frac{1}{2} )</td>
<td>1</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Double caesura:</td>
<td>4</td>
<td>0</td>
<td>9</td>
</tr>
</tbody>
</table>

It will be noticed that Surrey has more than eighty per cent of his caesuras at the end of the second foot, while Wyatt has only seventy-five per cent in the Sonnets, only slightly more than seventy per cent in the Epigrams. The comparatively frequent use by Wyatt of the first and third feet as positions for the caesura will also be remarked.

In the first section of this chapter we noted Wyatt's inductive approach to experience and his methods of achieving a dramatic construct for experience. The discussion immediately above demonstrates that even in his early work Wyatt seems to have been working toward a metrical practice which would function within the dramatic framework of the
poem to increase the subtlety and the validity of the psychological objectification. The discussion and the examples also demonstrate that the psychological intention of the early metrics must be considered in any analysis of Wyatt's metrical practice at that time. Yet the suggestions towards a rationalization of Wyatt's practice, given here and in the metrical discussion of Skelton, perhaps do not attain a complete explanation. Our discussion would indicate that there is no "key" to Wyatt's early metrics. The likelihood is that the poems were "rough" even in Wyatt's day. That does not mean, however, that they are unmetrical. The metrical scheme of these poems seems to have included a five-stress line as the normal pattern, but with frequent variations toward the broken-back line common to the literary tradition, in contrast to the song tradition, of the fifteenth-century poetry.

The wide variation from the five-stress norm should not be greatly surprising. Other poets have employed similar variations. In fact, the metrical tradition which Wyatt inherited did not compel a poet to hold fast to one strict pattern of metrics; rather, it permitted great freedom in the position of the accents within the line and in the number of unaccented syllables used between the accented syllables. Indeed, after Chaucer, Wyatt seems to have been one of the very first poets to have seen the advantages of accepting a fairly strict pattern as the theoretical organization of the
line; and it was his practice which largely helped to es-
tablish such a metrical tradition in English poetry.

For -- as we have seen -- with the acceptance of a
definite pattern as the theoretical organization of the
line, every variation from the theoretical pattern by the
rhetorical movement of the spoken words is immediately
perceptible to the reader; and that means of securing met-
rical attention may be used by the poet as a technical re-
source -- a technical possibility -- in his composition.
For Wyatt, of course, the rhetorical variation from the
pattern is to function, for psychological purposes, within
the dramatic framework upon which, as has been seen, he
relied to achieve his objectification of the psychological
experience.

This functional metrical flexibility is, in fact, the
counterpart in metrics of the dramatic intention which we
discovered in Wyatt's handling of imagery and of the struc-
ture of the poem. The assumption behind it is the same as
behind the other, the inductive approach to experience as
opposed to the deductive and generalized approach (which
might be expressed in metrics by an attempt to fit all
materials, all poetic composition, to an invariable metrical
pattern). And just as the dramatic imagery and structure of
the poem, which display the inductive approach to experience
in that aspect of composition, were used afterward by the
great poets of the Elizabethan and Jacobean periods, so those
same poets used the flexible, intensive, dramatic metrics
which display, in that phase of composition, the same approach. Examples from Elizabethan dramatic blank verse are especially noteworthy and famous. But similar usages appeared in lyric poetry. A few lines from Shakespeare's sonnets will be sufficient to show this flexible management of metrics:

Devouring Time, blunt thou the lion's paws,
And make the earth devour her own sweet brood;

Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-liv'd phoenix in her blood;
Make glad the sorry seasons as thou fleets,
And do what' er thou wilt, swift-footed Time,

To the wide world and all her fading sweets...

Two lines are scanned, not that they by any means exhaust the noteworthy metrical practices of the passage, but because they contain some of the more obvious examples of flexibility. The trochaic substitution in the first foot of the third line emphasizes Time's action of "plucking." In the same line, the secondary stresses (perhaps primary stresses) upon the adjectives, which are placed in a normally unstressed portion of the line, serve to bring especial attention upon the "keen" quality of the teeth and the "fierce" quality of the tiger. A similar function is served by the emphasis given wide in the eighth line.

Or compare the movement of the opening lines of two of Shakespeare's sonnets:

Shall I compare thee to a summer's day?

and

Let me not to the marriage of true minds...
The movements of these two lines are entirely different.
The former moves along smoothly and without great effort.
The latter, with its accents falling on normally unstressed portions in the first and last parts of the line, has a much slower, more deliberate movement which is adapted to the different thought-content of the line.

Thus it was Wyatt -- not Donne, as Eliot says\textsuperscript{36} -- who, in following this metrical practice, first introduced the conversational style into the English lyric; he, not Donne, "first made it possible to think in lyric verse, and in a variety of rhythms and stanza schemes" (though not so varied as Donne's, it is true), while at the same time retaining "a quality of song."\textsuperscript{36} Tillyard notices that a "peculiar quality" of Wyatt's verse is "an extreme simplicity of language and an almost conversational cadence."\textsuperscript{37} But the practice is to be expected of Wyatt. As has been seen, he was seeking a dramatic construct for experience in his poems. The structure of each poem is dramatic, be the drama however slight and simple. So, in each poem there are one or more persons literally speaking. These persons are characters with their individual pasts, their specific present situation, and their own interests, delights, and purposes. They speak as those persons would speak: and their language, as with most speech, is simple, conversational, and at time even


These metrical practices may be illustrated often in Wyatt's later verse, and here we may examine as many passages as there is space for. One of the most interesting is the very fine lyric "They fie from me," of which we examined the structure and imagery in the first section of this chapter. Since this poem was printed in Tottel's Miscellany, the version as printed there will be given immediately after the manuscript version. By contrasting the two we have an opportunity of comparing Wyatt's methods with those of the editor who revised the poem for Tottel's collection.

They fie from me, that sometyme did me seke
With naked fote, stalking in my chambr.
I have sene them gentill, tame, and meke,
That nows are wyld, and do not remembr
That sometyme they put themself in daunger
To take bred at my hand; and nowe they raunge
Besely seking with a continuell chaunge.

Thancked be fortue it hath ben othewise
Twenty tymes better; but ons, in speciall,
In thyn arraye, after a pleasaunt gyse,
When her lose gowne from her shoulders did fall,
And she me caught In her armes long and small,
Therewith all swetely did me kysse
And softly saide: "Dere hert howe like you this?"

It was no dreme: I lay brode waking
But all is torned, thorough my gentilnes,
Into a strange fasshion of forsaking;
And I have leve to goo of her goodenes:
And she me also to use new fangelnes;
But syns that I so kyndely am served,
I wold fain knowe what she hath deserved.

They flee from me, that sometime did me seke
With naked fote stalkyng within my chamber.
Once have I seen them gentle, tame, and meke,
That nows are wyld, and do not once remember
That sometyme they have put them selves in danger,
To take breed at my hand, and now they range,
Busily sekyng in continual change.
Thanked be fortune, it hath bene otherwise
Twenty tymes better: but once especiall,
In thinne array, after a pleasant gyse,
When her loose gowne did from her shoulders fall,
And she me caught in her armes long and small,
And therwithal, so swetely did me kysse,
And softly said: deare hart, how like you this?

It was no dreame: for I lay broade awakyng.
But all is turnde now through my gentlenesse.
Into a bitter fashion of forsakynge:
And I have leave to go of her goodnesse,
And she also to use newfanglenesse.
But, sins that I unkyndly so am served:
How like you this, what hath she now deserved?

The dramatic outline and situation of this poem is clear enough, though the experience is never generalized to a simple, single point and though the dramatic imagery has a wealth of reference and implication in the experience. The structure is this: a man is in his chamber. He recalls that the birds were once "gentill, tame, and meke," would once eat from his hand, but now they "raunge Besely seking with a continuell chaunge." He recalls then that things had been better with him, that once "she" was kind to him, but that now she uses "new fangilnes." And he wonders, since he has been "served" in this manner, what she has deserved.

How did Wyatt use metrical devices to increase the vividness of this drama? It will be seen at once that, since only one character is speaking and since the words are all his, the use of these words will be extremely valuable in expressing the character and mood of this man, his psychological states and reactions as the poem progresses, and

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38Tottel's Miscellany, op. cit., poem no. 52.
thus in achieving the dramatic objectification of the experience. Those are the functions Wyatt has made the metrical usages perform, as a comparison with the Tottel version will help demonstrate.

Wyatt's second line is one syllable short of the normal pattern, with the pause after fote serving to compensate for the lack of the unstressed syllable. The Tottel line runs:

*With naked fote stalkynge within my chamber.*

The syllable has been supplied, but a trochaic substitution occurs with the word stalkynge. Besides, Tottel's editor has taken out the comma after fote, which in Wyatt indicates that the pause at that point is longer than occurs simply at the unmarked caesura or between voice-groups. Wyatt's purpose in using this metrical device was evidently to "illustrate" or call attention to, by dramatizing the man's thought, the man's preoccupation with the process of stalking (walking gently), or with the manner in which the birds came into the chamber. This interest is still kept in the Tottel version with the trochaic substitution, but the two revisions have definitely reduced the psychological quality of the line; and apparently, as with other lines noted below, the Tottel editor was more interested in having the line fit an abstract pattern of iambic pentameter than he was in having the metrics of the line serve as an aid to dramatizing the experience.

In the next line the Tottel version buries the I three syllables within the line:

*Once have I seen them gentle, tame, and meke.*
Again Wyatt has used metrics for a psychological purpose in placing _ at the first of the line, by giving it an accent, and by giving it the time of a foot (there is no unaccented syllable for the foot).

*I have seen them gentill, tame, and meke.*

This metrical usage, which emphasizes _, matches the emphasis in the man's mind as he recalls that it was he who had experienced these things; and the lingering effect the usage achieves illustrates the meditative state the man knows as he recalls what once was but is not now.

In the fourth line the Tottel editor has again substituted a syllable where Wyatt had none:

That _ are wild, and do not once remémber.

Wyatt's line, with its probable reading, is:

That _ are wyld, and do not remémbrr.

By placing and immediately after a marked pause, among three words which lack one syllable of making the expected two feet, and after wyld, which with its nearly-vocalized _d almost becomes dissyllabic, Wyatt gives and a main stress. This emphasizes remembr, for the metrical device, in stressing the conjunction, calls attention to the connection between

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38. The raising of the conjunction and to a primary stress has been used by other poets to emphasize words which follow the conjunction. An example from Shakespeare is:

_These our actors,_

_As I foretold you, were all spirits and_

_Are melted into air, into thin air._

_(The Tempest, IV, i, 148-150.)_

And an example from Yeats' "Two songs from a Play":

_The herald's cry, the soldier's tread_
the two parts of the line. This has its psychological justification in the fact that the man, in thinking of the birds as wild, immediately thinks of them as they are wild, as not remembering "That sometyme they put theimself in daunger." Metrics have thus been used as an instrument of precise psychological dramatization by Wyatt. And a very similar usage occurs in the next line, where Wyatt has thrown two accented words together, they put, and the Tottel editor has substituted the unaccented syllable thus: "they have put." The Wyatt line, of course, operates at a higher level of excitement and interest, forcing more attention upon they and put and thus upon action of the birds.

In stanza 2 the Tottel version has two differences from the Wyatt lines. The Tottel version of the fourth line of the stanza reads:

When her^loose gowne did from her shoulders fall.

This line, by its nearly regular movement, tends to carry the reader rapidly over the matter of the line, to diminish excitement, and does not call considerable attention to any particular part of the line. Wyatt's line, however, reads:

When her lose gowne from her shoulders did fall.

In the four syllables which follow the caesura in this line -- "from her shoulders" -- only the syllable shoul normally receives a full accent. In reading the line, then, the attention tends to waver over the first two words, since there is no syllable upon which to place the accent which the theoretical pattern of the line calls for, and then "pounces"
upon the first syllable of *shoulders* as the first place where the accent can be placed. *Shoulders* itself forms the seventh and eighth syllables of the line, and the place of the fourth foot; but it is an inverted foot. So the first syllable of the word tends to receive the stress normally received by the accented syllables of two iambic feet. *Fall* also, because it comes at the end of the line and because it occupies the space of an entire foot, receives considerable accent. The justification for this usage rests in the psychological situation. The man was especially aware of the gown falling and of the bare shoulders, and that special attention is objectified in the metrics of the line by the metrical attention on the action (*fall*) and on the object (*shoulders*).

And in the sixth line of the second stanza Wyatt calls attention to *There* by giving it the time of a full foot, while the Tottel editor has reduced the attention given the word by making the foot read "And there..." Wyatt's usage adds emphasis to the "turn" in the events of the stanza.

The Tottel editor's changes in the first line of the third stanza make the line so regular that again it requires an effort upon the part of the reader to give attention to the content of the line against the metrical and rhetorical intention of moving over the line without specific concentration at any one point:

"It was no dreame: for I lay broade awkyng."
The editor has supplied two weak syllables to make the line almost perfectly iambic (lay is not a weak syllable by rights, but its position in this line tends to reduce its stress to at least a secondary one, and thus the attention it receives in reading the line). Wyatt, however, gives the latter part of the line three syllables in succession which receive accent, and which also take the time of the unaccented syllables which are not there:

It was no drame: I lay brode waking.

Tillyard says this usage creates "a profound feeling of wonder." 39 It was evidently Wyatt's intention to make the line function in that manner; and the psychological justification of the usage is that it objectifies, with precision, the speaker's own attention and wonder toward the matter. The Tottel version has also destroyed, by substituting a true iamb where Wyatt had a trochaic effect, the attention in the third line upon strange fashion. There again the metrical attention is justified by the psychological attention which the usage dramatizes.

Tottel's editor has destroyed the ironic statement of conditions in the next to the last line, making it:

But, since that I unkindly so am served.

Wyatt's line:

But syns that I so kyndely am served,
is much less petulant and cloying; it dramatizes the ironic

attitude of the man. And it is to be noted that Wyatt emphasizes this irony by word order -- "so kyndely" -- by a metrical device in giving kyndely three syllables, two of which are in accented positions, and by the double meaning of the line (the ironical meaning is that the man is not served kindly, since he has been abandoned; yet, considering the false nature of the woman, he has been done a good service by her leave-taking -- he is in a better position to be done with her).

The last line of the Tottel version, as compared with the Wyatt line, is pert and out of tone:

How like you this, what hath she now deserved?

The original line is much more sincerely bitter and in key:

I wold faine knowe what she hath deserved.

In Wyatt's line two accented syllables have been placed together in two places, faine knowe and she hath. The most obvious result of the two usages is that the movement of the line is considerably retarded: the usages compel that the line be read slowly and with considerable attention directed to each part, even each word, of the line. The movement corresponds to the movement of the line at the level of meaning. The line states a gravely ironical question, and the slow rhythm gives the statement of the question a meditative manner. The lingering, slow movement dramatizes a certain pondering -- even a certain wistfulness, perhaps -- with which the ironical attitude is accepted.
Of the poems in the song tradition, we may take as examples one with rather long lines and one with short. With such poems, one would not expect to find close analysis and objectification of psychological experience to the extent that they are found in such a lyric as "They flee from me." Before Wyatt's time the song tradition had a metrics which, while skilful, suggested musical accompaniment rather than functional adaptation to the dramatic framework and movement of the poem. Even in the songs, as we have seen, the generalized approach was the appropriate one of the fifteenth century; the songs were poetry of statement. But Wyatt introduced into the song the psychological and intensive manner: in the song he used devices for concentrating the line, such as dramatic structure for the poem, image and metaphor, word play, and management of tone and attitudes. The metrical composition of his songs continues to suggest musical accompaniment; yet he varied the metrics for such poems by devices which would function within the framework of the poem as an aid to the dramatic construct to be achieved. Because of the metrical tradition of songs before his time, Wyatt very likely felt that fewer and less bold departures from the theoretical scheme should be used in this type of poetry and so limited his devices to those of shift of stress and management of pauses. Nevertheless, just as we have noticed in the first section of this chapter only a slight borderline between his songs and his more literary poems on the basis of the structure of the poem, so
we may notice here no such difference in metrical practice between the song and the literary poem as was noticed in fifteenth-century literature. Wyatt moved freely from one tradition to the other; the same metrical intention, just as a similar structure for the poem, was used by him in his work in both traditions.

The intention behind the shifts in accent in the lute song "My lute awake!" (Miscellaneous Poems, 26) is quite clear if we keep in mind the dramatic structure of the poem. The speaker is talking to his lute, saying that they will perform once more; when "this song is song and past," they will "have done." He says, further, that they are to sing of her, that perhaps their song will even "perse her hert." Then in stanza 4 the speaker turns directly to the lady. He tells her not to be proud of her "spoil," and in another "turn" at stanza 6, he says that perhaps when she is old she will regret these actions. Finally, in the last stanza, he addresses his lute again, telling it to cease since the song has been sung.

The first shift in accent occurs at the beginning of line 2:

My Lute awake! perfourme the last
Labor that thou and I shall wast.

This trochaic opening of the line calls attention to Labor and its ironical content, immediately setting the light, half-serious tone which is kept, with certain shifts, throughout the poem. The second stanza ends:

Should we then sigh or sing or mone?
No! no! my lute, for I have done.
The use of no twice makes an iambic foot. But the first no, as it occurs at a positive turn in thought, as it is followed by an exclamation mark, and as it is itself a rather strong syllable, receives considerable stress. The iambic movement naturally brings even more stress upon the second no. Thus the two words receive a great deal of force, in accord with their importance to the meaning.

The fourth stanza may be quoted entire:

Proud of the spoyll that thou hast gott
Of simple herites, thorough loves shot;
By whome, unkynd, thou hast theim wone,
Think not he hath his bow forgot,
All tho my lute and I have done.

One of the first things to be noted about this stanza is the contrast between the adjectives Proud and simple, and this, in turn, is merely an indication of the contrast throughout the entire stanza between Proud (the lady) and the other things mentioned. Considered metrically, the stanza has two interesting usages: (1) the trochaic opening of the stanza performs the two-fold function of calling attention to the "turn" in the poem (at this point the speaker turns directly to the lady) and of emphasizing the attitude of the lady; and (2) the internal pauses within the stanza indicate Wyatt's metrical flexibility.

In the next two stanzas occurs again the usage noted in the last stanza: trochaic substitution to emphasize words which are, in turn, key indications of the ideas of the stanzas. The first lines of stanzas 5 and 6 are:
Vengeaunce shall fall on thy disdain.
Perchaunce the lye wethered and old.
In these lines Vengeaunce and wethered receive metrical attention because they form trochaic substitutions; and each is a key word, indicating a new shift of direction to the poem, and giving an indication of the theme of the following stanza. From this point on the rhetorical movement of the poem follows closely the iambic pattern, except in the second line of the last stanza, where the speaker is again addressing the lute and where the same trochaic opening occurs as in the second line of the first stanza; the emphasis upon Labor returns the tone definitely to the half-serious, lightly ironical one with which the poem started.

Of the short-line poems, the lute song "With serving still" (Poems from the Devonshire Ms. II, 17) is one of the most interesting:

With serving still
This have I wone,
For my goodwyll
To be undon.

And for redresse
Of all my payne,
Disdaynefulnes
I have again.

And for reward
Of all my smerte,
Lo, thus unherde
I must departe!

Wherefore all ye
That after shall
Bye ffortune be
As I am, thrall,
Example take,  
What I have won  
Thus for her sake  
To be undone!

This is extremely skilful metrics in a light mold. Wyatt calls attention to *This* in the second line by placing it at the beginning of the line, and *wone* by placing it at the end of the line. This emphasizes the irony of the line, for to emphasize *This* increases the pretence and expectation which finally arrives at *wone*, and thus increases the irony expressed in that word (for, as the fourth line indicates, the lover has not won but has lost). *Disdenefulnes* also receives special emphasis by its position as a complete line and by being the only long word in the poem. It is hard to believe, also, that Wyatt did not employ this word also for another reason, for its suppressed rhyme with *payne*, in the line before, and *agine*, in the line after. These devices, in addition to the fact that these three words contain long syllables, serve to emphasize the ironic tone which is maintained so well throughout the poem. Setting off *Lo* at the beginning of line 3 of stanza 3 also serves a similar purpose, for in its context it seems to dramatize the mock wonder of the knowing and disillusioned. It is to be noticed that *thrall* is also emphasized by being set off by commas and by appearing at the end of the line and at the end of the stanza, the justification of the emphasis being obvious within the context of the poem.

One other metrical device seems particularly suggestive.
It will be noticed that each of the first three stanzas is composed of two equal units, the first ending with line two and the other completing the stanza. After setting up this pattern, Wyatt is able to vary it for specific purposes in the last two stanzas. In stanza 4 he runs on from line 2 to lines 3 and 4, thus giving those two lines emphasis, particularly the words fortune, I, and thrall. And thus naturally the words receive more attention than otherwise they would. In the fifth stanza, however, the indicated pause is at the end of the first line, "Example take." The result is that because of the meaning of the line and also because of the metrical attention at that point the reader tends to give more consideration to the following lines than would be the case otherwise.

The fact that alliteration became something of a cult in a later part of the century calls attention to its use by any sixteenth-century poet. Sackville, in the first stanza of the Induction to the Mirror for Magistrates, uses alliteration thus:

The wrathful winter, preaching on apace,
With blustering blasts had all ybared the treen,
And old Saturnus, with his frosty face,
With Chilling cold had pierced the tender green;
The mantles rent, wherein enwrapped been
The gladsome groves that now lay overthrown,
The tapets torn, and every bloom down thrown.

In this practice, and in that of Googe, Turbervile, and many other poets of the third quarter of the century, each group of alliterated consonants is confined within a single line.
Yet the alliteration is not managed to emphasize syllables where such heightened interest in psychologically justified; the alliteration performs no functional purpose within the poem. It acts merely as a means of "binding" together a single line, a unit which does not call for such binding. And it is decorative in that the device is exploited for whatever pleasure or attention the alliteration may have in itself, an attention which is in no way correlated with the movement of meaning, or tone, or metrics, or any other important elements of the poem.

But still later in the century alliteration was used sparingly as a means of attention where that attention served some functional purpose within the poem. Compare the first four lines of one of Shakespeare's sonnets:

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste.

Here the alliteration is particularly noticeable in lines 1 and 4. In the first line the succession of s's slows up the line and, in conjunction with the forced pauses required by the sprung rhythm, exacts the time necessary to contemplate the meaning of the words, particularly the character of sweet and silent. And in the fourth line the alliterative w calls attention particularly to wall and waste, an attention that functionally serves to emphasize the meaning of the line.
Wyatt uses alliteration only occasionally, but as a means of securing attention where it functions within the framework of the poem. An example occurs in the first line of the fifteenth tercet of the First Penitential Psalm:

Fiere, and not fele, that thou forgettest me.
The alliteration increases importance through Fiere and fele, throwing a little extra attention on the latter, and finally descends upon forgettest, emphasizing that word, and making it the special forget which the context of its utterance, that of the prayer of a truly penitent speaker, would indicate it to be. In "Blame not my lute" (Poems from the Devonshire Ms. I, 29), the alliteration of

Spyght askyth spyght and changing change,
And falsyd faith must nedes be knowne
"points up" the half-serious tone of the passage, enhances the mocking play on words in the first line, and helps to establish, with the tone of the passage, in falsyd faith a special kind of hypocrisy, in keeping with the speaker's attitude toward the lady's actions. In another poem (Poems Absent from E. and D., 6), the last line is:

Doth dye unknowen, dased with dreadfull face.
The consonant d is repeated four times, and serves to emphasize dased (as does its position after the caesura) and dreadfull, giving them, by the attention given to the speaking of the syllables, an emphasis which increases the realization of their meaningful content.
The Satires and the Psalms contain numerous examples of adaptation of metrics to specific purposes within the poem. We may examine a few examples, without making any effort to exhaust the metrical ability displayed in these poems. In the first Satire the poem opens with a somewhat casual tone:

Myn owne John Poynze, sins ye delight to know
The cause why that homeward I me drawe:
And fie the presse of courts wher so they goo.

Rhetorical attention rests mainly on cause why, on the reason for the conversation. But the movement of the second stanza is even more rhetorical:

Rather than to live thrall, under the awe
Of lordly looks, wrappid within my cloke:
To will and lust lerning to set a lawe.

Two accented syllables are twice thrown immediately together (live thrall and lust lern), and there are three other trochaic substitutions, under, wrappid, and Rather, in this stanza. Special attention is thrown upon particular words, and the rhetorical movement is slowed down, has many pauses, and moves hesitantly. The movement has changed to a temper of effort, a temper in key with the meaning of the stanza -- with its condemnation and with the fact that it sets down in precisely-chosen words the theme of the poem.

The tone continues at a somewhat quieter vein until the speaker indignantly announces that he cannot follow the courtly fashion, this indignation mounting through several
stanzas to the following (numbers 11 and 12):

I cannot speke and lóke lyke a saínt:
Use wiles for witt, or make décéyt a pleásure:
And call craft councéll, for proéfet stýll to paint.

I cannot wrést the lèw to fill the cóffer
With innocén bloode to fede my sellof fat;
And doo most hurt where most help I offer.

In these two stanzas the theoretical iambic movement is in the background and the rhetorical movement is dominant. In three cases, loke lyke, selff fat, and most help, accented syllables are thrown together, producing spondaic effects. In the third line quoted appear five syllables in the space of two feet ("And call craft councéll") with two full accents and a secondary accent among those five syllables. In addition, the alliteration of w in line two, of g in line three, and of f in lines four and five of those quoted is also to be noted. All these usages slow up the movement, make the reader conscious of the syllables and the words spoken, and thus raise the rhetorical movement to express the tone of deep indignation which characterizes the lines. And besides this, each of the practices mentioned points up key words in the lines and calls attention to their ironical, even bitter, meaning.

The tone of indignation continues at a somewhat lower key for a few more stanzas, and then reaches another climax in the following passage (from stanza 32 to stanza 36):
The frendly ffcd with his dowlle face,
Say he is gentill, and courtois therewithall;

And say that favell hath a goodly grace
In eloquence; and crueltie to name
Zéle of Justice; and chaunge in tyme and place;

And he that sufferth offence withoute blame
Call him pitefull; and him true and playn
That raileth rékles to every man's shame;

Say he is rude that cannot lye and sayn;
The Léther a Lover; and tirannye
To be the right of a prynces réigne.

I cannot I, no no it will not be!

In this passage will be noticed trochaic substitutions and
spondaic effects which, as with those noticed before, point
up the meaning of the line, bring attention to the key words.
But the metrics of the passage is very much more complex than
this. The throwing of accented words together, as in the
seventh and eighth lines quoted; the trochaic substitutions,
including double ones in the fifth line quoted; the move­
ment toward the broken-back line in the tenth line quoted;
and the marked internal stops -- all create forced pauses
in the rhetoric and give cacophonous effects to the passage.
The tone is thus one of great indignation, yet of difficult,
deliberate speech, a tone which dramatizes the attitude of
the speaker. The great flexibility of lines used in the passage also serves to dramatize the tensions between words, meanings, and attitudes; for example, in the two tercets beginning with "And say that favell" it will be noticed that the internal pause and the run-over line are used to point up the paradoxical statement. One set of terms is set up in one line, and that line runs over into the first of the next line, where the paradoxical term appears:

    And say that favell hath a goodly grace
    In eloquence;
    and crueltie to name
    Zele of Justice;
    And he that suffereth offence without blame
    Call him pitefull;
    and him true and playn
    That raileth reckles to every mans shame.

This practice is repeated in the last part of the next stanza:

    and tirannye
    To be the right of a prynces reigne.

Then the passage is climaxed and resolved in the last line quoted.

    I cannot I, no no it will not be!

The movement here again is slowed up, somewhat lingering, as though the decision were made hesitantly and after great thought. And yet the forced pauses created by the repetition of I and of no, and the marked pause after the second I, dramatize the high tension of forces in the speaker's mind and the ironical feeling, directed at the vices and even somewhat at himself, with which the decision is made.
Each of the seven Psalms contains passages of metrical interest, but for our purposes here we may confine our attention to one passage from the first one. This psalm starts with a quiet tone, but a tone which has a deep undercurrent of strong emotion, of deep concern with the problem of the speaker's (David's) sin:

O Lord sins in my mouth thy myghty name
Sufferth it selff, my Lord to name and call:
Here hath my hert hope taken by the same,

That the repentanc wych I have and shall
May at thi hand seke mercy as the thing,
Only comfort of wrechid synners all,

Wherby I dare with humble bymonyng,
By thy goodnes of the this thing require:
Chastyse me not for my deserving

According to thy just conceyvid Ire.

In this passage the variations are limited to initial trochaic substitution, as in lines 2 and 6 of those quoted, and to the use of a four-stress line in the ninth line quoted. But the use of internal pauses and a large number of long vowels keeps the movement of the lines at a slow pace, a pace which matches the thoughtful consideration of the meaning. With the supplication beginning "Chastyse me not" the tone rises to a higher emotional level, and the movement remains at an even more rhetorical level throughout the following passage:

O Lord, I dred, and that I did not dred
I me repent, and evermore desyre

The, The, to dred. I open here and spre'd
My fawte to thee, but Thou for the goodnes
Mesure it not in largenes nor in bred

Punish it not as askyth the grettnes
Off the furour provokt by my offence
Tempre 0 Lord the harme of my excéssé

With mëndying will that I for recompense
Prepare agayne; and rather pite me,
For I ame weke and clene without defence;

More is the nede I have of remedé,
For off the hole the Lech takyth no cure;
The shepe that strayth the sheperd sekes to se;

I Lord ame stray'd, I, sek without recure,
Fele all my lims, that have rebelld for fere,
Shake in dispayre, onles thou me assure;

My flesh is trobled, my hert doth fere the spere;
The dred of deth, of deth that ever lastes,
Threteth of ryght, and draweth nere and nere.

Moche more, my sole is trobled by the blastes
Of theise assaulting, that come as thick as hayle,
Of worldlye vanytie, that temptation castes

Against the weke bulwárks of the fleshèfrayle,
Wherein the sole in great perplexité
Feleth the senses, with them that assayle,
Conspyre, corrupt by use and vanity;
Wherby the wretch doeth to the shadowe resort
Of hope in The, in this extrémité.

But thou O Lord, how long after this sorte
Forberest thou to see my myserye;
Suffer me yet, in hope of some comfort,

Ffere, and not fele, that thou forgettest me.
Return O Lord, O Lord, I thee beseech,
Unto thyn olde wonted benigné;

Reduce, revyve, my sole; be thow the Leoh,
And reconcile the great hatred and stryff
That it hath tan agaynst the flessh; the wretch
That stirred hath thine wrath by fythye lyff;
See how my sole doeth frête it to the bones,
Inwarde remorse so sharphith it like a knyff.

The great flexibility of this versification is remarkable.
One of the most noticeable aspects is the management of pauses when the penitence of the speaker reaches its highest pitch. In the first three lines quoted occur eight pauses: one after the first and after the second foot of the first line, one at the end of the line, one after the second foot of the second line, one again at the end of the second line (emphasized by its position at the end of the stanza), one after each of the Thes in line three, and one at the period coming at the end of the second foot of that line. These pauses break up the flow of the rhythm, dramatize the speech
of the speaker, who, under the tension of his self-accusation and his penitence, can speak only hesitantly and with great stress. A similar use of internal pauses occurs in the two tercets beginning "I Lord ame stray'd," and again in the two tercets, plus the first line of the third, beginning "Ffere, and not fele," where a number of the pauses (olde wonted, great hatred, and thie wrath, as marked) are required between two accented syllables placed together. The flexible use of pauses is also demonstrated in the passage by the variant position of the caesura and the frequent use of run-over lines and run-over stanzas. These practices create a certain flux, the thought moving forward freely for a moment, only to come up unexpectedly and forcefully upon a particularly important word or phrase, upon an important revelation of the self and its immediate relation to the judging God.

Another indication of the flexibility of the metrics of this passage is the juxtaposition -- not once, but several times -- of lines of high rhetorical movement with those more closely following the theoretical pattern. This shift from one movement through intermediate stages to the other, and back again, dramatizes the speech of the penitent David. When the penitent theme is very strong, when David is most affected by his own unrighteousness and appeals most strongly for God's clemency, the rhythm is hesitant and broken, the movement is most rhetorical and farthest removed from the theoretical pattern of the line. But this moment of extreme
compassion over, a certain temporary psychological quietude is reached, and the movement shifts toward the basic metrical pattern.

These metrical practices bring out, against that basic theoretical pattern with its regular succession of unstressed and stressed syllables, with its caesura more or less regularly coming after the second foot, and with its end-stops, the manner in which the penitent man speaks within the dramatic contingency Wyatt has built for him. For it must be remembered that Wyatt did, as was seen in the first section of this chapter, conceive of the psalm as the statement of a particular man in a particular place, since each psalm is introduced with a prologue which gives the occasion, the stage-setting, so to speak. Comments made upon more particular usages must keep continually in mind that the words read are the words of a man speaking, and that Wyatt has employed the metrical devices to give a key to the manner in which the man is speaking the words — where he gave emphasis, where he spoke freely, quickly and surely, where he caught himself up short, and so on.

The first two and one-half lines quoted have the dread motif at the level of meaning. The speaker first says directly, "O Lord, I dread." But he immediately thinks that he has not always dreaded: "and that I did not dread." This ends the line, the reason for the mention of the fact being given at the first of the next line, "I me repent," thus
bringing emphasis to that reason. But this man is terribly serious; he has not covered the ground sufficiently and given sufficient proof of his seriousness. So he says that he "evermore" desires; and again we come to the end of a line and, even more important, to the end of a stanza. What is it he desires? It must be significant. And Wyatt illustrates that significance by his carry-over from one stanza to another, and by the repetition of The. "The, The" is spoken with great emphasis because of its position at the beginning of a line and at the beginning of a stanza, because of the marked pause at the end of each word, and because each, though they both occupy but an iambic foot, must receive strong accentuation. The effect is that of the plaintive cry and the earnest realization of his own shortcoming of a sincerely penitent man.

The setting off of I has a similar function in the first line of the ninth stanza of the poem:

\[ I \overset{\text{Lord ame stray'd, I, sek without recure.}}{\text{\textasciitilde}} \]

The isolation of the second I with pauses, together with the considerable stress which it receives, serves to give the word, though normally only slightly accented and though here appearing in an unaccented position in the foot, a heavy stress. This stress is justified psychologically. The man has said that he has strayed, and then he realizes with full impact that it really is he. He would naturally, then, repeat I with emphasis, and pause for the full realization
of the matter before going on. And Wyatt has conveyed this rhetoric by metrical devices.

The first line of the twelfth stanza is also of metrical interest:

Against the weke bulwarke of the fleshe, frayle.

The appearance of bulwarke as a trochaic substitution gives special emphasis to that word. The alliteration of fleshe and freylé, together with their position as stressed syllables without an intervening unstressed syllable, also draws special attention to those words. The increased attention on these three words in turn emphasizes their meaningful content: the irony of calling the flesh a bulwark, whereas it is really an aid to, not a protection against, the onslaught of sin.

Again, the similar metrical attention on olde wonted in the following line from the fifteenth stanza:

Unto thyn olde wonted benigne,

stresses the speaker's concern and hope for that compassion of God, just as the forced pause between the two words dramatizes his dwelling upon that hope.

Wyatt introduced into England a complete poetic method to meet the needs of the new intellectual milieu of the Renaissance, with its inductive approach to experience. That method was completely dramatic in nature. It included a dramatic structure for the poem and a coordination of internal devices — such as the metaphor, both brief and extended; pun, word-play, and other devices of wit; a control of tone; and metrical variation — within the dramatic
framework to dramatize partial aspects of the experience, to call attention to particular words and meanings, and to extend the psychological exploration of the construct.
A. The Structure of the Poem

The names of Wyatt and Surrey are invariably linked in discussions of early Renaissance poetry, for these two introduced into England the intensive, psychological manner which is associated with the great poetry of the Elizabethan and Jacobean ages. The association of the two names has almost as invariably invited comparisons between the work of the two poets. The traditional view is represented by the following quotation:

Nevertheless, if we compare as a whole the work of these two precursors of Elizabethan poetry, we find that Surrey treated his foreign models with a much greater sense of discrimination than did Wyatt, and was able to create new poetic forms entirely consonant with our language; moreover, Surrey defined the poetic diction which was to be current for the next two centuries; he demonstrated how poetic translations should be made; and he established a new manner in amatory verse. In short, he did much to refine English poetic style and blazed clearly the way which led to the greatest of English literature.¹

Of recent years, however, there has been a growing tendency to cast the scales in the other direction. Padelford’s comment is:

Contrary to the received opinion, the greater credit for achieving these reforms must be given to Sir Thomas Wyatt rather than to the younger poet. Because little of his best verse found its way into print until the present century, Wyatt’s real contribution to English prosody has been greatly underestimated. With the large body of his verse now

available, we are in a position to appreciate the extent of his prosodic innovations and reforms and the superior quality of his poetry. His better verse is direct, forceful, sinuous, and pithy, and has the Gallic abandon and archful insouciance, its intellectual litheness and saucy grace. The fine command of metrical rules and musical rhythm which he ultimately achieved, the dash and energy of his spirit and the vitality of his intellect entitle him to a high place among the English poets. 2

Our purpose here is not to establish any such comparative judgment concerning the quality of each poet's verse; our comparative judgments shall be concerned primarily with the methods of composition which each employed in his poetry. Here we shall find as much room for contrast as for coupling. Surrey did not follow Wyatt's methods precisely, or even very closely; his practice tends to move in another direction and, in effect, to establish almost a different mode in poetry.

As with Wyatt, sonnet translations from Petrarch provide a convenient method of starting a discussion of Surrey's methods of building a poem. One poem, number 4, 3 is a translation of a sonnet from Petrarch which Wyatt also translated:

Love which in my thought lives and reigns
And its chief seat holds in my heart
Sometimes comes armed to the brow;
There it places itself and there it puts its sign
She who love and suffering teaches,
And wants that the great desire, the lighted hope,


3References to Surrey's poems throughout this study are to Padelford's edition, ibid.
Benson, jama, and reverence to bridle,
Of our ardor to herself she is disdainful
Where love frightened flees the heart
Leaving each undertaking and cries and trembles:
There it hides and does not come forth more.
What can I do, my Sire being afraid?
If not to stay with him until the last hour?
For he who dies loving makes a good end.

(Petrarch, "Amor che nei pensier.")

Love that doth raine and liueth within my thought,
And builth his seat within my captive brest,
Glad in the arms wherein with me he fowght,
Oft in my face he doth his banner rest.
But she that taught me love and suffre paine,
My doubtful hope & eke my hote desire
With shamefast looke to shadow and refrayyne,
Her smyling grace convertyth straight to yre.
And cowarde Love, then, to the heart space
Taketh his flight, where he doth lurke and playne
His purpose lost, and dare not shew his face.
For my lordes gilt thus fawtles byde I payyne;
Yet from my lorde shall not my foote remove:
Sweet is the death that taketh end by love.

(Surrey, 4)

The longe love that in my thought doeth harbore:
And in myn hert doeth kepe his residence:
Into my face preseth with bold pretence:
And therin campeth spreding his baner.
She that me lerneth to love and suffre:
And willles that my trust and lustes negligence
Be rayned by reason, shame, and reverence:
With his hardines taketh displeasur.
Where with all unto the hertes forrest he fleith:
Leving his enterprise with payn and cry:
And ther him hideth and not appereth.
What may I do when my maister fereth?
But in the feld with him to lyve and dye?
For goode is the liffe, ending faithfully.

(Wyatt, Sonnet 2)

Surrey's sonnet follows Petrarch much more closely than does Wyatt's. It was noted particularly in the previous chapter that Wyatt changes the last line in such a way as to keep the conceit through the end. Thus his last line has references back into the feudal relations which form the basis of the conceit; the word _faithfully_ exploits the
possibilities of those feudal relations. Thus, also, Wyatt shows a willingness to depend upon attaining the objectification of the experience through the conceit, by means of the conceit alone. Surrey and Petrarch, however, abandon the conceit at the end; the pattern of their poem is that of conceit plus a commentary on love, an image plus an abstract statement. There is no complete metaphorical identification of the experience with the dramatic conceit, as in Wyatt. The "point" of their poem is the abstract statement: "Sweet is the death that taketh end by love"; thus the experience is not completely objectified, but instead is drawn to one abstract point which is expressed, not dramatically in terms of the conceit, but by an abstract statement.

Now that the sky and the earth and the wind are silent, And sleep is restraining the wilde beasts and the birds, Night is leading in a revolution her starry chariot, And in its bed the sea lies without a wave; I see, I think, I burn, I weep: and she who undoes me Ever is before me for my sweet pain: My state is war, full of wrath and sorrow; And only in thinking of her do I have any peace. Thus alone from one dear living fountain Moves the sweet and the bitter upon which I feed; One hand alone restores my health to me and makes me ill. And in order that my suffering may not reach a limit, A thousand times a day I die and a thousand I am born So far am I from my good health.

(Petrarch, "Or che 'l ciel...")

Alas! so all thinges nowe doe holde their peace: Heauen and earth disturbed in nothing; The beastes, the ayer, the birdes their song doe cease; The nightes chare the starres aboute dothe bring. Calme is the sea, the waues worke lesse and lesse; So am not I, whom loue, alas! doth wring, Bringing before my face the great encrease Of my desires, whereat I wepe and syng, In joye and wo, as in a doubtful ease:
For my swete thoughtes sometyme doe pleasure bring,
But, by and by, the cause of my disease
Give me a pang that inwardly doth sting,
When that I thinke what grieue it is againe
To liue and lacke the thing should ridde my paine.

(Surrey, I)

Petrarch's sonnet is one in which, as Courthope says of
his work, he seeks "to present the inconsistent and anomalous
state of the human heart when subject to the power of love,...
partly by the union of contrary images." The objectification
of the experience is sought in the paradox that the
Lady is "the sweet and the bitter." Surrey, however, has
made the paradox more feeble than it appears in the Petrarch
sonnet. In the first place, he devotes one more line than
does Petrarch to a description of the natural setting, which
does not perform any function (except perhaps as a general
background of calm as opposed to a foreground of strife) in
defining the paradox. Surrey has completely discarded the
extremity of the paradox expressed in Petrarch by "undoes,"
and "So far am I from my good health." Lacking in Surrey's
version, also, is the contrast between war and peace, be-
tween die and born, and between health and ill coming from
one hand alone. In fact, Surrey's sonnet reduces the para-
dox to the following phrases: "wepe and syng," "ioye and wo,"
"doubtful east," and a not very close juxtaposition of
pleasure and pang. Only the first two of these phrases
express a decisive paradox, and in more general terms than
Petrarch's rather clear images.

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Zephyr is returning and is bringing back the fair weather.

And the flowers and the grass, his sweet family,
And Progne to warble and Filomena to weep,
And [the] white and vermilion spring flower.
The meadows are smiling and the sky again grows serene;
Jove grows merry in looking at his daughter;
The air and the water and the earth is full of love;
Every animal is making up its mind to love.

But for me, alas, there return the heaviest
Sighs, which from the deep heart are drawn by
The one who to heaven carried off the keys of it;
Both singing little birds and flowering hillsides,
And in fair chaste ladies gentle acts,
Are a desert, and fierce and savage beasts.

(Petrarch, "Zefiro torna, e 'l bel tempo rimena."

The sweet season, that bud and blome furth brings,
With grene hath clad the hill and eke the vale;
The nightingale with fethers new she singes;
The turtle to her make hath tolde her tale.
Somer is come, for every spray nowe springes;
The hert hath hong his olde hed on the pale;
The buck in brake his winter cote he flings;
The fishes flote with newe repaired scale;
The adder all her sloughe awaye she slinges;
The swift swallow pursueth the flyes smale;
The busy bee her honye now she minges.
Winter is worne, that was the flowers bale.
And thus I see among these pleasant thinges
Eche care deceyes, end yet my sorow springes.

(Surrey, 3)

It is to be noted, as Padelford comments, that "Surrey
minimizes the lover's complaint to dwell longer upon nature."5

Petrarch's division comes at the sestet: the octave is de-
voted to the description of nature's returning loveliness
and its encouragement to love, and the sestet is devoted to
the contrasting state of the lover. Surrey has reduced the
contrast, however, to a portion of only one line: "and yet
my sorow springes." His evident interest in the sonnet was

5Padelford, op. cit., p. 207.
to describe the natural setting (as shown also by his use of the English landscape, not Petrarch's), not to provide analysis and representation of a psychological experience. Finally, he has no mention whatever of Petrarch's contrast between the flowering landscape with its gentle beasts and the lover's mood, which makes of it a "desert" where appear "fierce and savage beasts."

I have not seen you, lady,
Lay aside your veil either in the sunshine or in the darkness
Since within me you have known the great desire
Which drives out from within my heart every other wish,
While I carried concealed the fair thoughts
Which, with desiring, have slain my mind,
I saw your countenance decorated with pity:
But since love made you aware of me,
Your blond hair was then veiled,
And your affectionate glance collected within itself.
That which I desired most in you, is taken from me;
Thus am I governed by the veil,
Which for my death, both in heat and in cold,
Casts a shadow over the kindly light of your fair eyes.
(Petrarch, "Lassere il velo..."

I aenea saw you, madam, laye aparte
Your cornet black, in colde nor yet in heats,
Sythe first ye knew of my desire so greate,
Which other fances chased alee from my harte.
Whiles to my self I did the thought reserve
That so vnware did wounde my wofull brest,
Pytie I saw within your hart dyd rest;
But since ye knew I did youe love and serve,
Your golden treese was clad alway in blacke,
Your smilyng lokes were hid thus evermore,
All that withhelde that I did crave so sore.
So doth this cornet governe me, a lacke!
In sommere, sonne; in winter, breath of frost;
Of your faire eles whereby the light is lost.
(Surrey, 3)

This sonnet, as with some of Wyatt's, follows the original so closely that there appear no telling changes by which we might analyze Surrey's method.
Whether I place myself where the sun kills the flowers and the grass,
Or where he melts the ice and the snow;

Whether I place myself where his chariot is moderate and light
And where is the one who brings him back to us (i.e., in the east) or who keeps him from us (i.e., in the west);

Whether I place myself in humble fortune or in proud,
In the sweet serene air or in the dark and heavy air;

Whether I place myself in the night, in the day long or short,
In advanced age or in the unripe (i.e., in youth);

Whether I place myself in heaven, or on earth, or in the deep;

On the high hill, in the valley low and marshy,
My spirit free or fastened to its limbs:

Whether I place myself obscurely or with fame illustrious;

I shall be what I was, I shall live as I have lived,
Continuing my sighing of fifteen years.

(Petrarch, "Fondi ove 'l Sol ococide...")

Set me wheres the sonne doetheperche the grene,
Or wheer his beames may not dissolue the ise,
In tempreat heat, wheare he is felt and sene;
With prowde people, in presence sad and wyse;
Set me in base, or yet in highe degree;
In the long night, or in the shortest day;
In clere weather, or wheer mystes thickest be;
In lofte yowthe, or wheen my heare be grey;
Set me in earthe, in heauen, or yet in hell;
In hill, in dele, or in the fowming floode;
Throwle, or at large, aloue whersoo I dwell;
Sike, or in healethe; in yll fame, or in good;
Yours will I be, and with that onely thought
Comfort my self when that my heape is nowght.
(Surrey, 6)

This sonnet, as with one above, depends for its objectification of the experience upon a series of paradoxes. Here, however, Surrey has added to the contrasts. He has interpolated two which are not in Petrarch at all: "With prowde people, in presence sad and wyse," and "Sike, or in healethe." In addition, he increases the extremes of one paradox: where Petrarch contrasts a sun which "killes the flowers and the grass" with one which melts the snow and ice, Surrey contrasts a sun which "dothe perche the grene" (a general
term, however, for the more definite image of the flowers
and grass in Petrarch) with one which does not "dissolue
the isc." In the last two lines, however, Surrey does not
use the concreteness found in Petrarch's lines. Petrarch
has:

I shall be what I was, I shall live as I have lived,
Continuing my sighing of fifteen years.

Surrey does not use the images implicit in the words lived
and sighing nor the concreteness concerning time. Instead,
he has two generalized statements:

Yours will I be...
Comfort my self when that my hope is nought.

Generalizing upon the basis of these few examples, we
may note that in only one of the four poems has Surrey
evidenced even a slight interest in extending or tightening
the paradox or conceit, as is the common practice in Wyatt.
Instead, there is a clear tendency to flatten the paradox
and the image; and it is equally clear that Surrey is not
completely willing to rely upon the paradox or conceit but
rather adds to it a bit of discursive, generalized writing,
particularly at the end of the poem, as a means of pointing
the application of the imagery. In such a pattern, then,
the images, paradoxes, and conceits perform the function of
illustration of a generalized statement, with the implica-
tions of the imagery definitely controlled with reference
to the "point" of the statement.

Thus we may not expect to find in Surrey the dramatic
structure found in Wyatt -- a miniature drama in which the
speaker (or speakers) seem to be speaking to someone or something, dramatically adjusting his speech to the development of the drama. Of Surrey's 47 lyrical poems 18, or less than two-fifths, have such a structure, and among them are such poems as the following, with its very general, nonspecific audience for the speaker:

O happy dames, that may embrace
The frute of your delight,
Help to bewaile the wofull case
And eke the heauy plight
Of me, that wonted to reioyce
The fortune of my pleasant choyce...
(Number 31)

And number 25, which opens with six lines of moralized statement and then turns to an address from the author to a friend:

This case is thine for whom I fele such torment of my minde,
And for thy sake I burne so in my secret brest...

Another five poems might be classified as slightly dramatic, since they incorporate dramatic speech in a small proportion of the lines. Number 41, for instance, starts out as direct speech:

Marshall, the thinges for to attaync.

But the remainder is devoted to moralizing, without any further reference to the auditor. Again, number 31, the Windsor piece, devotes four of its 54 lines to direct speech, in this case addressed to Windsor itself.

Slightly more than half, 34, of the lyrical poems are not at all dramatic in these terms. Among them are descriptive pieces, such as the one on Geraldine:
From Tuscan cam my ladies worthi race;
Faire Florence was sometime her auncient seate...
(Number 29)

and number 11:

The sonne hath twyse brought forth the tender grene,
And cladd the yerthe in lively lustynes;
Ones have the wyndes the trees dispoyled clene,
And now aayne begynnes their cruelnes;
Sins I have hidd under my breaste the harme
That never shall recover helthfulnes.

Some are didactic and moralistic, as for example number 27:

Gyrtt in my giltlesse gowne, as I sytt heare and sowe,
I see that things are not in dead as to the owtward showe.
And who so lyst to looke and note thinges somewhat neare,
Shal fynde, wheare playnnesse seems to haunte, nothing but craft appeare.

Yet this poem, starting with line 22, incorporates a narrative of Susan, frankly told as a means of illustrating the moral point:

So that you may perceave and I may saflye see,
The innocent that giltlesse is, condempned sholde have be.
Muche lyke untruth to this the story doth declare...

Many of Surrey's poems are of this structure, starting with a descriptive or moralistic passage, but incorporating a narrative or even a bit of conversation, to illustrate the general conception of the poem.

Courthope has, in fact, defined Surrey's method as one of illustration: he says that Surrey's poems are composed upon the principle of "the selection of a central thought which is to be surrounded with a variety of analogous ideas and images leading up to an artistic climax. These central or fundamental conceptions are simple and elementary, and
they are constantly repeated under different forms."^6

Examples of this structure are common throughout the poems. Number 22, for instance, announces its "central thought" to be:

Suche waywarde wais hath love...
Disseyet ye is his delight, and to begyle and mocke
The symple hertes which he doth stryke with froward, dyvers stroke.

The remainder of the poem consists of many examples of the "waywarde wais" of love:

I knowe how to convert my will in others lust;
Of little stuff vnto my self to weyve a webb of trust;
And how to hide my harme with soft dissembled chere,
When in my face the paynted thoughtes wolde owtwardlye appere.

I know how that the blood forsakes the faes for dredd,
And how by shame it staynes agayne the cheke with flaming redd.

I knowe vnder the grene, the serpent how he lurckes;
I know, and can be roote, the tale that I wold tell,
But ofte the wordes come forth a wrye of hym that loveth well.

In fact, "I know" occurs twelve times in the fifty-line poem, indicating the repetitive quality of the structure, pulling into the poem a great number of "analogous ideas and images" which illustrate the fundamental conception.

In number 14, the central thought is stated in the first stanza of the poem, and each stanza thereafter states an analogous idea or an illustration of the generalization:

As oft as I behold and see
The soveraigne bewtie that me bound,
The ner my comfort is to me,
Alas! the fressher is my wound.

^6Courthope, op. cit., II, 80.
As flame doth quencbe by rage of fier,
And roouynng streames consumes by raine,
So doth the sight that I desire
Apeace my grief and deadly payne.

Like as the flee that seethe the flame
And thinkes to plaie her in the fier,
That fownd her woe, and sowght her game,
Whose grief did growe by her desire.

When first I saw these chrestall streames
Whose bewtie made this mortall wound,
I litte thought with in these beams
So sweete a venyme to have found.

Wherein is hid the crewell bytt
Whose sharpe repulse none can resist,
And eake the spoore that straynith eche wytt
To roon the race against his list.

But wilful will did prick me forth;
Blund Cupide dyd me whipp & guyde;
Force made me take my grief in worth;
My fruytles hope my harme did hide.

As cruell waues full oft be found
Against the rockes to ror and cry,
So doth my hart full oft rebound
Ageinst my brest full bitterly.

I fall and see my none decaye,
As he that beares flame in his brest
Forgetes, for payne, to cast awaye
The thing that breadyth his vnrest.

And as the spyder drawes her lyne,
With labour lost I frame my sewt;
The fault is hers, the losse is myne.
Of yll sown seed such ys the frewte.

Again, in number 13, the illustration is given in the form
of one long recollection rather than a series of short ones,
but the structure follows a similar pattern:

When ragyng loue, with extreme payne,
Most cruelly distrains my hart;

I call to minde the nauye greate
That the Greckes brought to Troye towne,
And how the boysteous windes did beate
Their shyps, and rente their sayles adowne,
Full many a bloudye dede was done;...
Before the Grekes had Helene wonne.

Then thinke I thus: sithe suche repayre,
So longe time warre of valiant men,
Was all to winne a ladye fayre,
Shall I not learne to suffer then,
And thinke my life well spent, to be
Seruyng a worthier wight than she?

Therefore I neuer will repent,...

Many of Surrey's descriptive poems are, in reality, only
a reversal of this structure. In them the illustration -- a
description of a place or of a situation -- comes first, and
the central thought or generalization comes afterwards.

Number 16, for example starts with these lines:

O lothesom place! where I
Haue sene and herd my dere,
When in my hert her eye
Hath made her thought appere.

The third stanza, however, is devoted to generalization upon
the illustration:

But happy is that man
That scaped hath the griefe
That loue well teche him can,
By wanting his reliefe.
A socourage to quiet mindes
It is, who taketh hede,
A common plage that bindes,
A trauell without mede.

Number 23 contains a description of both landscape and a
lover's trials:

When sommer toke in hand the winter to asseil
With force of might and vertue gret, his stormy blasts
to quail,
And when he clothed faire the earth about with grene,
And eucry tree new garmented, that pleasure was to sene,
Mine hart gan new reuie, and changed blood dyd stur
Me to withdrawe my winter woe, that kept within the dore...
Forty more lines describe the lover's efforts to revive himself, and then the concluding two lines carry the generalization:

A mirror let me be unto ye lovers all:
Strive not with love, for if ye do, it will ye thus befall.

Something of the same process may be found in the translations from the Bible, where, however, the original provides a skeleton structure for the poem. Casady finds these translations very personal, and he comments: "If in writing verse Surrey permitted himself to make poetry of his own thoughts and feelings, it was in these Biblical paraphrases." Any method clearly found in these poems must be considered Surrey's personal and mature one.

In number 55 (the paraphrase of Psalm 88) lines 19-30 are:

Wherefore dost thou forbear, in the defence of thyne,
To shew such tokens of thy power, in sight of Adam's lyne,
Wherby eche feble hart with fyath might so be fedd
That in the mouthe of the elect thy mercyes might be spredd?
The fleshe that fedeth wormes can not thy loue declare,
Nor suche sett forth thy faith as dwell in the land of dispaire.
In blind endured herts light of thy lively name
can not appear, as can not judge the brightnes of the same.
Nor blazed may thy name bo by the mouth of those Whome death hath shitt in sylence, so as they may not disclose.
The liuelye uoyce of them that in thy word delight
Must be the trumpe that must resound the glorye of thy might.

7 Casady, op. cit., p. 223.
The repetition of theme in different but analogous ideas and words in lines 23-30 has no counterpart in the original.

Padelford's note on this passage is:

The translation here is very free. Thus, verses 19-22 are represented in the Latin only by the clause (v. 11) *Numquid mortuis facies mirabilia?* Verses 25-26 translate (v. 13), *Numquid cognoscentur in tenebris mirabilia tua, et justitia tua in terra oblivionis.* Verses 39-30 are interpolated.

In lines 37-46 of number 51 (the paraphrase of Ecclesiastes 4) occurs a similar repetition of a theme in analogous situations:

In prison haue I sene, or this, a woeful wyght
That neuer knewe what fredom ment, nor tasted of delght;

With such, unhoped happ in most dispaiser hath mete,
With in the hands that erst ware glues to haue a severture sett.

And by conjures the seade of kyngs is thrust from state,
Whereon agreuyd people worke ofteymes their hidden haat.

Other, with out respect, I saw, a frend or foo,
With feat worne bare in tracing such, wheras the honours groo.

And at change of a prynce great rowtes reuied strange,
Which, faine theare owlde yoke to discharg, reioyced in the change.

Padelford's note on this passage is as follows:

This passage is construed and elaborated from the following (vs. 14-15): *Quod de carceri catenisque interdum quis egrediatur ad regnum; et alius natur in regno, inopia consumatur. Vidi cunctos viventes, qui ambulant sub sole cun adolescents secundo, qui consurgent pro eo.*

One should not expect, then, to find in Surrey an extensive or frequent use of metaphor. A metaphor involves

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an identification of one thing with another. But Surrey's general method, as outlined above, avoids such an identification. To explain by a convenient contrast, we may recall that Wyatt's sonnet concerning the mountains (Sonnet 19) involved an identification of the lover with the characteristics of the mountains, particularly in the last lines, in which an identification of the lover's throat with the birds is clear; and that Wyatt deliberately used this metaphorical identification, since neither the Sannazaro nor the Saint-Gelais versions have it. In a somewhat analogous poem (number 1), Surrey, however, uses the natural description for setting and background; the lover's state is not objectified in the terms of the natural description but is given later in different images and in abstract terms.

Surrey's method, which in Courthope's terms consists of surrounding a central idea with a group of analogous ideas, demands, indeed, the simile, not the metaphor. The method involves a dependence upon the abilities of the analogous ideas to illustrate and explain the central idea; thus the interest is in the similarities between the analogous ideas and the central idea. And whereas the metaphor involves identification of the two in their ramifications, the simile provides a means of controlling or selecting the similarities and of discarding the dissimilarities between the two.

Surrey's image is commonly, then, in the form of the simile. Many of his poems end with similes, with the

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10 Courthope, op. cit., II, 80.
likenesses specifically controlled and pointed out for the reader:

Thou farest as frute that with the frost is taken:  
To-day redy ripe, to morowe all to shaken.  
(Number 7)

Touchid with flame, that figure made some rewe,  
And with her love surprysed manye a hart;  
There lackt yet that should cure their hoot desyer:  
Thow canst enflame and quenche the kyndled fyre.  
(Number 10)

For like as when, rough winter spent,  
The pleasant spring straight draweth in vre,  
So after racyng stornes of care,  
Joyful at length may be my fare.  
(Number 13)

The fire it can not freze,  
For it is not his kinde,  
Nor true loue cannot lese  
The constance of the minde;  
Yet, as sone shall the fire  
Want heat to blaze and burn,  
As I in such desire  
Haue once a thought to turne.  
(Number 17)

In straite estate appere thou stout;  
And so wisely, when lucky gale of windes  
All thy puft sailes shall fil, loke well about,  
Take in a ryft; hast is vast, profe doth findes.  
(Number 42)

Occasionally a slight metaphor is used, but again with the application of the image pointed out, as in the following:

That slipper state I know, those sodayne tournes from welthe,  
That doubtfull hope, that certayne woo, & sure dispaire of helthe.  
(Number 22)

The analogous ideas surrounding the central conception of the poem are commonly stated in similes. Thus in number 14, quoted entire above, the first lines of four of the
eight illustrative stanzas begin as follows:

As flame do the quench by rage of fier.

Like as the flea that seeth the flame
   And thinkes to plaie her in the fier.

As cruell waues full oft be found
   Against the rookes to rore and cry.

And as the spyder drawes her lyne.

Since Surrey's verse is commonly quiet in its manner,
often employing description and analogy, seldom dramatic in
structure, using the controlled simile rather than the sug­
gestive and bold metaphor, one need not expect to find many
examples of that other technique of quick contrast and
juxtaposition of thought — word-play. The outstanding
exception occurs in the first line of one of Surrey's trib­
utes to Wyatt (number 45):

Dyvers thy death doo dyverslye bemone.

And it is noteworthy by its very singularity in Surrey's
poems.

One could not do justice to Surrey, however, without
noting that his verse is not completely of one piece. One
might expect that he should not always be moving in his own
direction and that, as a result of his evident admiration
for Wyatt, he should occasionally use a method similar to
that of the older poet. Such poems are, in fact, to be
found in Surrey's verse, or, more commonly, sporadic move­
ments in that direction. We may note some of these sporadic
examples first.
Number 15 is set mainly in the common structure. It starts:

When youth had ledd me half the race
That Cupide's scourge did make me rune,
I loked backe to mete the place
From whence my werye course begune.

And then I sawe how my desyre,
By ill gydyng, had led my waye.

The first lines of the next three stanzas illustrate the use of analogous ideas:

For when in sighes I spent the daye.
And when salt teares did bayne my brest.
And where myne eyes did still pursewe.

In the sixth stanza, however, Surrey settles on one bit of imagery, that the lover's actions and his face have shown his inward torment:

When everye looke these cheekes might stayne,
From dedlye pale to flaming redd,
By overtard signes apperyd playne
The woo wherwith my hart was fedd.

The next stanza contains a "turn" in thought, something comparatively rare in Surrey's verse; in this case the lover decides that he shall learn to hide these outward signs of his love. The last stanza gives the final attitude, and it is to be noted that it is expressed in terms of the imagery settled on two stanzas before, not in analogous imagery or abstract statement:

And now the covert brest I clayme
That worshipps Cupyd secretlye,
And nouriseth hys sacred flame
From whence no blasing sparckes do flye.

In number 20, a poem of thirty lines, there are two metaphors:
Upon the drowning shore.
Such anker hold I haue.

Both are of the purely momentary kind, and neither extends beyond the line in which it occurs. Each has a reference in meaning to its surrounding lines through one term of the metaphor, in the first case drowning, and in the second case hold. As is the case with Surrey's similes, these metaphors have their implications controlled and are pulled in a particular direction.

A more dramatic metaphor occurs in number 31. A lady is lamenting her lover, who is overseas. In her anxiety for his safe return, she stands at her window estimating the weather conditions:

I stand the bitter night
In my window, where I may see
Before the windes how the cloudes flee.
Lo, what a mariner loue hath made me!

The last line extends, rather than restricts, the implications of the imagery. It objectifies in a dramatic way the lady's deep concern for the weather and for her lover's safe passage at sea.

Though Surrey is often moralistic and didactic in his verse, he occasionally has a poem of a lighter tone. In one of these, number 12, the lighter tone is combined with a dramatic situation and a conceit hinging upon the terms of the game of chess.
Although I had a check,
To geue the mate is hard,
For I haue found a neck
To kepe my men in gard.
And you that hardy ar
To geue so great assay
Vnto a man of warre --
To drue his men away --,

I rede you take good hede
And marke this foolish verse,
For I will so proude
That I will haue your ferse.
And when your ferse is had
And all your warre is done,
Then shall your selfe be glad
To ende that you begun.

For yt by chance I winne
Your person in the feeld,
To late then come you in
Your selfe to me to yeld,
For I will use my power,
As captain full of might,
And such I will devoure
As use to shew me spight.

And for because you gave
Me checke in such degre,
This vantage loe I haue;
Now checke, and garde to the.
Defend it, if thou may;
Stand stiffe in thine estate;
For sure I will assay,
If I can give the mate.

The tone of this poem is not particularly complex, nor does it employ complex shifts in attitudes; but it is kept remarkably consistent with the dramatic situation of the poem. In addition, the metaphor of the chess game (together with the pun in the word mate, a device very infrequent in Surrey's verse) provides stage furniture employed by the characters and an objective equivalent for the attitudes and actions of the characters with reference to one another.
In this case, the references and the implications of the imagery are not specifically controlled or limited to a particular one; rather, the experience is given in the terms of the game and of the dramatic situation, and those objective terms are permitted without comment to express, to objectify, the experience.

The satire on London, number 32, provides the other outstanding exception to Surrey's usual tone of seriousness (often of moralism and sometimes of indignation, as in the translations from the Bible). It contains his only extended use of irony. The tone seems to move toward bitterness at times, but it is dominantly centered about an ironic discovery of a crusade against iniquity in a youthful escapade of breaking windows of the great city by shots from a bow:

Wherby yt might appeare to the
That secret synn hath secret spight;
Ffron iustioe rodd no fault is free;
But that all such as wourke unright
In most quyet, are next ill rest.
In secret sylence of the night
This made me, with a reckles brest,
To wake thy sluggardes with my bowe;....
eche dronken wight
To styrr to Good, this was my mynd.
Thy wyndowes had don me no spight.

The concluding passage is notable in Surrey in its profusion of images. There are no bold metaphors, and the images are derived from those of the Bible; but there is not present the interest in analogies and generalization noted above in most of his work.
Oh membre of false Babylon!
The shopp of craft! the denne of ire!
Thy dredfull dome drawes fast uppon;
Thy martyres blood, by swoord & fyre,
In Heaven & earth for iustice call.
The Lord shall here their iust desyre;
The flame of wrath shall on the fall;
With famyne and pest lamentablie
Stricken shalbe thy lecheres all;
Thy proud towers and turretes hye,
Ennyes to God, beat stone from stone;
Thyne idolles burnt, that wrought iniquitie.
When none thy ruyne shall bemone,
But render vnto the right wise Lord,
That so hath judged Babylon,
Imortall praise with one accord.

These last two poems are Surrey's closest approach to
the method of Wyatt, with their basic dramatic structure,
management of a tone adapted to the dramatic situation, an
employment of images to dramatize, without pointing or
specified analogy, elements of the situation and of the ex­
perience. But the method is not characteristic of Surrey,
who actually departed from Wyatt's manner and introduced
one of his own.

B. Metrics

It is true that Surrey's verse does not present the
accentual problems found in Skelton and Wyatt, but his
regularity has been over-emphasized. Berdan has noted that
Surrey's latest verse, including the translations, has con­
siderable variation from the normal iambic pattern. Of the
translation of the fifty-fifth Psalm, Berdan says:

To the end, then, he scans his lines by the number of
accents, not by the number of syllables. The third
line of the passage quoted reads
that swore to me by heaven the fittest of the lord;

and the fourth line is still more irregular in beginning with an anapest.

that though force had hurt my fame they did not touch my lyfe.¹¹

And he says of the blank verse translation of the second and fourth books of the Aeneid:

As in the case of the Fifty-fifth Psalm, here also, he writes by ear. So long as there be the five stresses in the line, the feet may take care of themselves. One of the favorite openings is a stressed syllable, followed by two unaccented syllables.

O'oldest thou hope? Unurst to leve my land?

Usually after such an opening the line becomes iambic, but it may be as irregular as

For to prepare, and drive to the sea coast.¹²

The same variations may be found in the lyrics also:

Lo', what a mariner love hath made me!
(Number 21)

By whose pencell a goddesse made thou arte!
(Number 10)

Where the elders layd to Susans charge meete matter to compare.
(Number 27)

He caused the elders part the one from the others sight.
(Number 27)

The next namede a pomegranate trye; whereby the truth was knowne.
(Number 27)

¹¹Berdan, op. cit., p. 533.
¹²Ibid., p. 540.
The satire on London (number 32) is basically iambic tetrameter. It contains, however, some of Surrey's most radical variations, among which are the following:

Perceve what secrecy is in synne.
But prówd peóple that drede no fál.
Thy prówd towérs and turretes hye.

And there are a number of five-stress lines in the poem:

Thyné idóles burnt, that wrought iniquitíe.
To heven hys spiríté lifé may béény.
To sée what haate ill gót goodes wynn.

These lines would seem to add additional proof to the thesis that a mixture of traditions is to be expected in the metrics of the early sixteenth century. Wyatt had tended more and more towards a clear acceptance of the iambic pattern as the basic one for his verse. Surrey followed this practice, and the work of the two poets helped establish the iambic pattern as the almost exclusive one of the later Renaissance. But even in Surrey are to be found lines to be rationalized, as Berdan points out, only by an accentual scheme; and Surrey, even after the example of Wyatt, was not completely free from the influence of the older system of metrics.

But a reading of the complete work of Surrey certainly does not leave the impression that Surrey employed variations with freedom. The variations are very few, comparatively speaking; and Surrey, in fact, followed the pattern
almost to the point of monotony. Courthope comments:
"Besides marking clearly the movement of the iambus Surrey also defined the rhythmical pause, both in the middle of the verse and at its rhyming close." There are three comments here: (1) concerning Surrey's following the iambic pattern, (2) concerning his placement of the caesura, and (3) concerning his use of the end-stop line.

Surrey, as was noted in the preceding section, did not commonly use a dramatic structure for his poems, but instead a structure which provided analogous ideas for a central thought for the poem. In such a poem there is no need and no place for metrical variations which are coordinated with the dramatic structure of the poem, for that structure is not present. In such a structure for the poem as Surrey commonly uses, there is no function for metrical variations except perhaps to call attention to transitions from one analogy to another or except to prevent monotony intruding upon the reader's consciousness. According to Surrey's method as we have found it, then, we should not expect any considerable number of variations from the theoretical pattern. The exceptions we may expect in two places, in the poems where the influence of the older stress-pattern is seen, and in the few poems which move towards Wyatt's practice.

13 Courthope, op. cit., II, 93.
In number 11, a poem of 55 lines, only eight lines show even slight variations from the theoretical pattern. In three of these the accent falls upon the second syllable of words which in modern speech have the accent normally on the first syllable:

Sins I have hidd vnder my brest the harms.
Alas! I see nothinge to hurt so sore.
And brought the daie, yet doth nothing abaat.

In two of the lines the only variation is that of a secondary accent where the theoretical pattern calls for a weak syllable:

My fresh grene yeres, that wither thus & faade.
Straunge kynd of death, in lief that I doo trye.

The remaining three lines have a trochaic substitution in the first foot of the line:

Lest in my chere my chaunce should pere to pleyne.
Prynt in your hert some percell of my will.
Rue on me lief, or elles your crewell wrong.

The first three lines quoted might be considered examples of trochaic substitutions, in which case there would be six in the entire poem.

Fifteen of Surrey's sixteen sonnets had 34 lines or approximately one-sixth of the total of 210 lines, in which a trochaic substitution was used in the first foot. Two lines had nine syllables:

Norfolk sprang thee, Lambeth holde thee dead.
(Number 47)

Some, that watched with the murdrers knyfe.
(Number 45)
Four lines had an extra syllable:

Ere summers four times seven thou couldst fulfill.
(Number 47)

In the rude age when science was not so rife.
(Number 44)

Myne eyes discouered. Than did to mynd resort.
(Number 30)

And Windesor, alas! doth chase me from her sight.
(Number 29)

Three other lines followed the practice in the second of those immediately above of beginning with two weak syllables followed by two accented:

In the riche arke yf Homers rhyme he placed.
(Number 38)

With a kinges child, where she tastes gostly foode.
(Number 29)

In the long night, or in the shortyst day.
(Number 6)

Finally, eleven lines contained a trochaic substitution in some foot other than the first. Most of these were in the second foot, as with

The swift swallow pursueth the flies smale.
(Number 2)

In clere weather, or whear myssts thickest be.
(Number 6)

But in a few examples, the trochaic substitution came immediately after the caesura:

At Murtlel gates, hopeless of all rescue.
(Number 47)

Shelton for love, Surrey for lord, thou chase.
(Number 47)
Of the lines of these sonnets, then, one-fourth have some variation from the theoretical pattern other than the use of a secondary accent in the place of a weak syllable (twelve examples of this practice were noted in the lines). Only 20 lines, or slightly less than one-tenth, had variations other than initial trochaic substitution. This compares well, purely in a statistical manner, with a random sample from Shakespeare. In fifteen of the Sonnets, numbers 66-80 (which contain only the sonnet beginning "That time of year thou mayst in me behold" among the best and more famous sonnets), there were only thirteen initial trochees, or less than half as many as in Surrey's sonnets. 20 lines, or the same number as in Surrey, contained such variations as an extra syllable in the line, trochaic substitution other than in the first foot, and sprung rhythm. 20 lines, as compared with Surrey's twelve, used a secondary accent in the place of a weak one. In Shakespeare, however, the variations are correlated to a very large degree with the dramatic structure of the poem, placing metrical attention where it is dramatically and psychologically justified. A few examples will demonstrate this point:

Ere beauty's dead fleece made another gay.  
(Number 68)

Those parts of thee that the world's eye doth view.  
(Number 69)

To thy fair flower add the rank smell of weeds.  
(Number 69)
In each of these cases the variation is used to point up a dramatic element in the poem. In the first two, the attention placed on dead fleece (in juxtaposition to beauty's, particularly) and on world's eye aids in expression of the irony of the lines. In the third example, the movement of the line is quite broken up: the attention falls particularly on fair flower, add, and rank smell, a juxtaposition which, with the aid of the metrical device, expresses the bitterness of the thought of the line.

But Surrey's variations can hardly be correlated in such a fashion. Of the examples of his variations quoted above (examples of variations other than the initial trochee), only those in which a stressed adjective is placed next to the stressed syllable of a noun can be said to perform, in a slight manner, such a function, since they do tend to draw attention to the adjective and thus to its thought or imaged content. Such usages in Surrey's verse could not often function within the dramatic construct, since he did not often employ a dramatic structure for his poem. But within his structure of central plus analogous ideas, the trochaic substitution is sometimes used to indicate the transition from one analogy to another, as in the following example:

Somer is come, for every spray nowe springes;...
Winter is borne, that was the flowers bale.
(Number 3)

Thrawle, or at large, alie wheresoe I dwell;
Sike, or in healthie; inyll fame, or in good.
(Number 6)
One of Surrey's sonnets, number 7, was not included in the analysis above since a number of its lines seemed to tend toward the old accentual pattern, as the following lines demonstrate:

Tickell treasure abhorred of reason.
Costly in keeping, past not worth the two season.
Slipper in sliding as is an eles tale.
Harde to attaine, once gotten not season.

The other two matters mentioned by Courthope are the position of the caesura and the use of the run-over lines. In the discussion of Wyatt's metrics, it was noted that over eighty percent of the lines in fifteen of Surrey's sonnets have the caesura at the end of the second foot. This may be compared with the fifteen Shakespeare sonnets mentioned above, wherein 109, or approximately 52 percent, of the 210 lines have the caesura after the second foot. And in the Surrey sonnets 28 lines are run-over, or approximately 13 percent; whereas in the Shakespeare sonnets mentioned there are 42, or 20 percent, run-over lines. We may agree definitely with Courthope that Surrey "defined the rhythmical pause, both in the middle of the verse and at its rhyming close"; for he defined it in such a manner that, as we shall see in subsequent chapters, the pentameter line became quite standardized in this pattern, some poets

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14 P. 178.
15 Ibid., p. 93.
even printing the pentameter as two lines, one of two feet with an end-stop and the other of three feet again with the end-stop. This pattern, stemming most strongly from Surrey's practice, became so standardized that the Elizabethans had some trouble with it, as Padelford remarks: "...the Elizabethans themselves usually observed the end-stop in the sonnets and...Shakespeare discovered only after much experimentation the possibilities of the run-over in blank verse."16 In fact, under the impact of a dramatic structure which is greatly extended but analogous to that of Wyatt, the Elizabethan poets felt the need of a more flexible handling of the pentameter pattern; and scholars commonly now measure the development of Elizabethan verse in terms of its increasing flexibility in the handling of the caesura, the run-over line, and variations from the theoretical pattern. And responsibility for the fact that such flexibility was not at hand for the Elizabethans, but had to be developed, may reasonably and in a large measure, after the practice of Wyatt, be laid to Surrey and the methods which he fathered in English verse.

Surrey displayed a somewhat greater flexibility in his use of blank verse, however. Padelford indicates quite adequately Surrey's practice with the measure:

Approximately one fourth of the lines are run-overs, in which respect Surrey's work compares creditably with the earlier blank verse of the Elizabethans, and while

16 Padelford, op. cit., p. 53.
the caesura occurs after the second foot in fifty percent of the lines, and after the fourth foot in thirty, it is nevertheless shifted with some degree of freedom. For this one innovation of blank verse, English poetry owes Surrey a debt quite incalculable, though it is an open question to what extent he was responsible for the Elizabethan use of this measure.17

Mention should also be made of the exceptions provided by the short-line poems, in which Surrey was working in the song tradition. Number 12 we found quite dramatic in its structure. The poem is in trimeter, and there is only one variation from the theoretical accentual pattern—the use of a secondary accent in the first syllable of line 30:

Stand stiffe in thine estate.

But eleven of the thirty-two lines, or approximately one-third, are run-on lines. It is interesting to note, also, that only two lines in the poem have a marked pause. These two are in the last stanza, and with the following line form a change in the rhetorical pattern which, up to that point, has followed the theoretical pattern meticulously.

Now checke, and garde to the.
Defend it, if thou may;
Stand stiffe in thine estate.

Here the pauses are varied and require a more deliberate utterance. They appear at a transition in the situation, moving towards the conclusion; and the metrical usage has been an aid in the objectification of the dramatic movement. The complete final stanza, including these lines, is:

17Ibid., p. 51.
And for because you gaue
Me checke in such degre,
This vantage loe I haue;
Now checke, and garde to the.
Defend it, if thou may;
Stand stiffe in thine estate;
For sure I will assay,
If I can giue the mate.

In the two other poems in trimeter, numbers 16 and 17, totaling 88 lines, there are six lines in which a variation from the theoretical pattern occurs. Four of these use the secondary accent in place of the weak syllable:

Thrown all amiddes the myre.
If I sought now to change.
So far forth as I finde.
No, no! I haue no minde.

The last of these is used, in number 17, to mark a definite "turn" in the poem. The other two lines have a more radical variation:

Though it lay in my might.
Yet, as sone shall the fire.

Finally, in these 88 lines there are 38, or more than two-fifths, run-on lines. Thus in both run-on lines and in the use of variations from the theoretical pattern, these two poems are somewhat freer than is number 13; and in general the poems in trimeter, falling in the song tradition, are more flexible in metrics than are most of Surrey's other poems.

Besides the matter of flexibility and its function within
the poem, there are two other matters which may be noted concerning Surrey's metrical practice. The first concerns alliteration. Casady comments, "alliteration, so consonant with the writing of all former English poetry, he retained." And Surrey has retained the older purpose of alliteration, as decoration, pleasing sound, and binding for the line. Since he did not often use the dramatic structure for the poem, he could not have employed a coordination of the device with the movement of that structure, as was the tendency found in Wyatt and clearly illustrated in Shakespeare's sonnets. The attention created by alliteration was not used by Surrey as a means of emphasis for key words and key thoughts in the dramatic construct of the experience. A few examples will show his practice:

The soote season, that bud and blome furth bringes,...
The turtle to her make hath tolde her tale.
(Number 2)

By glimpsing with such grace.
(Number 16)

And wilful will to wite,...
Or, if I sought to saile...
Where blowes no blustering winde,...
So far forth as I finde
(Number 17)

Gyrre in my giltlesse gowne, as I sytt heare and sowe,...
And who so lyst to looke and note thinges somewhat neare,...
How son, to guyd a shyppe in stormes, stycke not to take the sterene.
(Number 27)

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18 Casady, op. cit., p. 225.
In number 17, however, there appears a division of practice, for besides the lines quoted there are the following:

If I esteemed a pese
Above a perle in price,
My bondage to unbinde,
The fire it can not freze.

In these cases the alliteration, by calling attention to the terms of a paradox (pese-perle-price, bondage-unbinde, fire-freze), heighten the realization of the paradox. This same mixture of intention has been found throughout the study of Surrey, but the general direction is away from the dramatic function of the technique; and perhaps Surrey's practice in this respect may be one of the causes for the widespread and uncritical use of alliteration in the early Elizabethan period.

The final matter worth attention in Surrey's metrics concerns poetic diction. Courthope remarks that Surrey "was also the first to refine the system of poetical diction so as to adapt it to the reformed versification."¹⁹ Surrey used a number of words which are associated with the vocabulary of Chaucer and his contemporaries. For examples, rede meaning "advise, urge" and soote meaning "sweet" are found in Middle English, and the NED lists very few uses of these words after the fifteenth century. They were occasionally used during the sixteenth and seventeenth centuries, however, as were bereyne, "wet, bedew"; can, "to know"; olepes, "shouts" (with this word, however, the NED lists Surrey's

¹⁹Courthope, op. cit., II, 97.
as the only usage in the sixteenth century); fine, "end"; gate, "to gain, reach"; make, "mate"; ner, "nearer"; rashed, "pulled violently"; symple, "ingenuous"; tickell, "inconstant"; unneth, "with difficulty, hardly." So Surrey was very infrequently, if ever, returning to obsolete words. Yet there appears an archaic flavor to them, and it is perhaps possible to think of Surrey as the first poet to use a poetic diction differentiated from the language of the speech of his time and even from the language of the other literature of his time. It is clear, however, that he had no such systematic justification or method for choosing diction as E. K. worked out for Spenser later in the century; and there is no indication, although he was often moral in his poetry and almost always working with abstract ideas and associations of ideas, that he rationalized the poetic art, as was done later, into a moral-plus-bait, pill-plus-coating complex. His general method, so much concerned with the central abstraction and its analogies, may finally be considered an example of such a theory, but that he was the father of poetic diction as it was later used would be difficult to prove.
A. The Structure of the Poem

By Sidney's death in 1586 four of the sixteenth-century miscellanies had appeared: Tottel's, *The Paradise of Dainty Devices*, *The Gorgeous Gallery of Gallant Inventions*, and *A Handful of Pleasant Delights*. In these collections are poems by poets who continued the traditions founded by Wyatt and Surrey; actually, however, the tradition of Wyatt was largely forgotten and Surrey's method was so dominant that the "new poetry" became identified almost completely with his name.2 This is natural enough, because the poets were following in his footsteps, not those of Wyatt.

Almost the single -- and certainly the outstanding exception to this trend is presented by the work of Lord Vaux. This work is a mixed case, and many of his poems are not distinguishable in method from other work in the miscellanies; but one or two demonstrate that Vaux had some leanings towards the method of Wyatt. Poem number 211 in *Tottel's Miscellany*.

1 In *Tottel's Miscellany* also appeared the work of Wyatt and Surrey themselves, though their poems were changed by Tottel's editor.

2 For example, Sidney in *An Apology for Poetry* mentions Wyatt only casually.

is completely dramatic in its structure. It returns to the allegorical tradition for its structure, since the drama is concerned with beauty's storming and taking the fort within which the lover's heart lies. But the allegorical figures count for little in that the struggle is realized not in terms of abstractions but in terms of military imagery:

Then pusshed souldiers with their pikes
And holbarders with handy strokes:
The bargabushe in fleshe is lightes,
And dims the ayre with misty smokes.
And as it is the souldiers use,
When shot and powder gins to want:
I hanged vp my flagges of truce,
And pleaded for my liues graunt.

And in two other poems Vaux uses the technical device of the paradox: poem number 16 in The Paradise of Dainty Devices contains the following lines:

As Spider draws her line in wayne all day,
I watch the net, and others have the pray...

So aye thirst I, the more that I doo drinke.

Loe thus I dye, and yet I seeme not sicke,
With smart vnseene, my selfe my selfe I weare:
With prone desire, and power that is not quicke,
With hope aloft nowe drenched in dispaire,
Trayned in trust, for no reward assign'd,
The more I haste, the more I come behinde.

And poem number 91 of the same collection has these lines:

But woe to me that first behelde those eyes,
The trapp wherein I saie, that I was tane:
And outward salue, which inward me destroies,
Where to I runne, as Hatt vnto her bane.
As to the fische, sometyme it doeth befall,
That with the baite, doeth swallowe hooke and all.

Within my breast, wherewith I daily fedd,
The vaine repast of amorous hot desire:
With loytryng lust, so long that hath me fedd,
Till he hath brought me to the flamyng fire.
In tyme at Phenis ends her care and carks,
I make the fire, and burne my selfe with sparks.
In this latter passage, which constitutes the last lines of the poem, it is to be noted that Vaux makes no effort to rationalize the paradox but lets it stand as the dramatic objectification of the experience. And the paradox is extended subtly in at least two places: the line "An outward salute, which inward me destroys" distinguishes with an image the psychological introspective nature of the experience which arises in the love situation; and the last line, "I make the fire, and burne my self with sparks," extends that perception to place the actual cause of the paradoxical aspects of experience in that introspective and psychological realm.  

Grimald, too, very occasionally employs the method we have associated with Wyatt's work. In poem number 130 of Tottel's Miscellany Grimald employs a vivid paradox which he extends into a construct which subtly objectifies the complex love experience. Lines 3 and 4 are:

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Ay mee, how oft haue I fled thee, ay lay?
I flee, but loue bides in my brest alway.
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The next twenty lines are devoted to examples of the inability of the lover to escape thoughts of love. The next six lines extend the paradox not by example but, so to speak, by definition:

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What boots it then to flee, sythein nightyde,
And daytyne to, my day is at my side?
A shade theryfore mayst thou be calld, by ryght:
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4Number 95 of the Paradise ends with a very similar line:

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But burne my self, and I to blew the fire.
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But shadowes, derk, thou, Day, are euer bright. Nay rather, worldly name is not for thee: Sithe thou at once canst in twoo places bee.

However, Grimald does not rely upon the paradox at the conclusion of his poem, and, by the word coom (to a thing which is ever-present), even flies in the face of it:

Next day, my Day, to you I coom my way: And, yf you suffer mee, due payns wyll pay.

Grimald is also, in many of his poems, a poet of familiar verse; and compliment or familiar advice requires of him a dramatic structure for the poem, in which one addresses directly the person to whom the poem is sent. These poems do not often have images, and almost all are loaded with moral advice and classical allusions. At times, however, the dramatic situation is kept intact by a tone fitting the situation, as in Number 148 from Tottel, a poem of light compliment in which the speaker offers his heart, instead of expensive gifts, to the lady, and in which the light tone is kept to the end:

Presents in case by rearnesse you esteem: O Lord, how great a gift shall this then seem?

Similar technical uses are found quite infrequently in the miscellanies. In number 193 from Tottel the state of the "new maried Student" is expressed in the paradox:

In knittyng of him selfe so fast, Him selfe he hath vnfoon.

Number 307 from Tottel, "An old lover to a yong gentilwoman," is dramatic in structure, being speech of the old lover directly to the young woman; and it maintains an appropriate
tone throughout:

Ye are too young to bring me in,
And I too old to gape for flies;
I have too long a lover bene,
If such young babes should bleare mine eyes,
But trill the ball before my face,
I am content to make you play;
I will not see, I hide my face,
And turne my backe and ronne away.

And the poem ends:

But he that bluntly runnes on he&,
And seeth not what the race shal be;
Islike to bring a foole to bed,
And thus ye get no more of me.

The poem beginning "The gyltering shoes of Floras dames"

in The Gorgeous Gallery of Gallant Inventions, page 26,
relies upon an extended conceit for its technical construct:
the lover Is identified with a hunter who has become confused
in his hunting since the lady escapes him:

Then in my selfe with lingering thoughts
A sodayne strife begins to gro,
I then doo wish such Brides at noughts;
That from their louers flyeth so.
At last I see the Fowlars gin,
Prepared for this Bride and mee
Then wisht I lo his hed therin;
So that my birde and I were free.

Another poem in the same collection, pages 30-31, relies
upon a refrain which expresses a paradox:

I would it were not as I thinke,
I would I thought it were not.

Still another poem in The Gorgeous Gallery, p. 37, begins

To feeble is the thread
That holdeth mee in lyfe,
That if it bee not succoured
Short end shal stint the stryfe.
The thread conceit is not adhered to altogether throughout the poem, but it is extended in another passage:

Wherefore if needes thou wilte
   Thy spindle spin no more,
But yet this thred with spoyle bee spilt
   Which led my life before.
Proude then for the nonce
   Prouide for mee the best,
That I may dye at once
   From all thy mindes vnrest.

The thread is established, then, as a connection between the two whereby the lover is held to an unsatisfactory life and whereby the lady is given much unrest; thus is prepared the ending which brings both strands of implication together in one solution -- simply the cutting of the thread:

For thus by this you shall
   Two thinges at once fulfill,
I shalbe free that haue bin thrall:
   And you shall haue your will.

But such usages are the exception in these miscellanies. Commonly very few of the poems have a dramatic structure in terms of speech from one person to another or in terms of a developed conceit which provides a dramatic framework for the poem. In the 94 "Poems by Uncertain Authors" (numbers 168-261) in Tottel's Miscellany, 56 poems, or approximately 60 per cent, are not dramatic in this sense. 7 poems, or approximately 3 per cent, were placed in a classification of "partially dramatic," since they were not dramatic in entire structure but, sometime in the course of the poem, did turn for a moment to direct address. Number 177, for example, starts out with speech directed at "euyll tonges" but abandons
this structure at the end:

Happy is he, that liues on such a sort;
That nedes not feare such tonges of false report.

31 poems, or approximately 32 per cent, were dramatic in structure. Of these, seven secured such a structure by the use of a narrative, and two were based upon a drama of abstractions (of fortune and fame in number 176, and of death and the "kyng" in number 227).

The proportions are even more striking in The Paradise of Deainty Devices and The Gorgeous Gallery of Gallant Inventions. Of 50 poems in The Paradise (numbers 50-99), 29 or 58 per cent were not dramatic at all. 13 poems, or more than one-fourth, were partially dramatic in the sense mentioned above. Number 52, for example, is a poem of 40 lines; the first 36 lines are devoted to examples of fortitude, and the four lines at the end turn to the second person for some impersonal advice to the reader, thus earning a place in this group:

Doe ill and all thy pleasures then, full sone will passe awaie,
But yet the shame of those thy deedes, will neuermore deceaie.
Do well & though thy paines be great, yet sone eche one wil cease,
But yet, the praise of those thy deedes will euermore increase.

The same structure is used for number 59, a poem of 34 lines, of which the last four turn to direct address. Number 65 contains a little drama of the spider and the fly, but the application of the drama is given at the end in undramatic fashion.
Thus is the Spiders nest, from tyme to tyme throwne downe,
And he to labour prest, with endles pains vknowne:  
So suche as louers be, like trauell doe attaine,
Those endles works ye see, are alwaies full of paine.

Only 8 of the 50 poems, or 16 per cent, are dramatic in structure throughout. Number 69, for example, is a dialogue between A and B, and numbers 79 and 91 employ the paradox of the consuming power of love.

If the first 50 poems in The Gorgeous Gallery (the parables on pp. 66 and 67 were counted as one poem), 23 or 46 per cent were undramatic in structure. 14 poems, or 28 per cent, are partially dramatic. "The Louer in distresse exclyymeth agaynst Fortune," p. 21, for example, has four of its sixteen lines addressed directly to the abstraction Fortune. "The Louer wounded with his Ladies beauty craueth mercy," pp. 59-42, is mainly addressed by the lover to the lady, but at times it turns purely to impersonal argument or description:

Lyke as the tender turtle Dowe
Doth wyle the losse of mate,
In mourning weed, so spend I tyme
Lamenting mine estate.

13 poems, or 26 per cent, are dramatic in structure, and three of these are long poems, consisting of speech from the lover to the lady, but mainly devoted to long compliments to the lady (pp. 9-20).

5The great number of abstract themes and abstract titles is particularly noticeable in these collections, such titles as "The Meane Estate is Best" (one of many poems on a similar theme), "Time trieth Truth," from Tottel; "Prudence," "Fortitude," "Justice," "Temperance," from The Paradise; "Another Complaint on Fortune," "A Worthy Comparison of Virtue against all Worlde Pomp," from The Gorgeous Gallery.
Thus on an average less than one-fourth of the poems analyzed in these three collections have the dramatic structure associated with Wyatt's method. An additional average of one-fifth of the poems show considerable confusion on the part of the authors in that they are partially dramatic and show a mixture of the two methods; and it is to be noted that this confusion and mixture increases with time, since it appears in only 8 per cent of the poems analyzed in Tottel, but in 26 and 28 per cent respectively for The Paradise and The Gorgeous Gallery.

More than half the poems analyzed, then, are undramatic; and, with the exception of those which show a return to the medieval interest in abstractions, these follow the method of Surrey. Number 210 from Tottel, for example, sets up its central "point" in the first stanza, devotes four stanzas to analogous ideas and illustrations, and returns to the central idea at the end:

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6 This interest in medieval abstraction and the generalized approach to experience is even more noticeable in the other collection of this period, The Mirror for Magistrates, a late example of the fall-of-princes tradition in which the contrariness of fortune is proved and illustrated by many narrative examples. Since this collection, including Sackville's Induction, employs the narrative almost exclusively, and since it falls so completely within the medieval tradition, it is not considered in detail here.
I see there is no sort,
Of things that live in griefe:
Which at sometime may not resort,
Whereas they haue reliefe.

The stricken dere by kinde,
Of death that standes in awe:
For his recure an herbe can finde,
The arrow to withdrawe.

The chased dere hath soile,
To coole him in his het:
The asse after his wery toyle,
In stable is vp set.

The conye hath his caue,
The little birde his nest:
From heate and colde them selues to saue,
At all times as they lyst.

The owle with feble sight,
Lith lurkyng in the leaves:
The sparrow in the frosty nyght,
May shroude her in the eaues.

But wo to me alas,
In sunne nor yet in shade.
I can not finde a restyng place,
My burden to vnlaide...

All thinges I see haue place,
Wherein they bowe or bend;
Saue this alas my wofull case,
Which no where findeth ende.

In number 214 from Tottel the poet uses, in the third stanza, a conceit:

The frutes were faire the which did grow,
Within thy garden planted,
The leaues were grene of euery bough,
And moysture nothing wanted,
Yet or the blossoms gan to fall,
The caterpillar wasted all.

But then he explains and rationalizes the imagery:

Thy body was the garden place
And sugred wordes it beareth,
The blossomes all thy faith it was,
Which as the canker wereth,
The caterpillar is the same,
That hath wonne thee and lost thy name.
I mean thy lover loued now,
By thy pretended follye,
Which will prove lyke, thou shalt fynd how,
Unto a tree of holly:
That barke and bery beares alwayes,
The one, byrdes feedes, the other slayes.

Number 226 from Tottel announces its theme at the beginning:

Al you that frendship do profess,
And of a frende present the place:
Gave ear to me that did possesse,
As frendly frutes as yet imbraze.
And to declare the circumstance,
There were them selues that did aunauce:
To teache me truely how to take,
A faithfull frende for vertues sake.

Then is given a personal narrative of the loss of a friend,
and the point of the narrative illustration is mentioned
again at the end:

Wherefore ye frendes I warne you all,
Sit faste for feare of such a fall.

In number 251 from Tottel a parallel grammatical structure
is used to express the analogous ideas and illustrations,
26 of the first 29 lines starting with the word such. And
the conclusion of the poet's analysis of "an vngodlye
worlde" is given partly in image and partly in abstract
statement:

I se no present help from mischief to preuaile,
But flee the seas of worldly cares or beare a quiet sayle.
For who that medleth least shall saue him selfe
from smart,
Who styrres an oare in every boat shal play a folish part.

Although he occasionally uses Wyatt's method, as was
noted above, Lord Vaux more often follows Surrey's. Number
71 in The Paradise, for example, is composed of analogies and
illustrations, with the central point of all contained in
a refrain:
How can the tree but wast, and wither awaie,
That hath not sometyme comfort of the Sonne:
How can that flower but fade, and sone deceaie,
That alwaies is with Darke clouds ouer ronne.
Is this a life, naie death you maie it call,
That feeles eche paine, and knoweth no joye at all.

What foolishs beast can liue long in good plight,
Or is it life, where senses there be none:
Or what auaileth eyes without their light?
Or els a tonge, to hym that is alone.
Is this a life? naie death you maie it call,
That feeles eche paine, and knowes no joye at all.

Whereto servue eares, if that there be no sounde,
Or suche a head, where no devise doeth growe:
But all of plaints, since sorrowe is the gronde,
Whereby the harte doeth pine in deadly woes.
Is this a life, naie death you maie it call,
That feeles eche paine, and knowes no joye at all.

In the same collection number 60 employs grammatical parallelism for its analogies, each of the twelve lines beginning with In hope, except lines 4, 8, and 12, which begin Thus hope, Thus hope, and That hope respectively. Number 40, a poem on the theme of the vanity of things, in the first four stanzas illustrates the main idea by demonstrations of the impermanence of the gifts of the morning, of spring, of the calm sea, and of wealth; and it abstracts its theme in the last stanza:

Then trust to that which aye remains,...
Trust to that sure celestiall rocke, that rests in glorious throne,
That hath ben, is, and must be still, our anker holde alone.
The world is but a vanities,
In heauen seeke we our suretie.

Most of the poems which are partially dramatic follow the Surrey method, also, since Surrey, as was noted in the
previous chapter, employed dramatic speech at times within
a poem which followed his general method of surrounding a
central idea with analogous ideas. Number 14 of The Paradise,
for example, starts off with abstract discussion:

In my accompt, the promise that is vowed,
Among the good, is holden such a debt:
As he is thought, no whit to be allowed,
That setteth light his promise to forget.

In the last stanza, however, the poem turns to direct speech
and an application of the general point to the love situa-
tion:

0 frendly league, although to late begunne,
Yet time shall try our troth, is well imploied:
And that we both shall see, that we haue wonne,
Such fastned faith, as can not be destroyed...

The structure of number 23 is just the opposite of this: it
starts out with speech and the specific situation:

Why art thou bound, and maist goe free,
Shall reason yeelde to raging wyll?

and ends with generalization upon the specific situation:

If leue and list might neuer cope,
Nor youth to runne from reasons race;
Nor yf strong sute might winne sure hope,
I would lesse blame a louers case.
For loue is hotte, with great desire,
And sweete delight makes youth so fond,
That little sparkes wyl prooue great fyre,
And bring gree hartes to endless bond.

The method of both is the same, though the structure varies;
it is the method of applying an abstract principle to ex-
perience, and the specific situation is conceived as illus-
tration, analogy, or example of the generalization -- pre-
cisely the method employed by Surrey.
The same method, but with still another structure, is seen in number 20 from *The Paradise*. It is again a poem on the vanity of things, and it starts off with a list of things -- the rock, the ox, the steel, the stag, man, etc. -- which succumb to time; but to express the theme and advice of holding to more permanent things it returns to medieval abstraction:

But Vertue sittes, triumphing still,  
Upon the Trone, of glorious Fame:  
Though spitefull Death, mans body kill,  
Yet hurtes he not, his vertuous name.  
By life or death, what so be tides,  
The state of Vertue, never slides.

The work of *The Gorgeous Gallery of Gallant Inventions* is to some degree more courtly, less moral, and less serious than the work of *Tottel's Miscollany* and *The Paradise of Dainty Devices*. Its proportion of completely undramatic poems is considerably less than that of the other two, 46 per cent as compared with 58 and 60 per cent. A larger proportion of the poems treat the theme of love in a half-serious, half-witty, half-playful fashion. Thus there are many poems based at least for a part of the poem upon speech from the lover to the lady, whether serious or not. But even these poems tend towards the Surrey method, essentially: within the speech the method of analogy and illustration is used. For example, the poem "The aged Louers noaste, at length to learn to dye," p. 44, is speech of the lover to a friend (not the lady):
Why askest thou the cause
Wherfore I am so sad
Thou knowest when age on draws
No creature can bee glad.

Analogous ideas are expressed in the next four stanzas, and the generalization comes in the last stanza:

And noate that I haue sayd
The cause wherof and why,
My youthful partes be playde
And I must learne to die.

In "The desperate Louer exolaymeth his Ladyes cruelty and threatneth to kill himselfe," p. 45, the general thought appears in the first two stanzas:

My joyful dayes bee past,
My pleasant yeres be gone,
My life it may not last
My graue and I am one.

My mirth, and all is fled
And I a man in woo,
Desireth to bee dead
My mischeefe to forgoe.

The next six stanzas are devoted to analogous evidence of his state, and 10 of the lines begin with the words I see, the analogy extending to similar grammatical structure. The general thought is returned to at the end again:

I would be dead at once
to doo my Lady good.

Shee shall haue her request
And I will haue mine ende,
Lo heere my blouddy brest
To please her most vnkinde.

It is not to be expected that these poets, employing such an undramatic method, should employ devices such as the metaphor and word-play, which we found in Wyatt to be
coordinated with his general method. Metaphor appears in these poems most frequently in those poems which deal with the paradoxical qualities of the lover's experience. An example is the poem on this theme by Edwards, who commonly in his verse was concerned with moral themes. This poem, number 24 of The Paradise, contains the following metaphors and images:

Though oft the tree I clime, I can not catche the fruite.
She would not let me grone, and brouse upon the rine.

The images and figures of speech commonly appear, however, either in unexpected places, isolated in a context which is completely undramatic, or in the form of similes. An example of the former is number 160 from Tottel, a poem "Of the mutabilitie of the world" which is almost entirely a poem of statement; yet at the very last, even after the summary generalization, occurs a metaphor completely unexpected in its context:

And then I said vnto my self: a lesson this shalbe
For other: that shal after come, for to beware by me.
Thus, all the night I did devise, which way I might constrayn.
To fourme a plot, that wit might work these branches in my brain.

And number 197 from Tottel, a poem on precisely the same theme, is again a poem almost entirely in terms of statement, as the following quotation shows:

No man can tell what god almighty of every wight doth cast,
No man can say to day I liue, till morne my lyfe shall last.
For when thou shalt before thy judge stand to receive thy doom,
what sentence Minos dothe pronounce that must of thee become.
Then shall not noble stock and blud redeme the from his handes,
nor surged talke with eloquence shal lowse the from his bandes.

Yet in the poem is one line which through its metaphor
dramatizes, more clearly than all the statement, the mutability of the world:

The winter eates & empties all, and thus is Autumn worne.

But such metaphors are infrequent, and they are startling
and unexpected since they cannot be rationalized in terms of the poet’s method or intention. Since the poets have followed
generally the method of surrounding a central thought with analogies of one form or another, one may expect to find images whose purpose is to illustrate and show analogy.
Such a method calls not for the identification of objects achieved by metaphor but rather the pointed application or analogy of the simile. And since the method is to surround the central thought with several illustrations, one may expect, in those poems in which imagery appears at all, to find a series of similes with applications toward the central idea. Even such images are not found frequently in these poems, but such as are found are commonly of this sort. The lines from Edwards quoted above are examples. A poem of similar theme, number 85 of The Paradise, contains these similes and images:
Even as the waxe doeth melt, or dewe consume awaie.

And he that beats the bushe, the wished birde not getts,
But suche I see as sitteth still, and holds the foul lyn g
netts.

So I the plesaunt grape haue pulled from the Vine,
And yet I languish in greate thirst, while others drinke
the wine.

All these images are related in the poem to the central
thought that his love slips away from the lover and he can-
not attain the lady. Similarly in another poem the poet
uses similes to help him prove his lady "Mutch better lost
then found":

As brickle clay, in Winters day,
That in the frost is wrought,
So doo I finde, they double minde,
Mutch better solde then bought.

It is as sefe, a broken Syue,
Should hold the dropping rayne;
As for to binde, thy chaunzg ed minde,
That nought can doo but fayne.

Again, on the theme of love's inconstancy, are the following
images:

The heat is past that did mee fret,
The fier is out that nature wrought
The plantes of youth that I did set,
Are dry and dead within my thought
The Frost hath slayne the kindly sap,
That kept the hart in liuely state:
The sodayne storme and thunder clap:
Hath turned loue, to mortall hate.

And an even longer series of images:

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7 The Gorgeous Gallery of Gallant Inventions, p. 49.
8 Ibid., p. 57.
9 Ibid., p. 73.
My fancy feedes, upon the sacred gale,
My witlessse will, unwillingly workes my woe:
My carefull choyse, doth choose to keepe mee thraule,
My frantickke folly, fawns vpon my foe:
My lust allure, my lickerling lyppes to taste,
    The bayte wherein, the subtill hooke is plaste.

My hungry hope, doth heape my heavy hap,
My sundry sutes, procure my more disdayne:
My steadfast steppes, yet slyde into the trap,
My tryed truth, entagleth mee in trayne:
I spye the snare, and will not backward go,
My reason yeeldes, and yet sayth euuer, no.

In pleasant plat, I tread vpon the snake,
My flamayng thrist, I quench with venomd Vine:
In dayntie dish, I doo the poyson take,
My hunger biddes mee, rather eate then pine:
I sow, I set, yet fruit, ne flowre I finde,
I pricke my hand, yet leave the Rose behinde.

Word-play is also very infrequent in these poems, since their method is not that of dramatically concentrating at­
tention in any way. Grimald, as was mentioned, at time seems to follow Wyatts method, though with less concentration of dramatic effect. In his work may be found the most frequent use of word-play in these miscellanies, with the exception of the work of Surrey and Wyatt. For example, number 132 from Tottel has these lines:

    But, in all thinges, inborne displeasures be:
    Yea pleasure we, full of displeasure, se.

The word-play here upon the word pleasure concentrates in a dramatic way the realization that, for the lover, pleasure seems an external thing, while displeasure seems a part of the experience itself, a normally introspective matter. The last line of number 150 from Tottel is

    Measure forbids unmeasurable prayse.
And the last lines of number 154 are:

Wherfore sins nothing is more kindely for our kinde:
Next wisdome, thus that teacheth vs, loue we that frendful minde.

Each of these examples occurs in a poem concerned with an abstraction, the first with the nature of measure in action and the second with the nature of friendship. Each aids in establishing, in a dramatic way, the character of these abstract ideas, the first in terms of contrast (measure with something which goes beyond measure) and the second in terms of man's nature (kind).

Two other examples in the miscellanies may be noted, but instances are very infrequently to be found. The first lines of number 198 from Tottel are:

In sekyng rest vnrest I finde,
I finde that welth is cause of wo:
Wo worth the time that I inolinde.

This concentrates in a dramatic fashion the paradoxical character of the experience: that in love, seeking one thing brings another, and that though the result be woe, the woe seems worth the while. And in The Gorgeous Gallery, p. 34, is the following example:

Now farewell harte, most smooth most smart,
Now farewell hart with hart hartiest,
And farewell harte, till hart in harte:
By herty harte may come to rest.

Here the usage concentrates in short space the lover's attitude: that he parts with goodwill, though he hopes that he shall come to terms with his lady before long.
A Handful of Pleasant Delights represents something of an exception to the other miscellanies mentioned. As Hyder E. Rollins points out, it contains only ballads. Each poem is in the song tradition, and each was to be sung to a tune; and in nearly every case the tune is mentioned. Thus the music becomes a part of the technical construct of the experience, and the techniques of concentration found in "literary" poems would be out of place, since the attention is not to be upon the words to the extent of destroying the musical movement and attention. Like the ballads of the fifteenth century, however, most of these poems are dramatic in structure, either in terms of narrative or in terms of speech from one person to another. Several recount old stories, as the one of Diana and Actaeon. One is the speech of a young woman who scoffs at the addresses of a young man; and the following is the answer of the young man, who answers as scoffingly as she. Each of these poems has a light, bantering tone appropriate to the dramatic situation, and each maintains the tone throughout the poem. Another poem is composed of dialogue between a young man and a young woman. Yet even in these poems the influence

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10A Handful of Pleasant Delights, p. viii.
11Ibid., p. 25.
12Ibid., p. 12.
14Ibid., p. 39.
of Surrey is felt, changing the purpose and the method of
the ballad and the song. One poem\textsuperscript{15} is composed of a catalog
of descriptions of the lady. In another,\textsuperscript{16} a woman narrates
her unfortunate experience with love, and the "point" of the
experience is expressed:

\begin{quote}
You comly Dams, beware by me,
To rue sweete words of fickle trust:
For I may well example be,
How filed talke oft prooues vniust.
\end{quote}

Many poems have classical allusions as illustrations of the
central idea of the poem; one,\textsuperscript{17} for example, mentions the
Sirens, Ullysses, Priam, Venus, Pallas, Juno, Helen, and
many others as illustrations of the thought that lovers
should not be hasty, lest they be deceived. Some poems are
concerned exclusively with abstract subjects, as "The Joy of
Virginity."\textsuperscript{18}

With work in this tradition, one need not expect to find
many metaphors, conceits, or examples of word-play. The at­
tention upon the music could not permit excessive attention
upon the words. Yet, as was seen in the chapter on Wyatt,
Wyatt started to mix the traditions, and after his practice
the distinction between the song and literary tradition was
gradually lost. Most of the images in \textit{A Handful of Pleasant
Delights} are rationalized and point toward a specific applica-

\textsuperscript{15}Ibid., p. 38.
\textsuperscript{16}Ibid., pp. 50-51.
\textsuperscript{17}Ibid., pp. 43-46.
\textsuperscript{18}Ibid., p. 42.
tion. In the poem mentioned above on the theme that lovers should not be too hasty in their judgment and action, there are the following similes and metaphors, nearly all of them with their applications given immediately:

Flie baits, shun hookes,
Be thou not snarde with louely lookes...

Where loue doth win the victorie,
The fort is sackt with crueltie.
First look, then leap,
In suretie so your shinnes you keepe:
The snake doth sting,
That lurking lieth with hissing...

Of grasse commeth hay,
And flowers faire will soon decay:
Of ripe commeth rotten,
In age al beautie is forgotten.
Some loueth too hie, and some too lowe,
And of them both great griefs do grow,
And some do loue the common sort:
And common folk vse common sport.
Looke not too hie,
Least that a chip fall in thine el...

But sirs, I vse to tell no tales,
Eeh fish that swims doth not beare scales,
In euerie hedge I finde not thornes:
Nor euerie beast doth carrie hornes:
I saie not so,
That euerie woman causeth wo:
That were too broad.

The last poem in the collection, however, is based entirely upon an extended conceit, the lover identified as a falconer. The conceit is maintained through the end:

My deer likewise, beholde thy loue,
what paines he doth indure:
And now at length let pitie move,
to stoup vnto his lure.

19Ibid., pp. 43-46.
20Ibid., pp. 71-72.
A hood of silk, and siluer belles,  
new gifts I promise thee:  
Wo ho ho, I crië, I come then saie,  
Make me as glad as hee.

At least one example of the technical device of the pun was found in the collection. It occurs in the following lines:

In trueth to him thy loue supplie,  
Least he at length as I haue done,  
Take off thy Belles and let thee flie. \(^{21}\)

The word *Belles* is used here with two meanings: the first is as the trinkets of a vain young woman, in which the meaning would be "lest he, as I have done, strip you of your trinkets and display you in your vanity and meanness"; and as the bell of ownership, as applied to the falcon in the passage quoted above, in which case the meaning would be "lest he, as I have done, take his bell (his sign of ownership) from you and let you wander unattached."

It is interesting to note one other technique employed occasionally in these poems. It involves the use of old saws and proverbial sayings. The device is apparent in the poem, mentioned twice above, advising that young lovers be not too hasty in their judgment and action. A number of the images quoted are derived from such old sayings; among them are the following:

First look, then leap,  
In suretie so your shinnes you keep.

Of ripe commeth rotten.

Looke not too hie,
Least that a chip fall in thine ele.

Eoh fish that swims doth not beare scales.

It has been remarked above that, because of the musical accompaniment, the poet could not demand too much attention upon his words in poems in the song tradition. The use of such vivid proverbs, however, provided him a means of dramatic imagery; but the image is familiar to the singers and is easily grasped, thus not taking the attention from the melody.

B. Metrics

The poets of the miscellanies generally did not follow the dramatic method we have associated with the work of Wyatt, and we need not expect the functional use of metrical attention within the dramatic construct which we have also associated with Wyatt's practice. The exceptions among the miscellany poets are particularly Lord Vaux and Grimald, who, as was noted above, at times are inclined to follow Wyatt's method, though hesitantly and only in a small portion of their work. In one of Lord Vaux's poems, number 17 in The Paradise, are the following metrical variations from the normal pattern:

I see also his prime time and his end.

Thou that dydst graunt the wyse king his request?
In the first instance, the metrical attention falls upon *prime, time* and *and*. The usage serves to emphasize the fact that the mention is of two states, upon a man's *prime* and on his end, the attention on the conjunction particularly emphasizing the fact that not one, but two, things are receiving attention. The second usage is quieter, but it serves to emphasize the adjective *wyse* and thus the character of the king -- in this case, providing his identification, since his name is not mentioned.

Grimald, even in some of his poems concerned with purely abstract themes and employing a poetry of statement, often shows metrical flexibility. The first four lines of number 132 from Tottel are:

*Sythe, Vincent, I haue minde to wed a wife:*
*You bid me tel, whefore I like that life.*
*Foule will I not, faire I desire: content,*
*If faire me fayle, with one indifferent.*

In the third line there are two trochaic substitutions, emphasizing the adjectives *Foule* and *faire*, emphasizing and dramatizing metrically the speaker's attitude. The usage is heightened also by the broken movement, the line having a double *caesura* and thus also aiding the attention upon the attitudes expressed. The punctuation of the line is also deceptive, since it is really a run-over line: the position of *content* as the only remaining word in the line after a *caesura* puts attention upon that word, and the attention immediately runs-over to "If faire me fayle," again heightening the realization of the attitude -- that the speaker would
choose a faire woman over an unfaire one, even though the former would deceive him.

The most remarkable aspect of Grimald's metrical practice is his management of the caesura. Another example is number 143 from Tottel; the poem is quoted entire, with the position of the caesura marked by syllables in the margin:

So happy bee the course of your long life: 4
So roon the yere intoo his circle ryfe: 4
That nothyng hynder your weimeanyng minde: 5
Sharp wit may you, remebrans redy fynde, 4
Perfect intelligence, all help at hand: 6
Styll stayd your thought in frutefull studies stand. 4
Hed framed thus may thother parts well frame, 4
Divine demeanour wyn a noble name: 5
By payzed doom with leasure, and good heed: 7
By vpright dole, and much awayling deed: 4
By hert vnthirld, by vndisoomfite chere, 4
And brest discharged quite of coward fere: 6
By sober mood, and orders coomly rate: 4
In weal, and wo, by holdyng one estate, 4
And to that beauties grace, kynde hath you lent, 6
Of bodies helth a perfite plight bee blent. 4
Dame fortunes gifts may so stand you in sted, 4
That well, and wealfullly your lyfe be led, 2
And hee, who giues these graces not in vayn, 2
Direct your deeds, his honour to maintain. 4

The normal position for the caesura in this poem is quite obviously at the end of the second foot; but eight of the lines (two-fifths) vary the position, sometimes as far as the second syllable and the seventh syllable.

Another passage from Grimald of interest for its metrical usages is the last six lines of number 162 from Tottel:

God shall cause vs agayn togither dwell, 4
Whet time this universall globe shall hear 2
Of the last tromp the ryning voyce: great fear 8
To soom, to such as you a heauenly chear. 2
Till then, repos'd rest you in gentle sleep:

While hée, whom to you are bequeathed, you keep.

In this passage, only one caesura comes at the end of the second foot. There are two run-over lines, each used to run forceful attention over to the first words of the following lines, in line three quoted coming to rest on last troomp and in the fourth line on soo'm; and there the attention emphasizes the meanin; of the words. The stress variations from the normal pattern emphasize the words God, cause (bringing attention to the meaning that God has not parted the two permanently), last troomp (the last trumpet, which shall bring them together without fear), rest (concentrating in one word the speaker's attitude toward the death which leads without fear to the call of the last trumpet).

Such uses of metrical devices of attention are not common in the other work in the miscellanies. The poets follow the theoretical pattern quite closely, and variations from it are exceptional. The following notes on random poems in the collections will demonstrate this observation.

**Tottel's Miscellany:**

No. 219: sonnet.
No variations in stress pattern.
Two caesuras (first and thirteenth lines) not after second foot.

No. 220: 31 pentameter lines.
Caesura invariably after second foot.
14 lines beginning with trochaic substitution.
12 lines containing an extra syllable in first two feet.

No. 221: 36 lines of poulter's measure.
One trochaic substitution; one use of a secondary accent in place of a weak one; otherwise, follows theoretical pattern almost exactly.
No. 222: 48 tetrameter lines.
One use of a secondary accent in place of a weak.
One line with either unorthodox pronunciation or
sprung rhythm; apparently scanned:

But that you will forget her

because of the extreme regularity of all other lines.

No. 232: sonnet.
One line with the caesura after the fifth syllable;
all other caesuras after the fourth syllable.
Rhythrical movement follows the theoretical pattern
closely.

No. 233: sonnet.
Four lines with the caesura placed otherwise than
after the second foot.
Rhythrical movement follows the theoretical pattern
closely.

The Paradise of Lainty Devices.
No. 13: 42 pentameter lines,
9 lines with the caesura after other syllables than
the fourth.
Two lines with metrical variation:

First, God mislikes where such deceit dooth

swarme:

Next, it redoundeth unto thy neighbors harmes.

No. 19: 30 tetrameter lines.
Two lines with metrical variations:

Learning sets forth the reddy wayes.
Right so the mind no fruite can yeelde.

No. 20: 24 tetrameter lines (by a different poet than
No. 19).
One line with metrical variation:

There is nothing, but time dooth wast. 22

22 This line may well have been scanned:

There is nothing, but time dooth wast.
No. 21: 36 pentameter lines.
17 lines with the caesura not after the second foot.
7 lines with the metrical variation, of which four in succession start with the word Friendship: the other three are:

As no man rightly knowes which way to followe.
Sease not my Muse, cease not in these our dayes.
Ring out lounde peales, of sacred Freelships prayse.

No. 24: 18 lines of poulter's measure.
Two lines with metrical variations:

Hard hagard Haukes stope to the lure, wild
coilts in time the bridle tames.
There is nothing so out of vre, but to his
kinde long time it frames.

No. 25: 20 lines of poulter's measure (by a different author than No. 24).
2 lines with secondary accents in place of a weak accent; otherwise, all lines follow the theoretical pattern very closely.

The Gorgeous Gallery of Gallant Inventions.
"The louer beeing newly caught in Cupids snares,..." pp. 22-24:
55 hexameter lines.
1 secondary accent in place of weak accent; two trochaic substitution.

"The fall of folly, exampled by needy Age," pp. 91-92:
55 pentameter lines in English.
3 secondary accents in place of weak accents; one trochaic substitution; one example of sprung rhythm with two accented syllables thrown together.
13 lines with caesura placed otherwise than after the second foot (five of these lines contain a double caesura in which one of the two caesuras appears after the second foot).

"The Louer extolleth, aswell the rare vertues,..." pp. 34-25:

23 cf footnote 22.
32 tetrameter lines.
2 initial trochaic substitutions.

"A proper Dittie," p. 26:
32 tetrameter lines.
All lines follow the theoretical pattern closely.

"The Louer declareth his paynfull plight..." pp. 29-30:
24 lines in poulter's measure.
One initial secondary accent; one initial trochaic substitution.

"A Lady writeth vnto her Louer..." pp. 53-55:
56 pentameter lines.
12 lines with caesura other than after the second foot.
5 lines with metrical variations; of these, two have extra syllables, and the other three contain shifts in accent as well:

Cruell, what offence hast thou for to bewyle,
The killing of thy loue if thou not repent?
That loues thee so, with such cruell torment.

A Handful of Pleasant Delights. 24
"The Louer being wounded with his Ladies beautie, requireth mercy," pp. 74-75:
24 tetrameter lines.
One secondary accent in place of a weak syllable.

"A sorrowfull Sonet,..." pp. 65-68:
80 tetrameter lines.
3 secondary accents in place of weak syllable; one trochaic substitution; 5 lines with an extra syllable each.

"A faithfull vow of two constant Louers," pp. 63-65:
64 lines based on old ballad meter of tetrameter and trimeter in alternate lines; but the pattern is not exactly followed, more than half the lines being trimeter.
One initial trochaic substitution; otherwise, the iambic pattern is followed quite regularly.

24 Since the poems in this collection are in the song tradition, with its musical attention, not many metrical variations may be expected; yet Wyatt's practice in this tradition should be compared with the practice here.
Though Edward Dyer is not positively identified as a contributor to these miscellanies, he had, as Rollins remarks, achieved his poetic reputation by 1580. His metrical practice is, then, another indication of the metrical practice of this period. In the total of 158 lines of his pentameter poems, one line is really an alexandrine. Of the remaining 157 lines, only six are run-over lines, 151 being end-stop lines. His placement of the caesura may be indicated by the following table:

<table>
<thead>
<tr>
<th>Foot number:</th>
<th>1</th>
<th>1½</th>
<th>2</th>
<th>2½</th>
<th>3</th>
<th>3½</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of times:</td>
<td>8</td>
<td>1</td>
<td>139</td>
<td>6</td>
<td>10</td>
<td>3</td>
<td>0</td>
</tr>
</tbody>
</table>

Approximately 13 per cent of the caesuras fall elsewhere than after the second foot; more than 83 per cent fall at the end of the second foot.

Sackville’s metrical practice in the Induction to The Mirror for Magistrates is somewhat freer, however. Of the 161 first lines (nearly one-third) of the Induction, 36, or a little less than one-fourth, were found to be run-over lines. The placement of the caesura in these lines is indicated by the following table:

<table>
<thead>
<tr>
<th>Foot number:</th>
<th>1</th>
<th>1½</th>
<th>2</th>
<th>2½</th>
<th>3</th>
<th>3½</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of times:</td>
<td>18</td>
<td>1</td>
<td>112</td>
<td>6</td>
<td>10</td>
<td>3</td>
<td>0</td>
</tr>
</tbody>
</table>

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25 A Handful of Pleasant Delights, p. xlvi.

26 The text is that of Ralph M. Sargent, At the Court of Queen Elizabeth: The Life and Lyrics of Sir Edward Dyer (London: Oxford University Press, 1935).
After foot number: $\frac{1}{2}$ 1 1$\frac{1}{2}$ 2 2$\frac{1}{2}$ 3 3$\frac{1}{2}$ 4

Number of times: 1 10 7 102 24 12 2 3

The caesura occurs after the second foot in little more than 63 per cent of the time, at other positions in somewhat less than 37 per cent of the time.

Another practice of the miscellany poets which deserves attention is their use of alliteration. As was found true of Surrey, the uncertain authors of Tottel's Miscellany use alliteration without much regard for the structure of the poem; rather, they use it, if at all, indiscriminately and, if for any purpose, merely to bind the line. A few examples from this collection are:

The lyfe is long, that lothesumly doth last:  
The dolefull dayes draw slowly to theyr date.  
(Number 171)

And frendship may not faile where faithfulnesse is founde,  
And faithfulnesse is ful offrute, and frateful things be sounde.  
And sound is good at proufe, and proufe is prince of praise,  
And precious praise is such a pearle as seldom ner decayes.  
(Number 206)

Daungerous delph depe dungeon of disdaine:...  
Ah piteles plante whome plaint cannot prouoke,...  
Thou merueilouse mase that makest men to muse.  
(Number 230)

But alliteration was not used by all the poets in Tottel,

27 In this case, a portion, but not all, of the alliteration might be rationalized as an aid to the attention upon the word-play.
and examples are rather infrequent. Among these miscellanies, the one which contains the most alliteration is The Gorgeous Gallery of Gallant Inventions. The vogue for alliteration had reached its height before 1578, the time of this collection, and nearly every contributor uses the device to excess. Two random examples, to demonstrate the non-functional use of the device here, are:

O heauy hart whose harmes be hid,
Thy healpe is hurte, thy hap is hard,
If thou shouldest brast, as God forbid:
Then should I dye without reward.
Hope well to haue, hate not sweet thought,
Ofte cruell stormes faire calmes haue brought:
After sharpe showres, the sunne shyneth faire,
Hope commeth likewise after dispayre.28

O cruel Tygars whelpe, who had thy hand in holde?
When yet with flattering pen thou wrotst, thy help at hand behold?
Beleeue it to bee true, I come without delay,
A foole and silly simple soule, yet doost thou still betray:...29

In The Gorgeous Gallery also appears a tendency to choose phrases, particularly of adjective and noun, for their alliterative quality. In one poem of 18 lines 30 appear the following phrases of this nature:

careless count
due dezart
restles race
golden gayne
matched minde
lucksles lot
pyning panges
pittious playnt
pensue pathe
hidden harmes

28 The Gorgeous Gallery of Gallant Inventions, pp. 50-51.
29 Ibid., p. 60.
30 Ibid., p. 72.
In the following poem, also of eighteen lines, appear the following phrases:

- fancy feed©
- frantickes folly
- heavy hap
- tryed truth
- dayntie dish

- witlesse will
- lickering lyppes
- sundry sutes
- spye the snare
- carefull choyse
- hungry hope
- steadfast steppes
- pleasant plat

Thomas Proctor, the editor of The Gorgeous Gallery, commonly used such alliterative phrases, and this perhaps explains the great number of poems in this collection which employ alliteration. In two of his poems, consisting of a total of 54 lines, are the following phrases:

- clammy clay
- puffing pride
- deepe desire
- moyes. the minde
- youthful yeares
- boasting breath
- paines doo pearce
- gastyly graue
- labors lost

- gallant gloze
- haughty hart
- direfull dread
- manly might
- death doth daunt
- dreadfull death
- goryng gripes
- tedious toyle
- mooues mens mindes

- beauty braue
- haue hire
- deeds lewd dun
- trust in time
- worldly wretch
- sickness sore
- silly soule
- lewd delight
- serve as slaue

Sackville, in his Induction, was also addicted to this practice, as well as to the use of alliteration throughout a complete line. In the first four stanzas (88 lines) are the following phrases:

- wrathful winter
- chilling cold
- bloom down blown

- blustering blasts
- gladsome groves
- seemly was to seen

- frosty face
- tapets torn
- fresh flowers

---

31 Ibid., p. 73.
32 Ibid., pp. 94-95.
33 It is to be noted also that Sackville uses a great deal of imagery, but that his imagery is used for decoration, as a sort of tapestry-work, and to set the scene and the tone of the poem; he does not use it as a means of psychological exploration and objectification.
Boreas' blasts down blew fowls flocking winter's wrath
woeful wise dropping down misty mantles
dark the day

It is conceivable that such a practice started the poets on the way towards the use of a poetic diction, a choice of words which, originally for sound but later for other reasons, were thought more proper than others for use in poetry. Perhaps, for example, Sackville chose the old preterite participle in the second line of his poem for its alliterative quality:

With blustering blasts had all ybared the treen.

But whether or not the cause, or any part of the cause, for the rise of poetic diction may be laid to this search of the poets for alliterative phrases, certainly a theory of poetic diction was arising during this period. Rollins notes in his introductions to both The Paradise of Dainty Devices and The Gorgeous Gallery of Gallant Inventions that the poets of those collections were using new, unusual, or archaic

34 The Paradise of Dainty Devices, pp. lxvi-lxviii: "As to diction, the Paradise is distinguished by a large number of obsolete and unusual words, many of which either furnish the only illustrations in the New English Dictionary or else are earlier than any there cited: see, for example, in the Glossarial Index below, bedless, flawe, perforce, resign, sheling, totter."

35 The Gorgeous Gallery of Gallant Inventions, p. xxiii: "The diction is more archaic than that of either the Handful or the Paradise, as lexicographers have observed. Unusual words and phrases abound, and there are about a dozen words among them that furnish the only, or the earliest, examples given in the New English Dictionary."
words. And in Sackville's Induction is to be found particularly a deliberate use of archaic words. His theory seems to have been not that of Spenser, who was deliberately imitating Chaucer and older poets and who thought the diction of the poem should match the diction of his characters. Sackville was not apparently imitating Chaucer, and his characters in the Induction are abstractions. He seems to have been attempting, then, to enrich the language by his use of archaic words.
Yvor Winters has recently stated the values of Googe, Turberville, Gascoigne, and the group to which he believes they belong. His comments are so challenging in the face of the traditional neglect of these poets that they deserve quotation at some length:

If we can disengage ourselves sufficiently, then, from the preconception that 16th century poetry is essentially Petrarchoist, to sift the good poems, regardless of school or of method, from the bad, we shall find that the Petrarchoist movement produced nothing worth remembering between Skelton and Sidney, in spite of a tremendous amount of Petrarchoan experimentation during this period, if we except certain partially Petrarchoan poems by Surrey and by Wyatt, and that the poetry written during this interim which is worth remembering belongs to a school in every respect antithetical to the Petrarchoist school, a school to which Wyatt and Surrey contributed important efforts, perhaps their best, but which flourished mainly between Surrey and Sidney and in a few men who survived or came to maturity somewhat later, a school which laid the groundwork for the greatest achievements in the entire history of the English lyric, which itself left us some of those greatest achievements, and which is almost wholly neglected and forgotten by the anthologists and by the historians of the period, even by the editors, for the greater part, of the individual contributors to the school.

The characteristics of the typical poem of the school are these: a theme usually broad, simple, and obvious, even tending toward the proverbial, but usually a theme of some importance, humanly speaking; a feeling restrained to the minimum required by the subject; a rhetoric restrained to a similar minimum, the poet being interested in his rhetoric as a means of stating his matter as economically as possible, and not, as are the Petrarchoans in the pleasures of rhetoric for its own sake. There is also in the school a strong tendency towards aphoristic statement, many of the best poems being composed wholly of aphorisms, in the medieval manner exemplified by Chaucer's great ballade "flee from the press, or, if short, being composed as single aphorisms. If we except Chaucer's ballade, we have no high development of the aphoristic lyric in England or in Scotland.
before the 16th century, and the great aphoristic lyrics of Gascoigne and Raleigh probably represent the highest level to which the mode has ever been brought. Further, the aphoristic lyrics of the early sixteenth century represent only one aspect of the school that I have in mind; Gascoigne, for example, cast his greatest poem, Gascoigne's Woodmanship, in the form of a consecutive and elaborate piece of exposition, and several other poems near his highest level are expository rather than aphoristic in outline.

The wisdom of poetry of this kind lies not in the acceptance of a truism, for anyone can accept a truism, at least formally, but in the realization of the truth of the truism: the realization resides in the feeling, the style. Only a master of style can deal successfully in a plain manner with obvious matter: we are concerned with the type of poetry which is perhaps the hardest to compose and the last to be recognized, a poetry not striking nor original as to subject, but merely true and universal, that is, in a sense commonplace, not striking nor original in rhetorical procedure, but direct and economical, a poetry which permits itself originality, that is the breath of life, only in the most restrained and refined subtleties in diction and in cadence, but which by virtue of those subtleties inspires its universals with their full value as experience. The best poems in the early school are among the most perfect examples of the classical virtues to be found in English poetry.¹

These comments by Winters would seem to introduce a new set of terms, and new techniques, into this discussion of early Renaissance poetic composition. Googe, Turberville, and Gascoigne will be discussed in the terms employed thus far in the study, in the light of Winters' comments, and a coordination indicated wherever possible.

A. Barnabe Googe.

Googe published his *Egloge, Epytaphes, and Sonettes* when very young, certainly in his early twenties. The work in this collection is clearly experimental, for it contains work in different traditions and of different methods; and the best work in the collection represents a variation on either of the methods discussed above, moving toward that indicated by Winters. And although Googe is not the completely bad and immature poet he is commonly supposed to be, his youth, his impressionability, his experimentation provide a means of analyzing the character of the various traditions which were at least somewhat effective soon after the publication of Tottel’s *Miscellany*.

One of the most obvious influences upon Googe is that of the old allegorical tradition. Poem after poem contains personifications, and they appear not only in the eclogues and epitaphs but also in the love poems. The conclusion of the last love poem, for example, is:

0 Lady shewe thy fauour yet,
Let not thy Seruaunt dye for the
Where Rygour rulde, let Mercy syt
Let pytie Conquere Crueltie
Let not Disdain, a Feend of Hell,
Posses the place, wher Grace should dwell.

Here are the allegorical figures of Rigor, Mercy, Pity, Cruelty, Disdain, and Grace — six of them in as many lines.

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2 The edition used throughout this study is that in the English Reprints series, edited by Edward Arber; the Googe reprint was published in London by Constable and Co., Ltd., 1910.
But the interesting thing about Googe's use of the allegorical method is that he is not consistent with it, and that he uses it only very occasionally. For example, the stanza which immediately precedes the one given above is addressed to Nature and reads as follows:

Why dydst thou not that tyme devise
Why dydst thou not foresee before?
The mischyefe that therof doth ryse,
And grief on grief doth heap with stor
To make her Hart of Wax alone,
And not of Flynt and Marble Stone.

Here the method is quite different, and though it is not very bold, the dependance upon the conceit suggests the Wyatt method.

This strange mixture, in almost an identical manner, will be found often in Googe's work. In the first eologue is this passage: 4

A feruent Humour, (some do iudge)
within the Head doth lye,
Which yssuyng forth with poysoned beames
doth royn from eye to eye:
And taking place abrode in heads,
A whyle doth tymely rest:
Till Phrensie framde in Fancie fond,
discends from hed, to brest.
And poison strong, from eies outdrawn
doeth perce the wretched harte,
And all infectes the bloud aboute,
and boyles in everie parte:
Thus: when the beames, infected hast,
the wofull Louers blud:
Then Sences al, do strayght decaye,
oprest with Furyes flud,
Then Lybertie withdrawes her self,
and Bondage beares the swaye,
Affection bynyd then leads the hart,
and Wyt, is wounde awaye.
O Daphnes then, the paines appeare,
and tormentes all of hell.

4 Ibid., pp. 32-33.
There appear the allegorical figures of Frenzy, Fancy, Liberty, Fury, Bondage, Affection, and Wit. Yet mixed with them is the conceit of the poisoned beams of love which enter through the head into the blood stream and thus infect the lover. The consequences of the poisoning, however, are not given in terms of the conceit, but in terms of the allegorical figures:

Then Lybertie withdrawes her self, and Bondage beares the swaye, Affection blkynd then leades the hart, and Wyt, is wounde awaye.

Again, in the same eclogue, is this passage:

Nowe fast he flies, aboute the flames, now styll amased standes; Yet Hope relieues, his hurtfull Heate and Wyll doth Payne make lyght, And al the grieves, that then he feeles doth Presence styll requyght. But when the Lyght absented is, and Beames in hart remayne, Then flames the Fyre fresh agayne, and newe begyns his Payne.

The conceit is that of the inward, psychological fire and unrest caused by love. But in the passage the terms of relief are not the terms of the conceit but of the allegorical figures Hope and Will. Then, however, the basic conceit is extended; for the lover, even when his lady (Lyght) is absent, her effects (Beames) are still felt, and the unrest rises again.

In the sixth eclogue Felix' advice to the love-sick Faustus is couched in double terms:

5Ibid., pp. 33-34.
Fye Faustus, let not Fancie fondbe,  
in the beare suche a swaye,  
Expell Affections from thy mynde,  
and dryue them quyght awaye.  
Embrace thine Auncient Lybertie,  
let Bondage vyle be fled;  
Let Reason rule, thy erased Brayne,  
place Wyt, in folles steade.  

Eche thyng is easely made to obaye,  
whyle it is yong and grene,  
The tender twyg, that now doth bend  
at length refuseth cleane.  
The feruent Fyre, that flamyng fyrst,  
may lytell water drenche,  
when as it hath obtained tyme,  
whole Ryuers can not quenche.

In the first passage the terms are allegorical terms. In the second passage, however, the "point" is made in terms of the illustrative and repetitive imagery we have associated with Surrey and his followers.

Still another example of this mixture is the following passage from the eighth eclogue:

For death (that old deuouryng Wolf)  
whom goodmen nothyng feare,  
Coms seylyng fact, in Galley blacke,  
and when he spyes hym neare,  
Doth boorde hym strayght, and grapels fast  
And than begyns the fyght,  
In ryot leapes, as Captayne chiefe,  
and from the Maynmaist ryght,  
He downward coms, and surfet than  
assayleth by and by,  
Then vyle deseaseas forward shoues,  
with paynes and gryefe therby,  
Lyfe stands aloft, and fyghteth hard,  
but pleasure all agaste.

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6Ibid., p. 52.
7Ibid., p. 53.
Doth leue his ore, and out he flyes,
then death approcheth fast.
And giues the charge so sore, yat needs
must lyfe begun to flye,
Then farewell all. The wretched man
with Caryen Corse doth lye,
Whom Death hymself flyngs ouer bord,
ayd the Seas of syn,
The place wher late, he swetly swam,
now lyes he drowned in.

In this passage are such allegorical personages as Riot, Disease, Life, and Pleasure. The passage is almost a morality play. But the basic structure is that of an extended conceit, in this case of the boarding of a ship on the high seas. And mixed with the allegorical method is that of the conceit, the image (death as a wolf), and the paradox (in the last two lines quoted).

It would be difficult to rationalize such a practice except upon the basis of ineptness, immaturity, and experimentation. Commonly the basic attempt seems to be to follow the Wyatt method, though feebly. This very feebleness, apparent in the refusal to extend the metaphor and to rely entirely upon the metaphor for the objectification, presents to the poet a problem of completion which he solves by pulling in the allegorical figures, a sort of "easy out" which, we may suppose, an immature poet might take.

That Googe dependeth to a large extend, though feebly,

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8Ibid., p. 67.
on the Wyatt method is demonstrated by the use of a dramatic context for so many of his poems. Of the 31 lyrics by Googe in the section called "Sonettes" only 5, or 16 per cent, are non-dramatic in their structure. 15 poems, or nearly half, are completely dramatic in structure, whereas 11, or one-third, belong to the classification we have called "partially dramatic."

A few of the poems in the dramatic classification do not have the context of direct speech from person to person. "To the Translation of Pallingen," for example, is speech to a literary work;

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9 The reliance upon Surrey's method of illustrative and repetitive association is not very common in Googe's work. One example was quoted above, p. 291, from the sixth eclogue, and another may be found in the eighth eclogue (Ibid., p. 63). Occasionally it is found in the lyrics, as in the one addressed to Alexander Nevell (Ibid., pp. 81-82), in which, after an image of the fish which bites the bait to find the hook, appears the following passage, with its "point" at the end:

He ronne es rayne,
to gase on Beauties cheare,
Takes all for golde
that glysters in the eye,
And never leaues
to feede by looking long,
On Beauties Bayte,
where Bondage lyes enwrapt,
Bondage that makes
hym to syng an other song,
And makes hym curse
the bayte that hym entrapte.
Neuell to the,
that louest their wanton lookes,
Feede on the bayte,
but yet beware the Hookes.

10 Ibid., pp. 75-106.

11 Specific comment on this group of poems will be found below, pp. 299-302.

"At Bonyuall in Fraunce"\(^{13}\) is address to an abstraction; and "Commynge home warde out of Spayne"\(^{14}\) shifts from speech to the sea to speech to God. The large proportion of these poems, however, do have the personal context, since a good many of the poems are poems of compliment addressed to personal friends of the author.

In a few poems Googe also uses the dramatic context for the purposes of a light tone, or even of a shift in tone, which we found characteristic of Wyatt's method. In "To Maystresse A.,"\(^{15}\) for example, the poem starts out apparently most serious:

\begin{verbatim}
  Since I so long have lyved in pain
  and burnt for loue of the,
  (O cruel hart) dost thou no more
  esteame the Loue of me,
  Regardst thou not, the health of hym?
  that the, aboue the rest
  Of creatures all, and next to God
  hath dearest in his brest.
  Is pitie placed from the so farre
  is gentlenes exylde?
\end{verbatim}

At this point the thought of pity and gentleness being exiled from the breast of the lady is picked up and extended; and in keeping with the somewhat ironic and playful extension, the tone shifts:

\begin{verbatim}
  Hast thou ben fostered in the Caues,
  of Wolues or Lyons wyldes?...
  Lyth thou art of so fyerce a mynde,
  why dyd not God then place
  In the, with suche a Tygers Harte,
  a fowle yll fauerde face?
\end{verbatim}

\(^{13}\)Ibid., pp. 101-102.
\(^{14}\)Ibid., p. 102.
\(^{15}\)Ibid., pp. 87-89.
Sure for not other ende but that,
he lykes no louers trade,
And the threfore a ragynge Fende,
an Angels face hath made.

The tone shifts back to a serious one as the speaker makes one more plea for mercy, and finding no response he argues soberly thus:

Well now take this for ende of all.
I loue and thou doste hate,
Thou lyuest in pleasures hapely,
and I in wretched state.
Paynes can not lest for euermore,
but tyme and ende wyll trye,
And tyme shall tell me in my age,
How youth led me awrye.
Thy face that me tormented, so,
in tyme shall sure decaye,
And all that I do lyke or loue,
shall vanyshe quyte awaye,
Thy face in tyme shall wrynckled be,
at whiche I shall be glad,...

This argument gives a basis for a new shift in tone, to an entirely ironical one, and a concluding attitude:

And tyll that tyme I wyll keepe close
my flanes and let them blase,
All secretly within my brest,
no man on me shall gase.
I wyll not trespasse synfully,
for God shall geue me grace
To se the tyme wherein I shall
neglecte thy folysh face,
And tyll that tyme adieu to thee,
. God keepe thee far from me,
And sende thee in that place to dwell,
that I shall neuer see.

It is to be noted that here, also, the poet has extended the notion of division between lover and lady into a conceit, emphasizing the isolation of the lover; and in his final attitude the lover makes a virtue of that isolation and of his feeding his own fires away from the public eye.
A poem which maintains one light tone throughout in response to the dramatic situation is the sonnet "To George Holmeden of a ronnyng Heade": 16

The greatest vyece that happens vnto men,
And yet a vyece, that many comon haue,
As auncient Wryters waye with sobre Pen,
Who gaue thayr doome, by force of wysdom graue,
The sorest mayme, the greatest euyll sure,
The vylest plague that Students can sustayne,
That that whiche moste doth ygnooraunce procure,
My Holmeden is to haue a ronnyng Brayne,
For who is he that leades more resties lyfe,
Or who can euer lyue more yll bestead?
In fyne who lyues, in greater Care and stryfes,
Then he that hath, suche an unstedfast hedde;
But what is this? me thynkes I heare the say,
Physition take, thine owne disease away.

Googe's use of Wyatt's method practically ends, however, with these matters of dramatic structure and management of tone within that structure. He does not often carry the method over into its internal aspects of metaphor, image, word-play, and pun. Examples of nearly all these may be found, but they are comparatively infrequent. There appears an occasional conceit, such as the one of sheep as people in the third eclogue, 17 and the trifling one of "To Maystresse D": 18

Not from the hye Cytherion Hyll
nor from that Ladies throne
From whenes flies forth ye winged boy
yet makes some sore to grone,
But nearer hence this token coms,
from out the Dongsion depe,

16 Ibid., pp. 89-90. The lines are given here in their normal fashion rather than the division into lines of two and three feet.
17 Ibid., p. 41.
18 Ibid., pp. 92-93.
Where neuer Plutto yet dyd raygne
nor Proserpyne dyd sleepe.
Wheras thy faithful Servaunt liues.
whom dutie mouses aryght,
To wayle that he so long doth lacke,
his owne deare Maystres syght.

Sometimes the image is combined with allegorical figures, as in the following treatment of the devil:

Contynuall torment hym awaytes,
(a Monster vyle to tell)
That was begot of Due Desert,
and raygneth now in Hell,
With gredy mouth he alwayes feeds
upon the Syndrownd soule,
Whose gredy Pawes, do neuer ceas,
in synfull fluids to prowle.19

Occasionally the image is used as illustration in the Surrey manner, as in the following poem on the uncertainty of life:

As tayle of Ele that harder held,
doth sooner slyde away.20

Word-play is also used very infrequently. One example occurs in the last lines of the fourth eclogue: the reference is to one who has been lost in love:

The ground be cursed than,
That fosterde vp, so fayre a face:
that loste so good a Man.21

Here the play is really upon the syllable ost of fosterde and loste and the content of the words fayre and good, by the usage dramatically emphasizing the meaning, which is that though a fair thing may be fostered by nature it also

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19Ibid., p. 68.
20Ibid., p. 98.
21Ibid., p. 46.
may bring about the destruction of good, a reference, perhaps, to the notion of beauty as evil. Another example of word-play occurs in a comment upon God:

\[
\text{that who so hym doth loue} \\
\text{Shall here be sure to rest a whyle,} \\
\text{and alwayes rest aboue.} \quad 22
\]

A passage which combines dramatic structure, a management of tone, and imagery is the following from the seventh eclogue. It is derived, of course, from the feminist tradition and is dependent upon it. But the combination is new, many of the images forcefully stated in their dramatic context:

\begin{quote}
Sirenu\textsc{s}, j\textsc{u}d\textsc{e} so of vs,  
our wyts be not so base,  
But that we know as well as you,
whats what in euery case.  
And women eke, there are ynow  
that could yf they were brought  
Teache men to lyue, and more to loue,  
yf loue myght well be tought,  
And for all this, yet do I thynke,  
No thyng can worser be,  
Than womens state, it is the worst,  
I thynke of ech degree.  
For yf they show but gentle words  
you thynke for loue they dye.  
And yf they speake not when you list,  
than strayght you say, they are hye.  
And that they ar, disdainfull Dames.  
and if they chaunce to talke.  
Than cownt you them for chatring Pies  
whose tongs must alwayes walke.  
And yf perhaps they do forbeare,  
and Sylence chaunce to keeps.  
Than tush, she is not for company,  
she is but a symple sheepe.  
And yf they beare good wyll to one,  
than strayght they are judged nought.  
And yf yll name to shun they leaue,  
Vnconstant they are thought.
\end{quote}

\[22\text{Ibid., p. 63.}\]
Who nowe can please these Ialousse heads, 
the faute is all in you, 
For women neuer wold change their minds 
yf men wold styll be true. 23

A third of Googe's lyrics, however, are of a pattern 
which is only partially dramatic in the terms we have been 
using. A good many of his poems addressed to friends, for 
instance, start out by making an abstract point, then shifting 
to the personal situation. A short example is "To L. 
Blundeston": 24

Some men be countyd wyse that well can talke: 
And some because they can eche man begyle. 
Some forbecause they know well chese from chalke, 
And can be sure, weeppe who so lyst to smyle. 
But (Blundston) hym I call the wysest wyght, 
Whom God gyues grace to rule affections ryght.

"To M. Henrye Cobham, of the most blessed state of Lyfe" 25 
has the reverse order: it is a poem addressed to Cobham, 
but after a direct mention of Cobham in the third line, it 
settles into a disquisition upon the "most blessed state of 
Lyfe." Other examples of this structure are "To George 
Holmeden of a ronnynge Heade," quoted above entire, and 
"To Alexander Neuell," quoted above in part.

It is to be noted that many of the poems in this group 
follow the method suggested by Winters: "a theme usually 
broad, simple, and obvious, even tending toward the pro-
verbial, but usually a theme of some importance, humanly 

23 Ibid., pp. 60-61. 
24 Ibid., pp. 80-81. 
25 Ibid., pp. 84-86.
speaking; a feeling restrained to the minimum required by the subject; a rhetoric restrained to a similar minimum...
There is also in the school a strong tendency towards aphoristic statement."

Googe has in reality modified the Wyatt tradition for the purposes of this method. The center of his poem is most often, particularly in those poems addressed to friends, a proverbial or moral theme: the wise man is the person "Whom God gyues grace to rule affections ryght"; beware of the deceptive bait of love; the blessed state of life; "the blessed State of him that feeles not the force of Cupids flames"; the curse of idleness; "The uncertayntie of Lyfe"; the value of money; ingratitude. But the poems, with a few exceptions, are addressed to a person and make use of that dramatic context. Since a good portion of the poem is devoted to argument, there is no need for the internal dramatic devices associated with Wyatt's method, for metaphor, word-play, and the conceit. At the same time, the dramatic context does aid in making the moral theme concrete and specific.

"To Mayster Alexander Nowell" starts off with praise of Nowell for his studies and with some comment on their values:

26 Winters, loc. cit., p. 262.
27 Egloxs, Epytaphes, and Sonettes, op. cit., pp. 75-76.
Lawe gyues the gayne, and Physycke fyls the Purse,
Promotions hye, gyues Artes to many one.

But then the "turn" comes, leading by contrast to the moral point:

But this is it, by whiche we scape the Curse,
And haue the blys of God, when we be gone.
Is this but onely Scriptures for to reade?
No, no. Not talke, byt lyfe gyues this in deade.

Here the dramatic context provides the means for the "turn,"
which by its contrast with that which proceeds gives emphasis
to the proverbial statement.

In "To L. Blundeston of Ingratitude,"\(^{28}\) the first part
of the poem is devoted to a story of a bird which, after
catching another bird, finally releases its prey unharmed.

The poem proceeds:

Lae, Blundston heare how kyndenes doth habounde,
In selye Soules where Reason is exylde,
This Byrde alone suffyseth to confounde,
The Brutysh myndes of men that are defyled,
With that great Vice, that vyle and haynous Cryme
Ingratitude (whiche some vnkyadenes call.)
That Poyson strong that spryngeth styll with tyme,
Tyll at th© length, it hath infected all.

By means of the narrative, of the image in the last two
lines, and the dramatic context, the generalized idea, even
allegorical figure, have been made real and specific.

At times, however, the dramatic framework is not used
for the poem concerned with proverbial matter, as in "Of
Money":\(^{29}\)

---


Gyue Money me, take Frendshyp who so lyst,
For Frends are gon come once Aduersytie,
When Money yet remayneth safe in Chest,
That quickely can the bryng from myserye,
Payre face showe frendes, whan ryches do habounde,
Come tyme of prove, farewel they must awaye,
Beleue me well, they are not to be founde.
If God but sende the once a lowrynge daye.
Golde neuer starts asyde, but in dystres,
Fyndes wayes enough, to ease thyne heuynes.

Here the reliance is upon a poetry of statement, modified
only by the paradoxical statement in the first line, by the
image of the chest, and by the familiarity of tone in the
line beginning "Beleue me well."

Googe's metrical usage is distinguished by its inflexi-
bility. This is demonstrated most obviously by the printer's
device of dividing the pentameter line into two sections,
one of two feet and the other of three feet; and the caesura
comes almost always at the end of the first printed line.
In "Of Money," printed immediately above, only the next to
the last line varies from this pattern. This inflexibility
is apparent also in such a poem as "Out of syght, out of
mynd," a poem in tetrameter with a uniform break in the
center of the line. The pattern is indicated by the first
two lines:

The oftener sens, the more I lust,
The more I lust, the more I smart.

Only one (the sixth) of the eighteen lines in the poem
varies at all from this pattern.

\[\text{30Ibid., p. 96.}\]
It is possible, however, to over-emphasize this metrical inflexibility. The printer's method and the punctuation are often deceptive, and occasionally it is clear that neither indicates the true caesura. The last lines, as printed, from "An Epytaphe of the Death of Nicolas Graucole"31 are:

A thousand doltish
Geese we myght haue sparde,
A thousand wytyles
heads, death might haue found
And taken them,
for whom no man had carde,
And layde them lowe,
in deepe obllious gronds,
But Fortune fa-
curs Fools as old men saye
And lets them lyue,
and take the wyse aways.

Here half (the first, second, and fifth) of the pentameter lines have the caesura after the third foot rather than the second. But variations, either of the position of the caesura or of the accentual pattern, are noticeable by their absence in Googe's work.

Googe employed alliteration, but less frequently than the poets of the miscellanies. Most often he uses it as they did, however, merely as binder for the lines:

Nor euer I, suche saged sawes, 32
could syngle in Verse sweete.

A Creature, cause of all my Care,
a fleshte fletynge face,
A woman Wawe of Wretchednes,
a Paterne pyle of Pryde. 33

31Ibid., p. 74.
32Ibid., p. 32.
33Ibid., p. 45.
Occasionally, however, Googe seems to have had another purpose for his use of alliteration. In the following two examples it is used, apparently, to emphasize key words, in the first case as an aid in the characterization and in the second to call attention to the paradoxical character of the experience in which the lady feeds, so to speak, upon the pain of the lover:

A bluddy Butcher byg and blunt.\(^{34}\)

And Subject am to her alas,
that makes my Gryefe her gayne.\(^{35}\)

B. George Turbervile

The great majority of Turbervile's poems belong to the courtly type of poetry of the sixteenth century. They are poems of compliment, of the lover's woes, of elegies for deceased courtiers or ladies, and of witty and aphoristic sayings. In outside structure they seem to follow the method of Wyatt: practically all the poems of compliment, of the lover's woes, and of witty sayings are cast in a dramatic framework of speech directed to some person. Some random titles are "To a Late Acquainted Friend," "To Piero of Pride," "To His Ladie, that by hap when he kissed hir and made hir lippe bleede,..." "The Louer to a Gentlewoman, that after great friendship without desaret or cause of

\(^{34}\)Ibid., p. 69.

\(^{35}\)Ibid., p. 94.
mislyking, refused him," "To His Friend," "A Letter Sent by Tymetes to His Ladie Pyndara at the Time of His Departure," "The Louer exhorteth his ladie to take tyme, while tyme is," "The Louer to his carefull bed declaring his restlesse state." Of the first 50 poems in his collection, in fact, 29, or 58 per cent, are of the structure indicated by the titles listed above. 36

Most often, however, the other elements of the poem are not correlated to that structure. For example, the tone of each poem is almost universally singular: there are poems of a variety of tone, from the lightest irony to dead seriousness, but within each poem there are not often to be found the shifts in tone which we found in Wyatt in response to the dramatic movement and situation of the poem. Within the framework is most often found the method of Surrey of surrounding a central idea with many analogous thoughts. For example, in "He sorrowes the long absence of his ladie P.," Turbervile expresses the notion that the lady was guide for the lover in a long series of repetitive images:

And time (I trow) sith she from hence is fled
Who was the guide and giusr of my breath,
By whome I was with wished pleasure fed
And have escaped the ruthlesse hande of Death:
Who was the Key and Cable of my life,
That made me scape Charybdis carefull olife.

A Starre wherby to steare my bodies Bark,
And ship of soule to shoare in safetie bring,
To quite my Corse from painfull pining cark,
And fierie force of craftie Cupids sting:
Euen she that me from Syllas shelve did shroude,
That light is lost, that Lodestarre vnder cloudes.

Whose absence breedes the tempest I sustaine,
And makes my thoughts so cloudie backe to bee,
And brackish teares from swollen eyes to raine,
And churlish gale of surging Sighes to flee:
That Anor scarce ne harboor I may have
From deepe dispaire my shaken Ship to saue.

The Rubie from the Ring is reft I finde,
The foile appeares that vnderneath was set:
The Saint is gone, the Shrine is left behinde,
The fish is scoapt, and here remains the Net:
That other choise for me is none but this, 37
To waile the want of hir that is my blissee.

And the second stanza after this passage has grammatical parallelism:

My mouth, that kist hir not before she went,
Mine eyes, that did not seeke to see hir face,
My head, that it no matter did inuent,
My hande, that it in Paper did not place:
My feete, that they refuse to trauell tho,
My legges I curse that were so loth to go.

My tongue, that it no parle did then procure...
My heart I curse, that sought not to bewray...

And last my selfe and euery thing beside,
My life, my limes, my carrion Corse I curse.

A poem addressed by an epicure after his death 38 contains a slight paradoxical statement of his situation:

For I (thou seest) am dust become
that earst so wealthie was:
I haue that I alioe did eate,
the rest away did passe.

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37 Chalmers, ibid., p. 613.
38 Ibid., p. 615.
This vivid statement of the case is, however, flattened and rationalized in the next stanza:

What so I poordie in pampred paunch
and to my guts conuaide,
To gaping ground with mee I bore,
the reast behind is staiide.

With Turbervile the analogies and illustrations are very commonly drawn from classical mythology, the same illustration appearing in many poems. In "To a Late Acquainted Friend," for example, some of the stanzas containing classical allusions are:

If Vulcan durst presume
that was Enooffe to see,
And strake with Hamer on the Stithe
a cunning Smith to bee,...

If Vulcan durst (I saye)
Dame Venus to assaile
That was the worthyste Wight of all,
if witnesse may preuaile:

Then may you muse the lease
though fansie force mee wright
To you a second Venus (friende)
and Helen in my sight,...

Hot mightie Mars alone,
nor Hercules the stout:
But other Gods of greater state,
there standing in a route.

There may you plainely see
how Joue was once a Swanne,
To lure faire Leda to his lust
when raging Loue beganne.

Some other when a Bull,
some other time a showre
Of golden drops: as when he coyde
the closed Nunne in towre.

39 Ibid., p. 525.
Apollos Loue appeares
and euer will be knowne,
As long as Lawrell leaues shall last,
and Daphnes brute be blowne.

My brainsick Bacchus brag
or boast himselfe as free?
Not I, but Aryadnas crowne
shewes him in loue to bee.

This usage appears even in a love-letter poem, "Pyndara's answers to the letter which Tymetes sent hir at the time of his departure." This poem contains 71 four-line stanzas of the meter immediately above; of these, 11 stanzas depend upon such classical allusions.

A few of the poems have a dramatic structure only in a very casual manner. "To a Cruell Dame for Grace and Pittie" is in the main direct speech from the lover to the lady; yet the last two stanzas turn to the general and impersonal, turn away from the dramatic structure:

That I may both prolong
my painefull pyning dayes,
And eke avendge hir wrong
that paine for pleasure payes.

I neuer sawe the stone
but often drops would wast:
Nor Dame but daylie mone
would make hir yeeldes at last.41

Turbervile also occasionally used the allegorical personages. In "The Louer declareth how first he was taken and enamoured by the sight of his ladie," appear the following

40Ibid., p. 535.
41Ibid., p. 630.
42Ibid., p. 586.
personified abstractions:

Not forcing Fancies pinching powre
that other Wights did blinde:...

But Wit and Will without respect
were altogether wayde....

And witts (that woonted were to wayte
on Reason) were intrapte.

Usually, however, such allegorical figures appeared in the
elegaic poems or in poems concerned primarily with an ab-
stract idea, in which, apparently, Turbervile was attempting
to dramatize abstractions in the medieval manner. In "An
Epitaph on the Death of Dame Elyzabeth Arundle" are the
following lines:

Let Spite not spare to speake of hir the wurst,
Let Envie feede upon hir godly life,
Let Honour rage, let Hatreds bellie burst,
Let Zeill now unsheath his cutting knife;
For death hath closed hir corse in marble graue,
Hir soule is fled in Skies his seate to haue.

And the first two stanzas of "In Commendation of Wit" are:

Wit farre exceedeth wealth,
With Princely pompe excels,
Wit better is than Beauties beames
Where Pride and Daunger dwels.

Wit matcheth Kingly Crowne,
Wit masters Witlesse rage;
Wit rules the fonde affects of youth,
Wit guides the steps of Age.

From the discussion so far, it would appear that Tur-
bervile depended heavily upon Surrey's method. It is true

\[\text{\textsuperscript{43}}\text{Ibid.}, p. 537.\]

\[\text{\textsuperscript{44}}\text{Ibid.}, p. 604.\]
that the great body of his work would fall into such a classification; yet at scattered times throughout his work there appears a much more dramatic method, akin to Wyatt's method, though less consistent and less bold. For instance, despite his occasional use of allegorical figures, Turbervile has two poems which express a criticism of personifications. In "To One that Painted Echo," the words of the poem are those of Echo addressed to the painter:

Thou witles wight, what meanes this mad intent
To draw my face and forme, unknowne to thee?
What meanst thou so for to molest me?
Whome neuer eie behelde, nor man could see?

Daughter to talking Tongue, and Ayre am I,
My Mother is nothing when things are said:
I am a voyce without the bodies aid...

And more to tell and farther to proceed,
I Echo height of men below in ground;
If thou wilt draw my Counterf&it in deeds,
Then must thou paint (O Painter) but a sound.

This is the criticism of the Renaissance, of induction, which would require that everything stand the test of experience, and which would make its statement in terms of the experiential. "Of a Painter that Painted Favour" starts out with a similar criticism:

Thou (Painter fond) what meanes this made devise
Favour to drawe? sith unsooth is the hed
From whence it comes, and first of all was bred?
Some deeme that it of Beautie doth arise.
Dane Fortunes Bable and undoubted Sonne,
Some other doe surmise this Favour was;
Agricult, some thinke by Chaunce it came to passe,
Another sailes of Vertue it beganne.

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46 Ibid., p. 640.
In this poem, however, the poet allows the painter to answer his questions. The last question, and its answer, are:

What meanes his swelling so?
How chaunst that Favour doth so proudly go?
Good haps by course us men doe maken blinde.

Again, the attempt is to find the experiential content of the generalization.

A few of the poems are dependent upon a conceit for their dramatic structure, or the dramatic structure is complicated with the addition of a third member. In "To a Fickle and Unconstant Dame, a Friendly Warning," the lady is identified as a falcon:

What may I thinke of you (my Fawloon free)
That having hood, lines, tuets, bells of mee,
And woonted earst when I my game did spring
To flie so well and make such nimble wing,
As might no Fowle for weightnesse well compare
With thee, thou were a Birde so passing rare:
What may I deeme of thee (faire Fawloon) now,
That neither to my lure nor treine wilt bow.
But this that when my backe is turne and gon,
Another gives thee rumpes to tyre upon.

The conceit is kept throughout the poem, and the warning is stated in terms of the conceit.

Well wanton well, if you were wise in deed.
You would regard the first whereon you feed.
You would the horse devouring Crow refuse,
And gorge yourselfe with fleshe more fine to chuse...
So that of force thou shalt enforced bee
Too do by him as now thou doaste by mee:
That is to leaue the keper, and away,
Fawloon take heede, for this is true I say.

The importance of this instance seems small, however, when

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in the next poem, "To His Friend,"\(^{48}\) (the last 13 stanzas out of 19 for the total poem) this same conceit is used as illustration of the changeableness of the lady; though here again the conclusion comes in terms of the conceit:

\[
\text{Diseases must of force} \\
\text{such feeding fowle ensue:} \\
\text{No force to me, thou wert my Birde,} \\
\text{but (Fawlon) now adue.}
\]

In "To His loue that controlde his dogge for fawning on hir,"\(^{49}\) the dramatic situation is complicated by the introduction of the dog, and the dog becomes a dramatic instrument of the relations between the lover and lady. The tone of the first part is light and is related to the situation:

\[
\text{In deede (my Deare) you wrong my Dog in this} \\
\text{And shew your selfe to be of crabbed kinde,} \\
\text{That will not let my fawning whelp to kisse} \\
\text{You first, that feine would shew hys Maisters minde:} \\
\text{A Mastife were more fit for such a one,} \\
\text{That can not let hir louers dog alone...}
\]

But now at last (good faith) I plainly see
That Dogs more wise than women friendly bee.

The next stanza brings the climax and the real conclusion to the situation:

\[
\text{Wherefore since you so cruelly entreate} \\
\text{My whelp, not forcing of his fawning cheere,} \\
\text{You shew your selfe with pride to be repleate,} \\
\text{And to your Friend your nature doth appeare:} \\
\text{The Proverbe olde is verified in you,} \\
\text{Louve mee and loue my Dog, and so adue.}
\]

But Turberville carries the poem on one more stanza, shifting

\(^{48}\text{Ibid.}, \ p. \ 637.\)
\(^{49}\text{Ibid.}, \ p. \ 609.\)
in an undramatic fashion to a serious tone and almost abandoning the dramatic situation of the three parties:

Both I and hee that siely Beast sustaine
For loyng well and bearing faithfull harts,
Despitous cheeks, and rigorous disdaine,
Where both hath well deserued for our parts,
For Friendship I, for offred service hee,
And yet thou neyther louoste the Dog nor mee.

Turbervile does rely to a considerable extent upon the techniques of the paradox and the metaphor, but these are commonly of the brief type, rarely used to objectify more than a partial aspect of the total experience. The paradoxes are often, however, expressed without images or metaphor, being a paradox of idea. An example is contained in the last two lines of "That death is not so much to be feared as daylie diseases are": 50

When Death by one dispatcht of life
doeth bring the soule to rest.

Here the paradox is merely between the words dispatcht and rest, between action and non-action, so to speak. A similar paradox occurs in the last two lines of one of the elegies, "Funeral Verse vpon the death of Sir John Horsey Knight": 51

So that thou hast no cause to waile his chaunce,
Whome spitefull death by hatred did aduaunce.

In this case the paradox is more pointed with the use of the words spitefull and aduaunce, referring to the idea that, though death seems spitefull, death really does aduaunce a

50 Ibid., p. 615.
51 Ibid., p. 619.
person into the Kingdom of Heaven. A third paradox, again of the same kind, is expressed in the last stanza of "That all hurtes and losses are to be recouered and recured saue the cruell wound of loue"; 52

This bale the Louer bides
and hatefull hurtes of Hell,
And yet himselle doth deeme that hee
in Paradise doth dwell.

Here the paradox is in the juxtaposition of the words Hell and Paradise, referring to the love experience in which the love by being denied is painfull and by being absorbing and hopeful is delightful even in the face of denial.

The metaphors in Turberville are more numerous and less general than the paradoxes, though as commonly brief in nature. In "The Louer declareth how first he was taken and enamoured by the sight of his ladie," 53 two of the stanzas are:

And since that time I feele
such pangues and inwarde fitts,
As now with hope, and then with feare
encombred are my witts.

Thus must I Myser liue
till shee by friendly ruth
Doe pittie mee hir loouing thrall
whose deedes shall trie his truth.

The metaphor of the miser dramatizes the lover's situation, that he must hoard his feelings until his lady provides a means for the spending of them, and the image extends further in that it expresses the lover's desire, his fanaticism

52 Ibid., p. 639.
53 Ibid., p. 587.
under the pressure of love, to hold his feelings and count them over, so to speak, as his payment until the lady receives his advances.

Another brief metaphor is in "To His Loue long absent, declaring his torments": 54

Wherefore to rid my griefes and bannish all annoie
Retire from Greece and doe sojourn here with thy Friend in Troie.

Here the metaphor calls up the Trojan war and the opposition of the Grecian-Trojan camps, thus dramatizing the distance between the two lovers. Turbervile employs this figure in several poems.

A third brief metaphor is contained in the last stanza of "That Time Conquereth All Things": 55

So Lordlike Loue ystaulde and ceazde in yeelding minde
May not be disposest againe,
Such is his stately kind.

The three words yeelding, disposest, and stately make the metaphorical identification with the monarchy, with the lover becoming the subject who yields to the king, who is here the god of love; and the god of love, being by "kind," by nature, a king, cannot be dispossessed by the subject.

It is also to be noticed in relation to Turbervile's use of the metaphor that he does not often employ the descriptive or decorative metaphor. His references to natural

54 Ibid., p. 615.
55 Ibid., p. 616.
settings are extremely rare, the description of May in "The Louer hoping in May to have had redresse of his woes, and yet foulye missing his purpose, bewailles his cruell hap"\textsuperscript{56} being almost the single exception.

Turbervile also used word-play and the pun frequently. In speaking of the power of the god of love in "To a Late Acquainted Friend,"\textsuperscript{57} the speaker says:

But by procurement of the God that conquers Gods and all.

The word-play upon the word God dramatizes more effectively, perhaps, the power of love than all the examples listed later in the poem. In a poem on Homer\textsuperscript{58} the ability of the old poet is expressed thus:

With haughty stile somuch (thou Greeke) my mazed head dismayst.

The play upon the syllable maze dramatizes the admiration of the speaker for the poet. A third example of word-play functions within a short poem which is dramatic throughout -- "Of a Hare Complaining of the Hatred of Dogs":\textsuperscript{59}

The senting Hounds pursude the hastie Hare of foote; The sielie Beast to scape the Dogs did iumpe vpon a roote.

\textsuperscript{56}\textit{Ibid.}, pp. 634-635.
\textsuperscript{57}\textit{Ibid.}, p. 585.
\textsuperscript{58}\textit{Ibid.}, p. 616.
\textsuperscript{59}\textit{Ibid.}, p. 630.
The rotten scrag it burst,  
from Cliffe to Seas he fell:  
Then ride the Hare, unhappie mee,  
for now perceyue I well

Both lande and Sea pursue  
and hate the hurtlesse Hare:  
And make the dogged Skies aloft,  
if so the Dog be there.

The poem is made dramatic by its narrative, in which the hare speaks. Throughout a tone of irony is kept, and the play upon the word dog in the last two lines aids in the ironic presentation of the hare's attitude. The hare, once cornered, finds the entire world shaped towards his particular destruction; he finds even the skies on the side of the dogs and against him.

In "Pyndare's aunswere to the letter which Tymetes sent hir at the time of his departure," the last line contains the following assertion of fidelity:

Thine owne whilst eie shall see the Sunne.

The word eie here would seem also to mean the personal pronoun I. If this interpretation is valid, the pun would make the meaning both "I am yours while any eye shall see the sun" and "I am yours while I can see the sun (i. e., while I am alive)." Perhaps a pun is intended also in the following passage:

Take time whilst time applies  
with nimble foote it goes.  

60 Ibid., p. 597.  
61 Ibid., p. 598.
The word *applies* may be interpreted in either, or both, of two meanings: "Take time while the connection is possible (*apply* as an intransitive verb)," and "Take time while he applies himself to running on nimble foot (*apply* as a reflexive transitive verb)." A clearer example occurs in "To His Friend," \(^{62}\) one of the poems in which the lady is identified as a falcon:

No, doubtlesse wanton lust
and fleshly fowle desire
Did make thee loath my friendly lure,
and set thy hart on fire.

Here the word *fowle* carries out the conceit of the lady as a bird, but it clearly also means *foul*.

The discussion thus far would indicate that Turbervile was aware of the techniques and methods involved in both the Wyatt and the Surrey traditions. The largest body of his verse is indebted to Surrey's method, however, and that his dominant interest is placed there is demonstrated by the fact that he wrote a poem of high commendation for Surrey, but that he does not have such a poem for Wyatt. This fact is further evidence, besides that mentioned in the preceding chapter, that Surrey was at this time receiving the plaudits and that Wyatt was largely forgotten. Perhaps the reason for Turbervile's occasional use of the more dramatic method is to be laid to a feeble carry-over in the dominant Surrey

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\(^{62}\text{Ibid.}, p. 637.\)
tradition of some of Wyatt's practices, or to Turbervile's own experimentation toward a dramatic method, the latter being suggested by the fact that so many of Turbervile's poems, in comparison to those of this period in the miscellanies, are dramatic in outside structure.

However, Turbervile's most individualized contribution, including, one may safely say, most of his best poems, does fall in the method suggested by Winters. It will be recalled that this method, as stated by Winters, involves

a theme usually broad, simple, and obvious, even tending toward the proverbial, but usually a theme of some importance, humanly speaking; a feeling restrained to the minimum required by the subject; a rhetoric restrained to a similar minimum, the poet being interested in his rhetoric as a means of stating his matter as economically as possible, and not, as are the Petrarchans, in the pleasures of rhetoric for its own sake. There is also in the school a strong tendency towards aphoristic statement,...

Such a poem is the one quoted above concerning the hare, dramatic in structure by means of its narrative, but brief and uncomplicated; the tone is clearly ironical, but the irony is not stressed, nor is it obvious; and that the "point" of the poem has an application to human society is obvious, though the reader, as with aphorism, is left to apply the "point" to the particular experience. Another example is "To an Olde Gentlewoman, that Painted Hir Face"; 64

63 Winters, op. cit., p. 262.
64 Chalmers, p. 622.
Leaue off good Beroe now
to sleeke thy shrivled skin,
For Henobes face will neuer be
as Helens hue hath bin.

Let Beautie go with youth,
renowne the glosing Glasse,
Take Booke in hand: that seemely Rose
is wozent withred Grasse.

Remooue thy Pecocks plumes
thou cranck and curious Dame:
To other trulls of tender yeares
resigne the flagge of Fame.

It is interesting to note the methods by which he makes vivid and dramatic the general "point" or advice of the poem: they include a dramatic structure of direct speech; the classical allusion; the images of the mirror, the Bible, the rose-to-grass, the peacock's display; the adjectives cranck and curious, particularizing the characterization; and the three uses of alliteration in the last stanza to emphasize curious, tender, and Fame.

Most of Turbervile's poems of this type are, however, shorter than these examples. Almost every one has a suggestion of a proverbial statement or an aphorism; and each one will be found to contain some technical usage, most often word-play or a statement of a paradoxical idea, or both, which locates, so to speak, the general idea in a particularized situation, giving it image and specific content. Some examples are:

Of Dronkennesse.
At night when Ale is in,
like friends we part to bed:
In morrow graye when Ale is out,
then hatred is in bed.65

Of the Picture of a Vaine Rhetorician.

This Rufes his Table is,
can nothing be more true:
If Rufus holde his peace, this peese
and hee are one to vewe.66

Of the Clock and the Cock.

Good reason thou allowe
one letter more to mee
Than to the Cock: For Cocks doe sleepe
when Clocks doe wake for thee.67

The Louer to his ladie that gased much vp to the skies.

My Girle, thou gazest much
upon the Golden Skies:
Would I were Heauen, I would behold
thee then with all mine eies.68

To the Rouing Pyrat.

Thou winste thy wealth by warre
ungodly way to gaine:
And in an houre thy ship is sunk
goods drowned, the Pirat slaine.

The Gunne is all thy trust,
it serves thy cruell foe
Then brag not on thy Canon shotte
as though there were no mo.69

Of a Rich Miser.

A misers minde thou hast,
thou hast a Princes pelfe:

65 Ibid., p. 623.
66 Ibid.
67 Ibid., p. 625.
68 Ibid., p. 625.
69 Ibid., p. 303.
Which makes thee welthy to thine Heire, a Beggar to thy selfe.

Of an Open Foe and a Fayned Friend.

Not he so much annoies that sayes: I am thy Fo, As he that beares a hatefull hart, and is a Friend to sho.

Of t'one we may beware and flie his open hate, But tother bites before he barok, a hard auoyded Mate.

Of these examples, the first, third, fifth, and sixth depend for their dramatic realization of the general idea upon a juxtaposition of ideas, upon suspense and the unexpected paradox which comes at the end. The second example depends upon the play upon the word peace to a very large extent. The fourth example depends for its objectification upon a bold metaphor, the eyes of the lover becoming identified with the stars in the skies, their myriad quality expressing the lover's wonder at the beauty of his lady and his desire to contemplate her beauty. It is to be noted that here especially, perhaps more than in the other examples, the tone is held with a restraint and a certain ironic self-consciousness (expressed here particularly by the familiar opening, "My Girle"), keeping the metaphor from seeming too bold and merely silly or willful. The last example employs two devices:

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the metaphorical identification with the dogs, one who gives warning before his bite, the other who bites before he gives warning; and the irony in the word Mate, for the friend spoken of is not a friend but a foe, but he is intimate, as is a wife.

Essentially, the techniques used in these poems are not new. They are aspects of Wyatt's general method. But here they are somewhat isolated and are used for a different intention. They are isolated in that in each poem appears one or two techniques without the accompanying structure found in Wyatt's best work. And they are different in intention in that they follow a fairly clear deductive process: the method is to set an abstract idea in a particular situation, to prove it by verification in an experience; whereas Wyatt approached experience inductively, exploring first of all the ramifications and subtle elements of the experience; if he came to abstract ideas at all, it was to ideas which would account for -- unify without falsification -- those elements of experience. These poems of Turbervile are less ambitious than are Wyatt's: they attempt a construct or objectification of only aspects of experience, working by a process of disassociation or circumscription; but Wyatt explored the ramifications and attempted a construct which would objectify, also, those ramifications.

Turbervile's versification is tame in the sense that it
employs variations from the normal pattern extremely rarely, and those variations are usually not bold ones. In "To a Rayling Route of Sycophants," a poem of 72 pentameter lines, there are two initial trochaic substitutions and six secondary accents in the place of weak syllables; otherwise, the lines follow the theoretical pattern quite closely. The caesura occurs elsewhere than after the second foot in 23, or nearly one-third, of the lines. In "A letter sent by Tymetes to his ladie Pyndara at the time of his departure," a poem of 68 lines of the quatrains form Turberville uses so much (three lines of triplets, one line a tetrameter), there is one initial trochaic substitution and seven examples of secondary accent in the place of weak syllables. In "Of Ladie Venus," a poem of 54 hexameter lines and 8 tetrameter lines, there is one trochaic substitution and eight secondary accents in place of weak syllables. Again, in "To a Fickle and Vnconstant Dame, a Friendly Warning," a poem of 24 pentameter lines, there are two trochaic substitutions, one secondary accent in place of a weak syllable, and one case of sprung rhythm:

That having hood, lines, buets, bels of mee.

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72 Ibid., pp. 583-584.
73 Ibid., p. 594.
74 Ibid., p. 636.
75 Ibid., pp. 636-637.
In this poem, however, Turbervile is freer in his management of the caesura, for the caesura comes at the end of the second foot in only 13, or one-half, of the lines.

As with most poets of his time, Turbervile uses alliteration. But he uses it more sparingly than does Googe or most of the contributors to The Gorgeous Gallery of Gallant Inventions. It most often appears in his work as a matter of phrases, limited generally to two or three words close together. A few examples are:

- truthlesse tricking
- cruelly confound
- slowly sing
- seeming show
- modest Matrons
- hower on their Hookes
- buie the bayte
- Ruth of right should
- seuenfold streame
- raigne
- hangde on Hooke
- steale the stale
- Louse a Leake
- musing Mariner
- bare the bell
- point and
- pinch

Very occasionally there appears an inkling of the conception of alliteration as a technique which can function within the poem to point up or emphasize key words. In "Of a Courteous Niggard, and a Needle Mouse," for instance, there is this expression:

but wiser than
the Patch that owde the Pelfe.

The alliteration emphasizes Pelfe, a key word to the attitude taken in the poem towards the miser and his wealth. In the same poem, the expression chiding Chuffle seems to work in a similar fashion, emphasizing Chuffle, which is applied to

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76 All are on p. 611, ibid.
77 Ibid., p. 617.
the miser. But the function seems to break down immediately by two more repetitions of the same alliterative consonants:

The chiding Chuffe began to chafe,
and (sparefull of his cheere).

Turberville's versification, then, clearly belongs in the Surrey tradition. It shows no realization of Wyatt's functional use of variation within a dramatic context.

C. George Gascoigne

Gascoigne experiments more than Googe or Turberville, and in his poems he runs the gamut of previous techniques more thoroughly than either of his contemporaries. But in the end, in his most consistent work, he depended upon the Wyatt or Surrey methods only to a minor degree. The procedure of this section may well be, then, first to show his acquaintance with the former methods and his dependence upon them, and finally to analyze his mature method.

Surrey's method of piling analogous images about a central theme is found frequently in Gascoigne, but almost never dominating the entire structure of a poem. The clearest examples are matters of a few lines or a stanza:

The praucing steede, can seldome hold his flesh,
The hottest greyhound leaves the course at length:
The finest Silkes, do seeld continue freshe,
The fattest men, may fayle sometymes of strength.78

78 The Complete Works of George Gascoigne, edited by John W. Gunliffe (Cambridge: The University Press, 1907), II, 59. All references to Gascoigne's work in this study will be to this edition of his works.
The cause is this, my lot did light to late, 
The Byrdes were flownen before I found the nest; 
The steed was stollen before I shut the gate, 
The ates consumd, before I smelt the feast. 
And I fond foole with emptie hand must call, 
The gorged Hauke, which likes no lure at all.

Thus still I toyle, to till the barraine land, 
And grope for grappes among the bramble briers; 
I strive to saile and yet I sticke on sand, 
I deeme to live, yet drownes in deepe desires. 
These lottes of love, are fitt for wanton will, 
Which findes too much, yet must be seeking still. 79

Associated with this usage is that of the image as illustration or "proof" of an abstract idea, an aspect of Surrey's method which Gascoigne occasionally borrows:

No haste but good, where wisdome makes the waye, 
For profe whereof, behold the simple snayle, 
(Who sees the souldiers carcasse caste a waye, 
With hotte assaultte the Castle to assayle,) 
By line and leysure olymes the loftye wall, 
And winnes the turrettes toppre more conningly, 
Than doughtye Dick, who loste his life and all, 
With hoysting up his head to hastilye. 80

But who hath seene a Lampe begun to fade, 
Which lacketh oyle to feede his lyngring lyght, 
And then againe who so hath seene it made, 
With oyle and weeke to last the longsome lyght 
Let him conceyve that I sawe such a sight. 81

Desire thy dogge did spring me up in hast. 82

Gascoigne makes much more use, however, of the techniques associated with Wyatt's method. For purposes of convenience, some of these may be enumerated.

79 Ibid., I, 94. 
80 Ibid., I, 68. 
81 Ibid., I, 127. 
82 Ibid., I, 333.
1). Dramatic structure. Gascoigne does not employ the dramatic situation so often as do Googe and Turbervile. Of 34 poems in the section called Flowers 33 20 poems, or 59 per cent, were not at all dramatic in terms of speech from one person to another or of an extended conceit which would provide the outside structure for the poem.

2). Paradox. Gascoigne's use of the paradox is limited almost entirely to the traditional division within the lover's self, but without Petrarch's urgent paradox of love as guide to heaven and as an earthly matter. The last example quoted, however, is concerned with another theme, and the paradox is embodied in the play on words:

Lo thus I live in spite of cruel death,
And die as fast in spite of lingering life,
Fedde still with hope which doth prolong my breath,
But choaked with feare, and strangled still with strife,
Starke staring blinde because I see too much,
Yet gasing still because I see none such. 84

Through too much hope, mine onely hope is lost. 85

Thou art as true as is the best,
That ever came of Crussedes lyne:
For constant yet was never none,
But in unconstancie alone. 86

83Ibid., I, 37-95; but the riddles, pp. 47-49, and the poems for the masque, pp. 75-86, were not considered.
84Ibid., I, 369.
85Ibid., I, 394.
86Ibid., I, 459.
At times, however, Gascoigne attempts to rationalize the paradox and bring it to some intellectual conclusion. In "The extremetie of his Passion," for example, there appears the paradox

My voice is like the raging wind,
which roareth still, and never staies,
The thoughtes which tomble in my minde,
are like the wheele which whirles alwayes,
Nowe here, nowe there, nowe up, nowe downe,
in depth of waves, yet cannot drowne.

In the conclusion, after three more stanzas, an allegorical figure is called in to rationalize the lover's state:

Wherefore I come to seeke out Care,
beseeching him of curtesie,
To cut the thread which cannot weare,
by panges of such perplexitie.

Gascoigne defends the use of the paradox by the criterion of experience, as does Wyatt:

Some saye they finde nor peace, nor power to fight,
Which seemeth strange: but stranger is my state:
I dwell in dole, yet sojorne with delight,
Reposde in rest, yet weryed with debate.
For flatte repulse, might well appease my wyll,
But fancie fightes, to trye my fortune styll.

Some other saye they hope, yet live in dread,
They friese, they flame, they flie aloft, they fall,
But I nor hope with happe to rayse my head,
Nor feare to stoupe, for why my gate is small.
Nor can I friese, with cold to kyll my heart,
Nor yet so flame, as might consume my smart.

How live I then, which thus drawe foorth my dayes?

Love lendeth life, which (dying) cannot dye,
Nor lyving live: and such a life leade I.

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87 Ibid., I, 116-117.
88 Ibid., I, 40.
3). Conceit and extended metaphor. Gascoigne frequently uses the extended metaphor. In one poem, "The arraignment of a Lover," the metaphor is extended throughout the poem, providing a dramatic basis for the complete poem. In this case, the scene is that of a law court, with the lover arraigned before the judge -- one of the first uses of the legal imagery which is found frequently in the Elizabethan sonnets. Another poem, "The Divorce of a Lover," expresses the paradox of the lover's experience in a metaphorical identification of two aspects of the experience with the concubine and the wife:

Divorce me nowe good death, from love and lingering life,
That one hath bene my concubine, that other was my wife.

Most commonly, however, Gascoigne's longer metaphors extend throughout a few lines or a stanza. An example is the following stanza:

Now Ladies you, that know by whom I sing,
And feel the winter, of such frozen wills:
Of curtesie, yet cause this noble spring,
To send his sunne, above the highest hilles:
And so to shine, upon hir fading sprayses;
Which now in woe, do wyther thus alwayes.

This stanza is actually the end of the poem, and it represents an extension or development of the nature imagery found in Surrey and the older English poetry. The use of the imagery is not an oblique one, describing a natural

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89 Ibid., I, 38-39.
90 Ibid., I, 42-43.
91 Ibid., I, 335.
setting as a means of creating a certain mood. Rather, it depends more, though not completely, upon a metaphorical identification of the speaker's psychological state with the natural state.

In another example, there is a bold extension of the image of the thread which holds the lover to life:

The fatal Sisters three, which spun my slender twine, Knew well how rotten was the yarne, fro whence they drew their line: Yet have they woven the web, with care so manifolde, (Alas I woful wretch the while) as any cloth can holds: Yea though the threads be coarse, and such as others lothe, Yet must I wrap always therin, my bones and body both: And weare it out at length, which lasteth but too long. 0 weaver weaver work no more, thy warp hath done me wrong: For therin have I lapt my light and lustie yeares, And therin haplesse have I hapt, mine age and hoarle heares: Yet never found I warmth, by jetting in thy jaggs, Nor never can I weare them out, although they rende like raggs. 92

4). Brief metaphor and image. One of the most remarkable aspects of Gascoigne's work is his use of the brief metaphor. We have seen that after Wyatt the image tended to become the simile and to be used for illustrative purposes. Gascoigne relies upon the metaphor, to a large extent, rather than the simile; and many of these images are not conceived as illustrations. These metaphors are comparable in many ways to the brief images found in Shakespeare's transitional work as analyzed in the first chapter.

92 Ibid., I, 370.
she wakt hir wits
And lulde hir tong on sleepe. 93

The goonshot of calamitie hath battred all my braynes...
It is but like a hedlesse flie, that tumbleth in the
darke. 94

And then this lyfe,...
Woulde shew yt selfe, but toomblyng under tyme. 95

Because olde age, is furdest from his heele. 96

5). Word-play and pun. Gascoigne relies to some extent
upon word-play, but very little on the pun. An example of
the pun, to demonstrate that Gascoigne at least knew of the
technique, appears in a passage already quoted:

Now Ladies you, that know by whom I sing,
And feele the winter, of such frozen wills;
Of curtesie, yet cause this noble spring,
To send his sunne, above the highest hillies:... 97

This poem is that of a lady who had been abandoned. It is
clear that the word noble is used not only as an adjective
describing spring, but also a noun referring to the man she
loves, a nobleman. In that case, spring is not only a noun
but also an infinitive, meaning in this case "to become aware
of her, to spring forward to her."

One of Gascoigne's poems, "Certaine verse written to a
Gentlewoman," 98 is largely dependent in structure upon a

93 Ibid., II, 192. Here the image is combined with a
paradox as expressed in the apposition of wakt with lulde
and sleepe.
94 Ibid., I, 343.
95 Ibid., II, 523.
96 Ibid., II, 522.
97 Ibid., I, 335.
98 Ibid., I, 46.
play upon the word *look*, using the word both as noun and verb, and each of these with more than one meaning (though not in one place, and thus not strictly as a pun).

Thou with thy lookes on whom I loke full ofte,
And find there in great cause of deepe delight:...
Yet wote thou well, those lookes have wrought my wo,
Because I love to looke upon them so.

For first those lookes allurd mine eye to loke,
And straignt mine eye stird up my hart to love:...
But still to loke, and though I loke to much,
Needes must I loke because I see none such.

Thus in thy lookes my love and life have hold,
And with such life my death drawes on a pace:...
Then though thy lookes should cause me for to dye,
Needes must I looke, because I live therby.

Since then thy lookes my lyfe have so in thrall,
As I can like none other lookes but thine;
Lo here I yeelde my lyfe, my love, and all
Into thy hands, and all things else resigne,
But libertie to gaze upon thyne eyen.
Which when I doe, then think it were thy part,
To looke again, and linke with me in hart.

Another play upon the same word occurs in the following line:

My lookes thy love, thy lookes my life have lost.

Two other examples of word-play, with other words, are:

Howe much I tendred thee in tender yeares.
And ancors weyde gan trust the trustlesse floud.

6). Song. Gascoigne, most often a moral poet, as we shall see, did very little work in the song tradition. An

99 One wonders why Gascoigne broke his technique here and used the word *gaze* instead of *look*.

100 Gascoigne, *op. cit.*, I, 50.


evident exception is "The Lullable of a Lover," which uses the repetition of words and structure common to ballads, though not actually a refrain, and which depends almost entirely upon a poetry of statement. The one metaphor in the poem is in the line

To shew the furrowes in my face;
Thus there appears little inclination to carry on Wyatt's tendency to mix the two traditions and bring metaphor and image into the song.

7). Tone. Gascoigne has several poems which are dependent for their success upon a management of a tone appropriate to the dramatic situation and to the speaker's attitude. For instance, "Counsell given to master Bartholmew Withipoll a little before his latter journey to Geneva" starts off with a light tone:

Mine owne good Bat, before thou hoysse up saile,  
To make a furrowe in the foming seas,  
Content thy selfe to heare for thine availe,  
Such harmelesse words, as ought thee not displease.

The poem ends on the same note:

So shall my Batte prolong his youthfull yeeres,  
And see long George againe, with happie dayes,... and if it fall out so,  
That James a Parrye doo but make good that,  
Which he hath sayde: and if he bee (no, no)  
The best companion that long George can finde,  
Then at the Spawe I promise for to bee  
In Auguste nexte, if God turne not my minde,  
Where as I would bee glad thy selfe to see:  
Till then farewell, and thus I ende my song,  
Take it in gree, for else thou doest mee wrong.

103 Ibid., I, 44-45.
104 Ibid., I, 344-347.
In the middle of the poem, however, this tone tends to break down, and the poem becomes advice given not half-heartedly, but very seriously.

However, "Gascoignes woodmanship"\textsuperscript{105} and one of the poems in "The Adventures of Master F. J."\textsuperscript{106} are able to maintain a half-serious tone very well through the entire poem, in the former through a poem of nearly 160 lines.

The latter will be quoted, however, because it is shorter:

\begin{verbatim}
And if I did what then? 
Are you agreeved therefore? 
The Sea hath fishe for everie man, 
And what would you have more?

Thus did my Mistresse once, 
Amaze my minde with doubt: 
And popt a question for the nonce, 
To beat my braines about.

Whereeto I thus replied, 
Beche Fisherman can wishe, 
That all the Seas at everie tide, 
Were his aloane to fishe.

And so did I (in vaine,) 
But since it maie not be: 
Let such fishe there as finde the gaine, 
And leave the losse for me.

And with such lucke and losse, 
I will content my selfe: 
Till tydes of turning time maye tosse, 
Suche fishers on the shelfe.

And when they sticke on sandes, 
That everie man maie see: 
Then will I laugh and clappe my handes, 
As they doe nowe at mee.
\end{verbatim}

\textsuperscript{105}\textit{Ibid.}, I, 349-352.
\textsuperscript{106}\textit{Ibid.}, I, 452.
In this poem there is not only the light tone, but also the dramatic situation and the conceit extended throughout the poem, showing its dependence upon the Wyatt method.

But these examples move in a single direction: the problem was to achieve a tone suitable to a somewhat ironic attitude and to maintain it throughout the entire poem. There is little of that complexity we found in Wyatt which brings changes in tone in response to changes in the dramatic situation. Almost the single exception is "Mars in despite of Vulcan." In this poem the lover and lady are divided by the sea. This situation is made use of and in fact becomes the basis for a conceit in the fifth and sixth stanzas:

Should I come drowne within thee to,
That am of true Leanders kind?
And headlong cast this corpes of mine,
Into thos greedy guttes of thine.

No cruel, but in spite of thee,
I will make Seas where earst were none,
My teares shall flowe in full degree,
Tyll all my myrth may ebbe to mone.
Into such droppes I meane to melt,
And in such Seas my selfe to swell.

The last stanza, however, called "Lenvoie," has a "turn":

Yet you deere Dame for whome I fade,
Thus starving still in wretched state:
Remember once your promise made,
Performe it now though all to late.
Come home to Mars who may you please,
Let Vulcan bid beyond the Seas.

---

107 Ibid., I, 460-461.
This shift in tone is comparable to that in Drayton's famous sonnet "Since there's no help, come let us kiss and part," but it does not have the original complexity of tone found in Drayton's poem.

8) Irony. Gascoigne has irony in such poems as those above incorporating a light, half-serious tone and in his satires. But the satires, most noticeably "The Steel Glas," are as single-minded in their irony as the lyrics in their lack of irony. The most notable exceptions occur in The Grief of Joye, a group of poems addressed to Queen Elizabeth. In the first of these, concerned with the theme of youth's passing away, are the following lines:

```
this lyfe, which God to them dothe lende,
Woulde skarcely some, so many wynters daies,
As earst seend yeares, to ende their wantō waies/
What said I? daies? nay not so manie howres/
Not howres? no no/ soe many mynuts nott/
The bravest yowth, wō floorisheth lyke flowers,
Woulde think his hew, to be as sone forgott/
As tender herbes, cut up to serve the pott.108
```

The irony here is expressed by the homely imagery. At the end of the same poem there appears, also, self-irony:

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My playnesong tunes, (I feare) to long have bene,
And I wax hoarce, to sing before a Queene.109
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The next poem in this group, "The vanities of Bewtie," has irony directed at the sonneteering fashion of purple epithets for the lady:

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108Ibid., II, 523.
109Ibid., II, 525.
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My Sweetest sovre, my Joy of all my griefe,
My Frenedy foe, myne oft Reviving death,
My First Regret, my right and last Relaife,
My frefulf full cropp, and yet my Barreyne heath,
My store and stocke, whch spares & spends my breathe/
My Hope forlorn, my Heyght of all my Happe,
My Love first lulled, in golden fantasies lappe.

My Hollow tree/ my banishment to Bathe,
Ferenda Shes, who eke, Nature high,
My Ground of Greene, whch (myxt whth black) is rathe,
My Forte of Peace, whose warres yet dubd me knight,
My Livie, my love, and my delight,
Myne A per se, my All, myne onely Sum,
Before this heape, in hasty heate dothe done/110

Gascoigne's use of the Surrey method was slight, and his use of Wyatt's method was fragmentary, one or another technique appearing in almost every poem, but without consistency. Fundamentally, Gascoigne does not follow Wyatt's method of inductive approach to the experience and of attempting a dramatic construct of that experience in its many aspects. His interest in experience is at a somewhat different level. One of the most interesting aspects of his work is its argumentative manner. At times this argument seems almost of the kind associated with some work of the metaphysical poets, taking a conclusion and extending it, like a conceit, as far as possible to include many realms of experience. The usage is rather feeble in Gascoigne, but it is perhaps his most important contribution to Renaissance English poetry; and, most important here, it will be indicative of his method in general. An example is the poem "Certaine verses written to a Gentlewoman"111 which was quoted above for its

110Ibid., II, 530.
111Ibid., I, 46.
extended use of word-play upon the word look. The poem starts with the descriptive comment that the lover has looked often on his lady and has found there a source of great delight:

Thou with they lookes on whom I loke full ofte,
And find there in great cause of deepe delight.

The next step from this is the conclusion that because of this pleasure, the lover likes so well to look at the lady that she is causing him distress:

Yet wote thou well, those lokes have wrought my wo,
Because I love to looke upon them so.

This step in the argument is bolstered in the next stanza with an elaborate analysis of the physiological reasons for the attachment:

For first those lookes allurd mine eye to loke,
And strayght mine eye stird up my hart to love;
And cruell love with deepe deceitfull hooke,
Chokt up my mind whom fancie cannot move,
Nor hope relieue, nor other helpe behove;
But still to loke, and though I loke to much,
Needes must I loke because I see none such.

The step now is to the complete dependence upon the lady, with the paradoxical aspect of that dependence:

Thus in thy lookes my love and life have hold,
And with such life my death drawes on a pace:...
Then though thy lokes should cause me for to dye,
Needes must I loke, because I live therby.

The conclusion, then, is based upon an acceptance of this argument, a recognition of its validity:

Since then thy lookes my lyfe have so in thrall,
As I can like none other lookes but thine:
Lo here I yeeldde my lyfe, my love, and all
Into thy hands, and all things else resigne,
But libertie to gaze upon thyne eyen.
Which when I doe, then think it were thy part,
To looke again, and linke with me in hart.

One of the poems in The Adventures of Master F. J. is
basically a "metaphysical" argument based on the meanings
of the words could and would:

I could not though I would: good Ladie sale not so,
Since one good word of your good wil might some redresse
my wo,
Where would is free before, there could can never failes:
For profe, you see how gallies passe where ships de' bene
no sail,
The wearie marrincr where skies are overcast,
By readie will doth guide his skill and wins the haven
at last,
The pretie bird that singes with pricke against her
brest,
Doth make a vertue of hir nede, to watche when others
rest,
And true the proverebe is, which you have laide apart,
There is no hap can seeme to hard unto a willing heart.
Then lovelie Ladie mine, you sale not as you should,
In doutful teame to answere thus: I could not though I
would.
Yes yes, full well you know, your can is quickse and
good:
And wilfull will is eke too swift, to shed my guiltlesse
blood.
But if good will were bent as prest as power is,
Such will would quicklie find the skil to mende that is
a mise.
Wherefore if you desire to see my true love spilt,
Commaund and I will sles my selfe, that yours maie be
the gilt,
But if you have no power to sale your servaunt maie,
Write thus: I maie not as I would, yet must I as I maie.112

Perhaps the most detailed and conscious bit of reasoning of
this sort occurs in "Gascoignes woodmanship." This poem is

112Ibid., I, 449.
one which maintains throughout a tone nicely balanced between seriousness and playfulness. It is addressed to Lord Grey of Wilton to account for Gascoigne’s failure to shoot the deer. The poem is completely dramatic in structure, and this bit of "metaphysical" argument in this poem perhaps provides a step between Wyatt and Donne.

But since my Muse can to my Lorde rehearse
What makes me misse, and why I doe not shoote,
Let me imagine in this woorthlesse verse,
If right before mee, at my standings foote
There stode a Doe, and I should strike hir deade,
And then shee prove a carrion carkas too,
What figure might I finde within my head,
To cause the rage whiche rulde me so to doo?
Some myght interprete by playne paraphrase,
That lacke of skill or fortune ledde the chaunce,
But I must otherwise expounde the case,
I say Jehoya did this Doe aduaunce,
And made hir bolde to stande before mee so,
Till I had thrust mine arrowe to hir harte,
That by the sodaine of hir overthrowe,
I myght endevour to amende my parte,
And turne myne eyes that they no more beholde,
Such guylefull markes as seeme more than they be:
And though they glister outwardely like golde,
Are inwardly but brasse, as men may see:
And when I see the milke hang in hir teate,
Me thinkes it sayth, olde babe now learne to suoke,
Who in thy youth couldst never learne the feate
To hitte the whytes whiche live with all good luckes.
Thus have I tolde my Lorde, (God graunt in season)
A tedious tale in rime, but litle reason.113

Winters calls this Gascoigne’s greatest poem and says concerning its method that Gascoigne cast it "in the form of a consecutive and elaborate piece of exposition."114 Winters

113Ibid., I, 351-352.
114Winters, loc. cit., p. 263.
remarks also that "several other poems near his highest level are expository rather than aphoristic in outline." This analysis and exposition of a central theme is apparent in such short poems as the following:

If yielding feare, or cannred villanie,
In Caesars haughtie heart had tane the charge,
The walles of Rome had not bene rearde so hys,
Nor yet the mighty Empire left so large.
If Menelaus could have rul'd his wyll,
With fowl reproche to loose his faire delight,
Then had the stately towres of Troy stode styll,
And Greekes with grudge hadronke their owne despight.
If dread of drenching waves or feare of fire,
Had stayde the wandering Prince amyddes his race,
Ascanius then, the fruitle of his desire,
In Lavine Lande had not possessed place.
But true it is, where lottes doe lyght by chaunce,
There Fortune helps the boldest to advaunce.

That selffe same tonge which first did thee entreat
To linke thy liking with my lucky love;
That trustie tonge must nowe these wordes repeate,
I love thee still, my fancie cannot move.
That dreadlesse hart which durst attempt the thought
To win thy will with mine for to consent,
Maintaines that vow which love in me first wrought,
I love thee still, and never shall repent.
That happie hande which hardly did touch,
Thy tender body to my deeps delight;
Shall serve with a sword to prove my passion such
As loves thee still, much more than it can write.
Thus love I still with tongue, hand, hart and all,
And when I chaunge, let vengeance on me fall.

If thou sitte here to viewe this pleasant garden place
Think thus: at last will come a frost, & all these
floures deface:
But if thou sitte at ease to rest thy wearye bones,
Remember death brings finall rest to all oure greevous grones.

115 Ibid.
116 Gascoigne, op. cit., I, 62-63. This is part one of "Gascoignes Memories."
117 Ibid., I, 92. "The constancie of a lover."
So whether for delight, or here thou sitte for ease,
Thinke still upon the latter day, so shalt thou God
best please.\footnote{118}

Oh see the sweete deceit,
Which blindeth worldly wits.
How common peoples love by lumpes,
And fancie comes by fits.

The foe in friendly wise,
Is many times embraste,
And he which means most faith & troth
By grudging is disgrast.\footnote{119}

These short poems will serve to show Gascoigne's ex-
pository method, but they are not entirely fair to his work;
for the exposition of a topic naturally takes more space
than the very short lyric provides. In "De profundis," a
poem of 88 lines, the theme expounded is that in God is
redemption:

He wyll redeeme the flocke of his electe,
From all that is,
Or was amisse.
Since Abrahams heyres dyd first his Lawes reject.\footnote{120}

In "Gascoignes Memories" the themes were provided by the
poet's friends, such themes as \textit{Satis sufficit} for the second
part, \textit{Magnum vectigal parcimonia} for the third, and so on.
Each of these poems, with the exception of the first, already quoted above, is over forty lines long. Quotations
from the third, however, will indicate the method involved.
The poem starts off

\footnote{118}\textit{Ibid.}, I, 354.\
\footnote{119}\textit{Ibid.}, II, 184. This is an expository passage inserted in the narrative portion of \textit{The Complaint of Philomene}.\footnote{120}\textit{Ibid.}, I, 62.
The common speech is, spend and God will send,
But what sendes he? a bottell and a bagge,
A staffe a wallet and a wofull ende,
For such as list in bravery so to bragge.
Then if you covet coyne enough to spend,
Learne first to spare thy budget at the brinke,
So shall the bottome be the faster bound.\textsuperscript{121}

Some lines further is this passage:

I not deny but some men have good hap,
To climbe a loffe by scales of courtly grace,
And winne the world with liberaltye:
Yet he that yerks old angells out space,
And hath no newe to purchase dignitye,
When orders fall, may chance to lacke his grace.
For haggard hawkes mislike an emptie hand:
So stiffely some sticke to the mercers stall,
Till sutes of silke have swet out all their land.\textsuperscript{122}

And the poem ends:

Bought witte is deare, and drest with sower salte,
Repentaunce commes to late, and then seye I,
Who spares the first and keepes the last unspent.
Shall finde that sparing yeildes a goodly rent.\textsuperscript{123}

It is evident that in this exposition Gascoigne uses
the means of securing concreteness and detailed validity
commonly taught in composition classes. And it is in this
connection that he makes use of the poetic traditions be­
hind him. In these poems a good many of the images are il­
lustrative images and show his dependence upon the Surrey
method. Examples are the references to Caesar, Menelaus,
and Ascanius in the first part of "Gascoignes Memories"; and the images

\textsuperscript{121}\textit{Ibid.}, I, 64-65.
\textsuperscript{122}\textit{Ibid.}, I, 65.
\textsuperscript{123}\textit{Ibid.}, I, 66.
For haggard hawkes mislike an emptie hand:
So stiffely some sticke to the mercers stall,
Till sutes of silke have swet out all their land

in the passages quoted immediately above. But in most of
the poems there is a greater dependence upon imagery than
merely its exemplary function. The abstract ideas are often
realized in an image itself. Examples in the passages just
quoted are the lines

How common peoples love by lumpes,
And fancie comes by fits.

Learne first to spare thy budget at the brinke,
So shall the bottome be the faster bound.

Who spares the first and keepes the last unspent,
Shall finde that sparing yeeldes a goodly rent.

This dependence upon the imagery to dramatize the idea shows
the extent to which Gascoigne carries on the method of Wyatt.
And besides using these two types of imagery, he has invented
the argumentative progression -- as shown particularly, of
those passages quoted, in the poem beginning "That selfe
same tonge" and the poem beginning "If thou sitte here to
view this pleasant garden place."

One other technique he employs is the use of the
proverb or aphoristic saying, found also, as Winters noted,
in Googe, Turberville, and other poets of this period.
Aphoristic statements are scattered very frequently through­
out Gascoigne's poems. A few typical examples are:

As rashe invention breedes a rawe devise,
So sodayne falles doe hinder hastie joyes,
And as swifte baytes doe fleetest fyshe entice...
The swiftest bitche brings foorth the blyndest whelpes,  
The hottest Fevers coldest crampes ensue,  
The nakedst neede hath over latest helps. 124

I conuapt enough as good as any feast. 125

...she row not past hir reach. 126

Where hedge is lowe, there every man treads downe, 127  
And friendship failes when Fortune list to frowne.  
But thinges some got, are lost againe as fast. 128

All is not golde, wch glistereth faire and bright  
Nor all things good, wch fairest seeme in sight. 129

Shall seldome sitt, aloft by lofty ones. 130

Come one to one, and that makes pretty playe/  
But two to one, can be no equall lott. 131

"A cowards harte is never playner spyed,  
Then when it dothe, in strongest bones abyde. 132

Gascoigne's approach to experience is, then, the generalized  
and moral one. But the relationship is retroactive: ex-
perience becomes also his test for his moral observations

124Ibid., I, 68.
125Ibid., I, 63. This is the refrain for the second part  
of "Gascoignes Memories."
126Ibid., I, 343. This aphorism is found also, in slightly  
variant form, I, 328.
127Ibid., I, 378.
128Ibid., II, 88.
129Ibid., II, 524.
130Ibid., II, 544.
131Ibid., II, 540.
132Ibid., II, 546.
and themes. It will be recalled, for example, that in the third part of "Gascoignes Memories" the test of the theme is the empirical one:

The common speech is, spend and God will send,
But what sendes he? a bottell and a bagge,
A staffe a wallet and a wofull ende,
For such as list in bravery so to bragge. 133

The method involved is not precisely that of Wyatt, of attempting a dramatic objectification of the experience as inductively approached. But it is not the opposite method, the method of the medievalists. It involves the verification of ideas and concepts in experience. Experience is approached with generalizations, but it is experience which, in the end, governs the contact between the two. Thus Gascoigne's method is a narrowed application of Wyatt's more ambitious method.

Then Gascoigne's technical means are, one may say, the means of testing his concepts by experience. At their most oblique level (involving the illustrative and analogous image of Surrey) they must at least bolster the concept by illustrations and examples drawn from experience. But perhaps more frequently, the concepts are stated in terms of the images, are dramatized in terms of experience; thus Gascoigne pulls in one or another of Wyatt's techniques, but without combining them all in one poem, as with Wyatt's best work.

133 Ibid., I, 64.
In addition to borrowing these techniques, Gascoigne has developed the use of argument (which, in the hands of Donne, becomes really a conceit, an attempt to draw together disparate elements of experience) and of the proverb and aphorism (which seem, by their homely quality, to carry a large proportion of elementary contact with experience). The structure of his poems is often expository, but he has developed or borrowed means of dramatizing his argument, of bringing it close to the experiential.

Gascoigne's metrical practice is distinguished by its regularity and by its lack of variation from the theoretical pattern for the line. This is even more true of the position of the caesura than of the position of the accent. In his Certayne Notes of Instruction his notion concerning the position of the caesura is seen to be an inflexible one:

but yet thus much I will adventure to wryte, that in mine opinion in a verse of eight sillables, the pause will stand best in the middest, in a verse of tenne it will best be placed at the ende of the first foure sillables: in a verse of twelve, in the midst, in verses of twelve, in the firste and fouretene in the seconde, wee place the pause commonly in the midst of the first, and at the ende of the first eight sillables in the second.134

It is to be noted, however, that he has a different conception of the caesura in rhyme royal:

In Rithme royall, it is at the wryters discretion, and forseth not where the pause be untill the ende of the line.135

134Ibid., I, 471.
135Ibid.
Gascoigne's actual practice follows this precept closely. In four sonnets and a poem of 36 pentameter lines among the "Hearbes," a total of 92 lines, there are only 12 lines in which the caesura is placed elsewhere than after the second foot. Of these 12 variations, half have the position of the caesura after the fifth syllable; four have the position of the caesura after the third foot; and of the other two, one caesura comes at the end of the first foot and the other at the end of the third syllable. Two of the sonnets have one variation each in the position of the caesura; one has no variation at all; one has four variations, twice as many as the other three sonnets together; and the 36-line poem has six variations from the normal position of the caesura.

In eighty pentameter lines of another type of poem, "Gascoigne's voyage into Holland," there are only nine lines with the caesura not after the fourth syllable. These variations are slightly more ambitious, however, than those of the poems analyzed above: four lines have the caesura after the fifth syllable; one, after the sixth syllable; two, after the seventh syllable; one, after the eighth syllable; and one line is broken by many pauses:

Fadome three, foure, foote more, foote lesse, that cride.

The same condition is found in The Steele Glas, a poem

136 Ibid., I, 330-333.
137 Ibid., I, 355-356.
in which one might have expected, because it is blank verse and satirical in manner, to find more flexibility in metrical composition. In 152 lines of this poem, only 12, or proportionately fewer than in "Gascoignes voyage into Holland" and the lyrics from Hearbes, have the caesura elsewhere than after the second foot. Five of these lines have the caesura after the sixth syllable; three, after the second syllable; two, after the fifth syllable; and two have more than one caesura definitely marked:

How? how but wel? and weare the precious pearle.
To pilling, polling, brybing, and deceit.

Gascoigne has a little flexibility in his management of accents. For example, in "Dan Bartholomewes Dolorous discourses," a poem of 371 pentameter lines, only 38, or approximately one-tenth, have any noticeable variation from the theoretical pattern. But of these 38, 28 have variations only in the use of a secondary accent in the place of an unaccented syllable. A few examples of this sort are:

Howesō it were, Cōd knowes, I cannot tell.
I loved the first, and shāll do to my last.
Well let this passe, and thinke uppon the joye.
Did I not hāzard love yēa life and āll.
When thōu hadst found a fond and newfound choice.

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138Ibid., II, 151-154.
139Ibid., I, 106-115.
Two of the lines had an initial trochaic substitution:

Think on the Tythe, of kysses got by stealth.
Bear with my Muse, it is not as it was.

Eight lines had other types of variations. The last three of these are listed because they place the accent on the word and, which is normally unaccented.

So to be wrecked on my rebelling will.
By high decrees, you ordained the change.
Yet hold I in, the main sheath of the mind.
And to my long home, thus my life it hasteth.
My swelling heart, breaks with delay of pain.
That had I left Dame fansie and the rest.
Unto my nature and complexion.
Such wythred wrinkles and so fowle disgrace.

It is to be noticed that the metrical usage in the last line operates functionally within Gascoigne’s general method: the stress on and moves the attention immediately to fowle disgrace, linking it with wythred wrinkles; thus, the specific (the wrinkles) and the general (the disgrace) are perceived together, in the same moment, illustrating the relationship between the two, so to speak.

This and a few other examples seem to demonstrate that Gascoigne did have, at occasion, the conception of using metrical shifts from the normal pattern to gain attention for some purpose within the poem. In “The fruit of Fetters”
there is an example of metrical adaptation to the mood of command:

Fie fickle Fortune, fie thou arte my foe,
Out and alas,...

In "Farewell with a mischeife," five of the eight stanzas have one initial trochaic substitution each, and each example seems intended for a specific purpose. In the fourth stanza, the lover speaks of his inability to quench the fire of love, and there follows the line

Such one I was, and such alwayes wyl be.

The emphasis upon such objectifies metrically the lover's concern with the fact that it is he who is being characterized. In the next stanza is a similar usage:

Such on he is, a pheare for thee most fit.

In the next stanza, speaking of the man who has attracted the lady's attention, the lover says:

A theefe I counte him for he robbes us both,

Thee of thy name, and me of my delight.

The emphasis upon Thee comes in response to the dramatic situation, in which the lover would wish to emphasize the lady's loss as well as his own. Following this stanza the lover comes to terms with the conditions and ironically accepts his loss; here the "turn" in his attitude and the irony of the attitude are objectified in part by the following

140Ibid., I, 367.
141Ibid., I, 457-458.
metrical usages:

Yet of my selfe, and not to please thy mind.
Wishing thee better than thou doest deserve.

And a somewhat different usage is the following:

Such errors growe where suche false Prophets preach.¹⁴²

Placing such, the second time, in an accented position gives it attention and suggests the connection between the two such's and thus between the errors and the false prophets. And the use of a secondary accent with false, the similarity of syllables in false and the first syllable of Prophets, and the alliteration slow the last part of the line considerably, forcing attention upon the meaning of the words.

Gascoigne's use of alliteration is of the same sort as that of Googe and Turbervile. Most of the time there appears to be no function for it other than as a binder, and the number of alliterating consonants in one line is often excessive; in the following three lines, for instance, ten words begin with m:

Nor pleade a case more than my Lord Mairs mule,
Yet can they hit the marks that I do misse,
And winne the meane which may the man mainteyne.¹⁴³

Other examples of this sort of alliteration are:

And though fond fooles set forth their fittes as fast.¹⁴⁴

¹⁴²Ibid., II, 145.
¹⁴³Ibid., I, 351.
¹⁴⁴Ibid., I, 41.
From depth of doole wherein my soule doth dwell,
From heavy heart which harbours in my brest,
From troubled sprite which sildome taketh rest,
From hope of heaven, from dreade of darkesome hell.145

O Curteous Care, whome others (cruell) call,...
O sheare that shre&dst the seemerent sheete of shame.146

In addition, Gascoigne has a good bit of the phrasal alliteration which seems, most of all, to govern choice of adjectives:

I smyle sometimes although my griefe be great,
To heare and see these lovers paint their paine.147
The passing pangs, which they in fancies faine.147

Those trifling bookes, from whose lewde lore my tippet here I turne.
And hencefoorth wyl I write, howe mad is that mans minde.148

And die as fast in spite of lingring life,...
But choakte with feare, and strangled still with strife,
Starke staring blinde because I see too much.149

In the last example quoted, it will be seen that the succession of st's builds up during the latter part of the next-to-last line, to descend with vehemence upon the first words of the last line, thus giving a great deal of force to the descriptive phrase Starke staring blinde. This more functional usage of alliteration is, however, very uncommon in Gascoigne's work.

145Ibid., I, 60.
146Ibid., I, 118.
147Ibid., I, 39.
148Ibid., I, 52.
149Ibid., I, 369.
A. The Structure of the Poem

Sidney's work represents a great deal of mixed intention, but its outstanding characteristic, from the point of view of poetic composition, is this: it re-instated in full Wyatt's general method, and the technical resources associated with that method.

In the outside structure for his poems, Sidney returned to Wyatt's device of a strongly realized dramatic situation. Of the 108 sonnets in Astrophel and Stella, only 39, or slightly more than one-third, do not employ such a situation, and many of these sonnets, as will be seen later, employ internal devices of dramatizing the experience. Of the 69 remaining sonnets in the series, 12 are only partially dramatic in the sense that only a part of the poem turns to a specific dramatic situation. For example, number LXI starts off:

Oft with true sighes, oft with uncall'd teares,
Now with slow words, now with dumb eloquence,
I Stella's eyes assaylde...

But in the last three lines it turns to direct speech:

0 Doctor Cupid, thou for me reply:
Driven else to graunt by Angell Sophistry,
That I love not, without I leave to love.1

References throughout to Sidney's works are to the edition of Albert Feuillerat, The Complete Works of Sir Philip Sidney (Cambridge: The University Press, 1923), vol. II.
And the next sonnet has a similar structure:

Late tyr'd with woe, even ready for to pine
With rage of love, I call my love unkinde.

And the last three lines are:

Alas if this the onelie mettall be,
Of love newe coyn'd to helpe my beggery;
Deere, love me not, that you may love me more.

The other sonnets in the group are completely dramatic in structure. In the cases of numbers VIII, XIII, XVII, and LIII, the drama is in terms of a narrative scene involving allegorical figures. At times the speaker addresses an abstraction, as evidenced by the first lines of numbers X, XI, XLVI, and LV respectively:

Reason, in faith thou art well serv'd, that still
In truth oh Love: with what a boyish kinde
I curst thee oft, I pittie now thy case,
Blinde hitting Boy

Fie schoole of Patience, fie, your Lesson is

At other times the speech is directed at some inanimate object, as shown by the first lines of numbers XXXI, XLII, LXXXIX, and LXXX, respectively:

With how sad steps O Moone thou clim'st the skyes
O eyes, which doe the Spheres of beautie move
Sweete kisse, thy sweetes I faine would sweetely indite
Sweet swelling lip well maist thou swell in pride

But often the drama involves two characters, the lover and the lady, for example, with the words of the poem conceived
as direct speech from one to the other. Nearly one-fourth of the poems in the group are of this type. The first lines of numbers LIX, LXIV, LXVIII, LXXIII, and XC will demonstrate the method:

Deere, why make you more of a dogge than me
No more my deere, no more these Counsels try
Stella, the onely Plannet of my light
Good brother Phillip I have forborne you long
Stella, thinke not that I by verse seeke fame

Undoubtedly a contributing factor to the dramatic structure of Sidney's poems is his theme. That theme is similar to Petrarch's, a conflict in the love-experience between the physical and the spiritual, between desire for the lady and a more spiritual desire. This theme appears in Sidney in various forms. In number V of *Astrophel and Stella* the conception is Platonic:

It is most true, that eyes are bound to serve
The inward part; and that the heavenly part
Ought to be king,...
True that true beautie vertue is indeede,
Whereof this beautie can but be a shade;
Which Elements with mortall mixture breeds,
True that on earth we are but Pilgrimes made.
And should in soule, up to our Country move:
True and most true, that I must Stella love.

The problem is to reconcile that great necessity to love Stella with "the inward part." In number X the conflict is in terms of reason and sense in love, and the reconciliation is merely verbal:
Reason, thou knewst, and offered straight to prove
By reason good, good reason her to love.

Or the conflict is in terms of reason versus physical beauty,
as in number XXI:

Your words my freends me causelesly doe blame,
My young minde marde who Love doth menace so:...
Well said, your wit in vertues golden myne
Digs deepe with learnings spade: now tell me this,
Hath this world ought so faire as Stella is?

Or the terms are virtue and love, as in number III:

A strife in growne betweene Vertue and Love,
While each pretends, that Stella may be his:
Her eyes, her lips, Love saith that he owes this,
Since they doe weare his badge, most firmly prove;
But Vertue thus, that title doth disprove.
That Stella, (α deere name) that Stella is,
That vertuous Soule, sure heyre of heavenly Blisse:...
Well Love, since this Demurre our sute doth staie,
Let Vertue have that Stellas selfe, yet thus,
That Vertue but that body graunt to us.

Sidney does attempt a reconciliation of this conflict.
The basis of that reconciliation is a repudiation of the
Platonic conception of the experience, a discovery, in
empirical fashion, that the terms do not fit the experience.

Late tyr'd with woe, even ready for to pine
With rage of love, I call my Love unkinde.
Shee in whose eyes, loves fyres unfelt doe shine,
Sweetlie saide; I true love in her shoulde finde...
Wilde me these Tempests of vaine love to flee:
And Anchor fast my selfe on vertues shore.
Alas if this the onelie mettall be,
Of love newe coyn'd to helpe my beggary:
Deere, love me not, that you may love me more.
(Number LXII.)

With the dualistic conception repudiated, Sidney is free to
bring an identification of desire for the lady and desire
for vertue, as in number XLIII:
O eyes, which doe the spheres of beautie move,  
Whose beams all joyes, whose joyes all vertues be:  
Who while they make Love conquer, conquer Love,  
The Schooles where Venus hath learn'd Chastitie.

In number LXIV there is an identification of "wit" and virtue:

I doe not envye Aristotles wit,  
Nor doe aspire to Caesare bleeding fame;  
Nor ought to care though some above me sit;  
Nor hope nor wish an other course to frame;  
But that which once may winne thy cruel hart,  
Thou art my wit; and thou my vertue art.

In number LXXI the phrase is "vertue bends that love to good," and in number LXXII physical love is largely banished, though here again the dualistic terms appear and the reconciliation is that of choosing one term at the expense of the other:

Desire, though thou my olde companion art,  
And oft so clings to my pure Love; that I  
One from the other scarcely can discry:  
While each doe blowe the fier of my hart;  
Now from thy fellowship I needes must part.  
Venus is taught with Dia's wings to flye,  
I must no more, in thy sweet passions lye:  
Vertues golde now, myst head my Cupid's dart,  
Service and honour wonder with delight,  
Fear to offend, well worthy to appeare;  
Care shining in mine eyes, faith in my spright,  
These thinges are left me by my onely deare.  
But thou Desire, because thou wouldst have all:  
Now banisht art, but yet within my call.

Sidney's attempted resolution of this conflict was, then, in the direction of denying the contradiction, of identifying the two desires, of sublimating the one in the other through the loved object Stella, as Miss Pearson remarks: "...Stella, the unattainable, came to symbolize virtue, and her repulses and final dismissal under the guise of cruelty, became but
the means by which he arrived, step by step, to a clearer knowledge of spiritual love." Actually, this kind of resolution appears only hesitantly and inconsistently, even in Astrophel and Stella. Once outside that group (and inside it, too, as demonstrated by number LXII quoted immediately above), the dual terms are accepted, and the reconciliation is one of stamping out physical love and desire:

Thou blind mans marke, thou fooles selfe chosen snare, Fond fancies scum, and dregs of scattred thought, Band of all evils, cradle of causelessse care, Thou web of will, whose end is never wrought.

Desire, desire I have too dearely bought, With price of mangled mind thy worthlesse ware, Too long, too long asleepe thou hast me brought, Who should my mind to higher things prepare.

But yet in vaine thou hast my ruine sought, In vaine thou madest me to vaine things aspire, In vaine thou kindlest all thy smokie fire.

For vertue hath this better lesson taught, Within my selfe to seeke my onelie hire; Desiring nought but how to kill desire.

Leave me 5 Love, which rechest but to dust, And thou my mind aspire to higher things: Grow rich in that which never taketh rust: What ever fades, but fading pleasure brings.

Draw in thy beames, and humble all thy might, To that sweet yoke, where lasting freedomes be: Which breaks the clowdes and opens forth the light. That doth both shine and give us sight to see.

O take fast hold, let that light be thy guide, In this small course which birth drawes out to death,

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²Emily Pearson, Elizabethan Love Conventions (Berkeley: University of California Press, 1933), p. 86.

³Sidney, op. cit., p. 322.
And think how evil becometh him to slide,
Who seeketh heav'n, and cometh to heav'ny breath.
Then farewell world, thy uttermost I see.
Eternall Love maintaine thy life in me.38

This discovery of a conflict within the love-experience provided the basic dramatic tension which carried over into Sidney's verse. If the poem objectified the experience in any adequate fashion, it must necessarily contain that tension. Thus the problem of making the poem dramatic was not an arbitrary one; it was a technique demanded by the nature of the experience and by Sidney's empirical approach to that experience.

The great tendency which Sidney had to resist to prevent the conflict appearing in his verse purely at the abstract level was the tendency to allegorize. As the following quotations will show, Sidney was capable of making the statement in terms of abstract allegorical figures:

Get hence foule Griefe, the canker of the minde:
Farewell Complaint, the misers only pleasure:
Away vayne Cares, by which fewe men do finde
Their sought-for treasure.

Ye helplesse Sighes, blowe out your breath to nought,
Teares, drowne your selves, for woe (your cause) is wasted,
Thought, thinke to end, too long the frute of thought
My minde hath tasted.

But thou, sure Hope, tickle my leaping heart,
Comfort, step thou in place of wonted sadnes.
Fore-felt Desire, begin to savour parts
Of coming gladnes.

39Ibid.
Let voice of Sighes into cleare musike runne,
Eyes, let your Teares with gazing now be mended,
In stede of Thought, true pleasure be begunne,
And never ended.4

Thus tossed in my shippe of huge desyer
Thus toylinge in my minde of rages love
Nowe that I spye the haven my thoughtes requier
Now that some flower of fruities my paynes doe prove
      My dreads augment the more in passions myghte
      Since love with care and hope with feare doe fighte.5

A good many of the sonnets in Astrophel and Stella come very
near this category, since many of them have Reason, Love,
Virtue, Despair or some such figure, as one of the dramatis
personae of the dramatic situation. He escapes complete
abstraction, however, to the extent that he makes these
allegorical figures dramatically real and specific; and
Sidney was often able to do this with imagery, as will be
seen below in discussing Sidney's use of the image.

Sidney's dramatic method was more complete, however,
than is apparent in analyzing the outside structure of his
poems; in fact, the internal aspects of this method are
probably more interesting in Sidney than are the outside
aspects. His techniques of securing dramatization of
partial elements of the poem are the same as in Wyatt,
and Sidney's use of these techniques may be discussed one
by one.

1). Paradox. The conflict which Sidney found in the

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4Ibid., p. 50.

5Ibid., p. 240.
love-experience has tension, a polarization of forces, which could well be objectified in terms of a paradox. Sidney does not often use the paradox which extends throughout a complete poem, but the paradox is frequently found in his work as objectification of partial aspects of the experience. An example comes at the end of a sonnet from the Arcadia:

Thus my state I finde,
Death wrapt in flesh, to living grave assign'd. 6

Another sonnet from the Arcadia starts off with a paradox, based on the conceit of the lady as the light-bringer, the sun; and in the paradox, this sun becomes not only a source of light but also a source of darkness:

Howe is my Sunn, whose beames are shining bright
Become the cause of my darke ouglie night? 7

Here the paradox is stated as a question, and the answer is given, but not in terms of the paradox:

My mangled mind huge horrors still doe fright,
With sense possest, and claim'd by reasons right:
Betwixt which two in me I have this fight,
Wher who so wynns, I put my selfe to flight.

Come clowdie feares close up my daseled sight,
Sorrowes suck up the marowe of my might,
Due sighes blowe out all sparkes of joyfull light,
Tyre on despaier uppon my tyred sprite.

An ende, an ende, my dulde penn cannot write,
Nor mas'de head thinke, nor flætring tonge recite. 8

At times in the Astrophel and Stella group, the conflict

6Ibid., p. 9.
7Ibid.
8Ibid., pp. 9-10.
in the love-experience is stated baldly in such a way that it becomes a paradox, thus providing a dramatic basis for a few poems which are not dramatic or only partially dramatic in the sense discussed above, of a dramatic situation in which someone speaks to another. Examples are numbers LXI and LXII:

...this at last is her sweetest defence;
That who indeede a sound affection beares,
So captives to his Saint both soule and mind,
That wholie Hers, all selfnes hee forbeares.
Thence his desire he leaunres, his lives course thence,
Now since this chast love, hates this love in mee;
With chastned minde I needes must shew, that shee
Shall quickly me from what shee hates remove.
O Doctor Cupid, thou for me reply:
Driven else to graunt by Angell Sophistry,
That I love not, without I leave to love.

Late tyr'd with woe, even ready for to pine
With rage of love, I call my Love unkinde.
Shee in whose eyes, loves fyres unfelt doe shine,
Sweetlie saide; I true love in her shoulde finde.
I joy, but straight thus watred was my wine:
That love she did, but with a love not blinde.
Which would not let me, whom she lov'd decline,
From Nobler course, fit for my birth and minde.
And therefore by her loves Authoritie;
Wilde me these Tempests of vaine love to flee:
And Anchor fast my selfe on vertues shore.
Alas if this the onelie mettall be,
Of love new coyn'd to helpe my beggery:
Deere, love me not, that you may love me more.

More conventional and of a more casual kind are the following examples:

O heavenly Foole, thy most kisse worthy face
Anger invests with such a lovely grace,
That Angers selfe I needes must kisse again.
(Number LXXIII.)

Suffering the evils both of daie and night,
While no night is more darke than is my daie,
Nor no daie hath lesse quiet than my night:
With such bad mixture of my might and daie,
That living thus in blackest Winter night,
I feel the gleames of hottest Sommers daie.
(Number LXXXIX.)

And sometimes the paradox appears in only a phrase, as in the following examples:

Who hath our sight with too much sight infected.⁹
Leaving in paine their wel-fed hungry eies.¹⁰
For why should I, whome free choise slave doth make?¹¹

2). Dramatic interruptions and turns. In a truly dramatic situation the interplay of forces is continually changing, bringing new shifts in conditions and, where persons are concerned, in attitudes. Thus if a dramatic method of composition were consistent and complete it would need a flexible means of objectifying the experience. Sidney's technique is to use interruptions and "turns" in the movement of the poem. An example is number XXXIII from Astrophel and Stella:

I might, unhappy word, (woe me) I might,
And then would not, nor could not see my blisse:
Tyll now, wrapt in a most infernall Night,
I finde, how heavenly day (wretch) did I misse;
Hart rent thy selfe, thou doost thy selfe but right.
No lovely Paris made thy Helen his,
No force, no fraude, robd thee of thy delight,
No Fortune of thy fortune Author is;
But to my selfe, my selfe did give the blow,
While too much wit forsooth so troubled me,
That I respects for both our sakes must showe.

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⁹Ibid., p. 92.
¹⁰Ibid., p. 218.
¹¹Ibid., p. 309.
And could I not by rising morn fore-see,
How faire a day was neere, (O punisht eyes)
That I had beene more foolish, or more wise.

In this poem, of course, the words are those of the lover.

The interruptions in movement of the speech -- the asides
woe me, wretch, and O punisht eyes; the repetition of I
might, thy selfe, and my selfe; and the contrast between
would not and could not, no force and no fraude, and more
foolish and more wise -- objectify the speaker's own inter-
ruptions in thought.

Interruption, of a self-questioning kind which objecti-
fies dramatically the speaker's psychological confusion, also
appears in number XXXIV:

Come let me write, and to what end? to ease
A burthened hart, (how can words ease, which are
The glasses of thy daily vexing care?)
Oh, cruell fights well pictured forth doe please.
Art not asham'd to publish thy disease?
Nay, that may breede my fame, it is so rare,
But will not wise men thinke thy words fonde ware?
Then be they close, and they shall none displease,
What idler thing than speake and not be heard?
What harder thing than smart and not to speake?
Peace foolish wit, with wit my wit is marde;
Thus write I while I doubt to write, and wreak
My hermes in ykes poore losse, perhaps some finde
Stellas great power, that so confus'd my minde.

Dramatic interruption also appears in smaller compass,
as in number XLII:

Doe not, doe not, from me, poore me, remove.

And in number XXXIX:

And if these things (as being thine in right)
Moove not thy heevie grace, thou shalt in mee,
(Livelier then els) rare Stellas Image see.
3). Tone. For similar purpose is the management of tone, particularly where shifts in tone appear. The tone of the poem, reflecting the speaker's attitude, whether it be one of utter seriousness, or irony, or mockery, objectifies an important element of the dramatic situation; and changes in tone aid in the objectification of shifts in the dramatic situation and the building of new attitudes in response to those shifts. And in a complex situation, the attitude itself must be complex, necessitating a tone which balances between several single-minded ones. Sidney has a number of poems in which such a complex tone is built up during a poem or maintained throughout a poem. An example is sonnet LXXXIV from *Astrophel and Stella*:

High way since you my chiefe Pernassus be,  
And that my Muse to some eares not unmeet,  
Tempers hir words to trampling horses feete,  
More often than a Chamber mellodie,  
Now blessed you beare onwards blessed me,  
To hir where my heart safeliest shall meete,  
My Muse and I must you of duety greet,  
With thanks and wishes wishing thankfully;  
Be you still carefull kept by publike heede,  
By no encroachment wrongd, nor time forgot,  
Nor blam'd for bloud, nor sham'd for sinfull deede,  
And that you know I envie you no whit,  
Of highest wish, I wish you so much blisse,  
Hundreds of yeares you Stellas feete may kisse.

At the very first a light, even playful, tone is set up by the reference to the highway as Parnassus and to the Muse which

Tempers hir words to trampling horses feete,  
More often than a Chamber mellodie.  

This tone is kept throughout the poem, becoming more complex,
however, as dangerously (in the sense that a serious attitude would be silly and foolish in such a trifling conception) it skirts the serious in order to carry true compliment to the lady.

Another example of management of a complex tone is the following:

The Nightingale as sone as Aprill bringeth
Unto her rested sense a perfect waking,
While late bare earth, proud of new clothing springeth,
Sings out her woes, a thorne her song-booke making:
   And mournfully bewailing,
   Her throte in tunes expresseth
   What griefe her breast oppresseth,
   For Thereus force on her chaste will prevailing.
   O Philomela faire, O take some gladnesse,
   That here is juster cause of plaintfull sadnesse:
   Thine earth now springs, mine fadeth,
   Thy thorne without, my thorne my heart invadeth.

Alas she hath no other cause of anguish
But Thereus love, on her by strong hand wrokne,
Wherein she suffering all her sprits languish,
Full womanlike complaines her will was brokne.
   But I who dayly craving,
   Cannot have to content me,
   Have more cause to lament me,
   Since wanting is more woe then too much having.
   O Philomela faire, O take some gladnesse,
   That here is juster cause of plaintfull sadnesse:
   Thine earth now springs, mine fadeth:
   Thy thorne without, my thorne my heart invadeth. 12

The tone is not too-serious, is "pretty," casual and even playful, as evidenced by the nature reference, the dexterity with rhymes, the reference to "womanlike" complaints, and such statements as "a thorne her song-booke making," and "Thy thorne without, my thorne my heart invadeth." But the tone

12Ibid., p. 303.
is not altogether singular. It has room for a lingering feeling, a certain poignancy, established most definitely, perhaps, by the feminine rhymes.

A poem of Sidney's which not only incorporates a complex tone but also manages variation in the tone is the following:

Ring out your belles, let mourning shewes be spread,
For love is dead:
   All Love is dead, infected
   With plague of deepe disdaine:
   Worth as nought worth rejected,
   And Faith faire soorne doth gaine.
   From so ungratefull fancie,
   From such a femall france,
   From them that use men thus,
   Good Lord deliver us.

Weepe neighbours, weepe, do you not heare it said,
That Love is dead:
   His death-bed peacocks follie,
   His winding sheete is shame,
   His will false-seeming holye,
   His sole executour blame.
   From so ungratefull, &c.

Let Dirge be sung, and Trentals rightly read,
For Love is dead:
   Sir wrong his tombe ordaineth:
   My mistresse Marble-heart,
   Which Epitaph containeth,
   Her eyes were once his dart.
   From so ungratefull, &c.

Alas, I lie: rage hath this errour bred,
Love is not dead.
   Love is not dead, but sleepeth
   In her unmatched mind:
   Where she his counsell keepeth,
   Will due desert she find.
   Therefore from so vile fancie,
   To call such wit a franzie,
   Who love can temper thus,
   Good Lord deliver us.13

13Ibid., pp. 321-322.
The poem starts out with a serious tone, lamenting apparently in good faith the death of love. This tone is established particularly by bringing into the context imagery and even statement ("Good Lord deliver us") from the church service and from funeral preparations. The second and third stanzas, however, shift to a somewhat sardonic, satirical tone, expressed in the ironic command and question to the neighbours; by the exaggerated description of the death-bed (the peacock suggesting pride), the winding sheet, the will, and the executor; and by the satirical use of the Petrarchan convention of the lady's heart as marble stone. The first two lines of the last stanza, scanned as follows:

Alas, I lie: rage hath this error bred,
Love is not dead,

by their variations from the normal, expected pattern, compel attention to the "turn" in tone which occurs at that point. The attention is specifically upon lie, rage and the conception that, after all, love is not dead. The tone, then, returns to the serious and straightforward. The imagery loses its elaboration, and it contrasts with the Petrarchan conventionalism of the former stanza. There is serious admiration for the lady, a discovery of her good attributes after a feeling that love had died.

The changes of tone correspond to a very definite psychological structure. It is as if a lover stated to himself the fact that his love was dead; then went on to parade his grief in scorn of it and revulsion;
and finally, having vented his irony -- his anger having spent itself and cleared the air -- turned suddenly to see that love was not dead at all, and that his mistress, far from being whimsical and cruel was justified, his temporary revulsion having the effect of letting him see her real nature better. 14

4). Metaphor and image. Sidney has a wealth of imagery. Nearly every line carries one or more images, most often in the form of a brief metaphor and rarely in the form of simile, after the Surrey method. The wealth of images, one piled on top the other, may be demonstrated by passages selected at random, as in the case of the following two from sonnets LXXX and LXXXI from Astrophel and Stella:

Sweet swelling lip well maist thou swell in pride,
Since best wittes thinke it best thee to admire,
Natures praise, vertues atall, Cupids cold fire,
Whence words, not words but heavenly graces slyde,
The newe Parnassus where the Graces byde:
   Sweetnes of Musique, Wisedomes beautifier,
   Breather of life, and fastnesse of desire.

O kisse which doth those ruddie gems impart,
Or joyes or fruits of new found Parradise,
Breathing all blissse and sweetnes to the hart,
Teaching dumbe lips a nobler exercise.

There is apparent in these quotations, particularly in the first one, a certain confusion as a result of the large number of images. Actually the poem is, of course, a poem of compliment, and each image dramatizes an aspect of the

object -- in this case the lip -- which seems of great importance to the lover. The function of the imagery is, then, to dramatize some partial aspect of the experience, to give it in the poem, important and specific body. This function is apparent even in the very momentary metaphors found in the Arcadia:

No mortall man the cuppe of suretie drinkes.\(^{15}\)

Time ever old, and yong is still revolved.
Within it selfe, and never tasteth ende.\(^{16}\)

This mote from out his eye, this inward burre.\(^{17}\)

This same type of imagery continues in Astophel and Stella:

That poyson foule of bubling pride doth lie.
(Number XXVII.)

Leave to Mars the force of hands,
Your power in your beautie stands.\(^{18}\)

But in the mature work the image is often complicated not only by addition of other images in close association with the first but also, as shall be seen below, by development and extension of one image. This complication of imagery came in response to the inductive approach to experience, an approach which found experience truly complicated and which, unwilling to withdraw from the experience into easy generalization, demanded a complex objectification if any at all were

\(^{15}\)Sidney, op. cit., p. 80.

\(^{16}\)Ibid., p. 141.

\(^{17}\)Ibid., p. 213.

\(^{18}\)Ibid., p. 290.
to be achieved. This complication of imagery received its greatest development in the later Elizabethan and the Jacobean drama and among the metaphysical poets of the seventeenth century, but the same phenomenon is found in the earlier Elizabethans, as noted by Miss Holmes:

Spiritual hunger lends fresh energy to their self-expression, and urges them to look through the shows to the heart of things; and a philosophical temper is generated, leading to the beginnings of a metaphysical poetry before that so called, of Jacobean and Caroline ages. Intensity, curiosity, subtlety, wit serving passion or almost passionate itself, are not the characteristics of the religious, fastidious, precious seventeenth century alone. These qualities, though the seventeenth century accentuates and isolates them, are found as well in the more broadly-thinking, more humanistic and secular age that went before; and there is no discontinuity between the age of Shakespeare and that of the metaphysical poets.¹⁹

And Miss Holmes points out a specific example: Sidney’s image

Yet noblest Conquerers doe wreaks avoide;
Since then thou hast so farre subdued me,
That in my hart I offer still to thee,
O doe not let thy Temple be destroide

recalls the following lines from Donne’s "Prohibition":

But thou wilt lose the stile of conquerour,
If I, thy conquest, perish by thy hate

and the following lines from Crew’s "A Cruell Mistris":

Th’ Assyrian king did none i’ th’ furnace throw
But those that to his image did not bow;
With bended knees I daily worship her,
Yet she consumes her owne idolater.
Of such a goddess no times leave record,
That burnt the temple where she was ador’d.

Sidney, as did the metaphysical poets, had a flexible approach to and use of imagery. He was capable of reaching out into apparently non-"poetic" materials for some of his imagery, as in the case of the mercantile imagery in sonnet XVIII of Astrophel and Stella:

With what strange checkes I in my selfe am shent,
When into Reasons Audit I doe goe:
And by such counts my selfe a Banckerowt know
Of all those goods which heaven to me hath lent,
Unable quite, to pay even Natures rent,
Which unto it by birth-right I doe owe.

And in sonnet XXVI appears imagery borrowed from the astrol-

oger:

Though duskie wits doe scorne Astrologie,
And fooles can thinke those lampes of purest light,
Whose number wales greatness eternitie.
Promising wondrous wonders to invite,
To have for no cause birth-right in the skyes.
But for to spangle the blacks weedes of Night,
Or for some braue within that Chamber hie,
They shold still daunce the please a gazers sight.
For me I nature every deale doe know,
And know great causes, great effects procure,
And know those bodies high, raigne on the low.
And if these rules did fall, prooue makes me sure,
Who oft bewraies my after following case,
By onely those two starres in Stellas face.

One of the most interesting aspects of Sidney's de-
tailed use of imagery appears in connection with a matter already mentioned, his use of allegorical figures and

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Sidney often appears to have used allegorical figures very critically, with an apparent awareness of the pitfall of generalization and abstraction common to the use of such figures in Renaissance work. Some examples of his reservation in using allegorical figures are:

And if, ô Sinne, thou ever dist appeare,
In shape, which by mens eye might be perceaved.
(Sidney, op. cit., p. 141.)
generalizations. He often used imagery, particularly a number of images, sometimes contrasting in character, to make the allegorical specific and real or to make the general concrete and experiential. The following quotations will demonstrate this usage for imagery:

0 how the pleasant ayres, of true Love bee
Infected by those vapours, which arise
From out that noysome gulfe: which gaping lies
Betweene the jawes of hellish Jelousey.
A Monster, others hermes, selfe misery.
   Beauties plague, Vertues seurdge, succour of lyes:
   Who his owne joy to his owne heart applyes,
   And onely cherrish doth with injuries:
Who since he hath by natures speciell grace,
So pearing pawes as spoyle when they embrace,
So nimble feete as stirre though still on thornes,
   So manie eyes as seeking their owne woe.
   So ample eares, that never good newes knowe,
Is it not ill that such a beast wants hornes?
   (Number LXXVIII.)

When sorrow (using my owne Siers might)
Melts downe his lead into my boyling brest,
Through that darke Furnace of my heart opprest,
   There shines a joy from thee my onely light.
   (Number GVIII.)

Thou blind mans marke, thou fooles selfe chosen snare,
Fond fancies soum, and dregs of scattred thought,
Band of all evils, cradle of causelesse care,
Thou web of will, those end is never wrought.

Desire, desire I have too dearely bought. 21

It is most true, what wee call Cupids dart
An Image is, which for our selves we carve.
   (Astrophel and Stella, sonnet V.)

You that with allegories curious frame
Of others children changlings use to make,
With me those paines for God-sake doe not take,
I list not dig so deepe for brasen fame.
   (Number XXVIII.)

21Ibid., p. 322.
5). Extended metaphor and conceit. One way of complicating the imagery is that of extending the metaphor. With the image accepted as a metaphorical identification for the experience, extending it provides a means of pushing the investigation, as well as the objectification of the experience into subtle ramifications which, otherwise, would be neglected in the dramatic construct of the experience and which also might be neglected by the poet himself, since he would not have the technique of investigating the experience in such detail. This devise of complicating the image was developed more thoroughly, again, by the later dramatists and by the metaphysical poets; but Sidney was aware of the technique and used it more or less frequently.

Sidney's most frequent conceit or extended metaphor still operates internally, within the outside dramatic structure of the poem, to dramatize a partial aspect of the experience. The tentative identification (found yet unsatisfactory) of Stella and virtue, for example, is dramatized thus in the last lines of sonnet number XXV:

Vertue of late with vertuous care to stir
Love of himselfe, take Stella's shape, that hee
To mortal eyes might sweetly shine in her.
It is most true, for since I did her see,
Vertues great beautie in her face I prove,
And finde defect; for I doe burne in love.

In the first part of sonnet number XLVIII the conceit is that of the lady's eyes as morning stars; two aspects of the image are developed, the suggestion of morning into youthfulness
and virtue, and the stars into light-giving power:

Soules joy, bend not those morning starres from me,
Where vertue is made strong by beauties might,
Where love is chastnes, scorning youthes delight,
And humblenes is linckt with majestie;
What ever may ensue, ah let me be
Copartner of the richenes of that sight:
Let not mine eyes be blinded from that light;
Oh looks, oh shine,...

In one of the sonnets from the Arcadia this conceit, extended again, is mixed with another conceit:

Locke up, faire liddes, the treasure of my harte:
 Preserve those beames, this ages onely lighte:
To her sweete sence, sweete sleepe some ease imparte,...

But yet † dreams, if thou wilt not depart
In this rare subject from the common right:
 But wilt thy selfe in such a seate delights,

Then take my shape, and play a lovers parte:
Kisse her from me, and say unto her spirite;
Till her eyes shine, I live in darkest night. 22

In sonnet XCI from Astrophel and Stella the aspect of physical desire for the lady provides a basis for a less conventional extended metaphor:

Milke hands, rose cheekes, or lips more sweet
 more red,
Or seeming jett black, yet in blacknes bright.
They please I do confessse, they please mine eyes,
But whie? because of you they modeles be;
Modeles such be wood globes of glistening skyes;
 Deare therefore be not jeaulous over me,
If you heare that they seeme my heart to move,
Not them, no no, but you in them I love.

And in number XLVII the metaphor of the lady's attention as alms is very briefly but boldly extended:

Yet get no almes, but scorne of beggerie.

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22 Ibid., pp. 26-27.
Sidney also used the conceit which extends throughout the entire poem and which provides not only the internal but also the external dramatic structure of the poem; an example is number LXXVI, again based on the eyes-as-stars conceit:

*Shee* comes, and straight therewith her shining twins do move
Their raies to me: who in her tedious absence lay Bath'de in cold woe; but now appeares my shining day,
The onely light of joy, the onely warmth of Love.
*Shee* comes with light and warmth, which like *Aurora* prove;
Of gentle face, so that my eyes dare gladly play
With such a rosy Morn: whose beames both fresh and gay
Scorch not; but onely doe darke chillinge spirits remove.
But loe, while I doe speake it groweth noone with me,
Her flamy glittering lights increase with time and place:
My heart aries oh it burnes, mine eyes now dazzled be:
No winde, no shade, no coole: what helpe then in my case?
But with short breath, long lookes, staid feete and waking hed,
Pray that my Sunne goe downe with meeker beames to bed.

6). Word-play and pun. Sidney's use of the pun was limited almost entirely to the pun upon Lady Rich's name, as in the following examples:

Rich fooles there be, whose base and filthy hart,...
Welth breeding want, more rich, more wretched grow...
But that rich foole, whom by blinde Fortunes lot,
The richest gem of love and life enjoyes,
And can with foule abuse such beauties blot;
Let him deprived of sweet, but unfelt joyes
Exilde for aye, from those high treasures which
He knowes not grow, in onely follie rich.
(*Astrophel and Stella*, sonnet XXIV.)

Here the device is a means of concentration, whereby the poet is able to make a personal reference in a poem dealing with the general theme of some persons' incapacity to appreciate the beauty which fortune throws to their lot.
Honour is honoured, that thou dost possesse
Him as thy slave, and now long needle Fame
Doth even grow rich, meaning my Stella's name.
(Number XXXV.)

My mouth doth water, and my breast doth swell,
My tongue doth itch, my thoughts in labour be:
Listen then Lordings with good eare to me,
For of my life I must a riddle tell.

Towards Aurora's Court a Nymph doth dwell,
Rich in all beauties which mans eye can see:
 Beauties so farre from reach of words, that we
Abase her praise, saying she doth excell:
Rich in the treasure of deserved renown,
Rich in the riches of a royall hart,
Rich in those gifts which give th'eternal crown;
Who though most rich in these and everie part,
Which makes the patents of true worldly blisse,
Hath no misfortune, but that Rich she is.

In these two examples the pun does not work with such concentration as in the first because the application is pointed and because the device is turned here to the purpose purely of compliment.

But Sidney is prolific in his use of word-play. He uses the device mainly for two purposes. The first of these is that of pointing up a paradox in short space (really a device of concentration, but put specifically to the use of the paradox):

Bownd & bownd by so noble bands, as loth to be unbownd.

In her chekes pit, thou dist thy pitfall set.
(Astrophel and Stella, sonnet XI.)

Whose presence absence, absence presence is:
Blest in my curse, and curssed in my blisse.
(Number LX.)

23Ibid., p. 299.
24Ibid., p. 213.
Sidney's other use for word-play is that of a device for concentrating meaning in short space:

With shielde of proowe, shielde me from out the presse
Of these fierce dartes, Dispayre at me doth throw.
(Number XXXIX.)

If thou praisest mee, all other praise is shame.
(Number XG.)

In night of Spirits the gaulty power sturr,
And in our sprites are Spirits gastlines.
(Number XCVI.)

Infected mindes infect each thing they see. 25

Oft have I musde, but now at length I finde,
Why those that die, men say they do depart:
Depart, a word so gentle to my minde,
Weakely did seeme to paint deaths ugly dart.

But now the starres with their strange course do binde
Me one to leave, with whom I leave my hart,
I heare a crye to spirits faint and blinde,
That parting thus my chiefeest part I part.

Part of my life, the loathed part of me,
Lives to impart my wearie clay some breath.
But that good part, wherein all comforts be,
Now dead, doth shew departure is a death,
Yea worse then death, death parts both woe and joy,
From joy I part still living in annoy. 26

In each of these cases the attention fixed upon the words repeated brings fuller realization of the content of the passage, and this concentration and full attention has been achieved in short space.

7). Diction. Sidney did not have much use for the poetic diction which possibly, as we have seen, was started by Surrey, which was carried on by the poets of the miscellanies, and

25Ibid., p. 311.
26Ibid., pp. 311-312.
which culminated in Spenser's work. His explicit criticism of it is on the grounds of authority: he remarks in the Apologie concerning the Shepheardes Calendar: "That same framing of his stile to an old rustick language I dare not alowe, sith nether Theocritus in Greeke, Virgilli in Latine, nor Sanazar in Italian did affect it." Sidney's own diction, with the exception of some grammatical inversions with which we nowadays have little sympathy, seems very modern and straightforward.

Winters observes another technical accomplishment of Sidney's which is of interest, that Sidney "worked out in detail the relationships between elaborate syntax (that is, the forms of logic) and a variety of beautiful stanzaic and linear structures." An example is sonnet XI:

In truth oh Love; with what a boyish kinde
Thou dost proceede, in thy most serious waies;
That when thy heaven to thee his best displaies,
Yet of that best thou leav'st the best behinde,
That like a Childe that some faire booke doth finde
With gilden leaves of colloured Velom, playes;
Or at the most on some faire picture staies,
But never heedes the fruite of Writers minde.
So when thou sawest in Natures cabinet,
Stella, thou straight lookest babies in her eyes:
In her chekes pit, thou didst thy pitfall set,
And in her brest to pepe, a lowting lyes.
Playing and shining in each outward part:
But foole seekst not to get into her hart.

The breaks in sense in this sonnet are at the quatrains; the first quatrains develops the notion of boyish, the key word of


the quatrain and emphasized by its juxtaposition with serious in the next line; the next quatrain picks up the same theme with Childe and extends the meaning, through the means of key syllables and words in gilden, leaves, colloured Vellom, and fair picture (moving from the notion of a child's book to that of fruite), to that of a boy's wastefulness of the fruits of labor; in the third quatrain the boyish theme is picked up again with the words babies and peepo, applying the general notion of the two first quatrains to the specific situation concerning Stella; and in the couplet the boyish theme is present in such words as Playing and shining, and the conclusion comes in terms of the theme and its dramatization of Love as a prankish boy.

Another example is number LXXXIV:

High way since you my chiefe Pernassus be,
And that my Muse to some eares not unmeete,
Tempers hir words to trampling horses feetes,
More often than a Chamber melodie,
Now blessed you beare onwaunders blessed me,
    To hir where my heart safeliest shall meete,
My Muse and I must you of duety greete,
With thanks and wishes wishing thankfully;
Be you still carefull kept by publike heede,
By no encroachment wrongd, nor time forgot,
Nor blam'd for bloud, nor sham'd for sinfull deede,
And that you know I envie you no whit,
    Of highest wish, I wish you so much blisse,
Hundreds of yeares you Stellas feete may kisse.

The main divisions are again at the quatrains. The first is devoted to setting the half-serious tone of the poem. The shift is made in the fifth line by the use of the word Now and by the word-play on blessed; and the quatrain develops
the regard of the lover for the highway and his thanks to it. The last line of that quatrain,

With thanks and wishes wishing thankfully,
by word-play prepares the way for the remainder of the poem, which is devoted to the wishes for the highway (the transition to the wishes is indicated also by the trochaic opening of the ninth line, emphasizing Be; in fact, the great number of stresses in the first four syllables of the line slow up the movement and concentrate the attention upon the "turn" and its direction). But there is no break at the end of the third quatrain, the wishing, in a sense, building volume throughout and reaching its highest point in the last two lines. The emphasis is thrown on the couplet also by the letting down of attention at the end of the third quatrain, where naturally one would expect a stop in thought; for the line

And that you know I envie you no whit
is casual and obviously transitional, pushing the attention aroused for this position on over to the couplet.

A more complicated syntactical structure is found in number LXXXII:

Nymph of the garden where all beauties be,
 Beauties which doe in excellence surpass,
 His whose till death lookt in a watry glasse,
 Or hir whom nak'd the Troian boy did see.
 Sweete garden Nymph which keeps the Cherry tree,
 Whose fruit doth far the Hesperian tast surpass,
 Most sweet faire, most faire sweete, doe not alasse
 From coming neere these Cherries banish mee,
 For though full of desire, eaptie of wit,
 Admitted late by your best graced grace,
I caught at once of them a hungry bit,
Pardon that fault, once more graunt me the place,
And so I sweare by the selfe same delite,
I will but kisse, I never more will bite.

The division of thought here is at the octave, with a minor division between the first two quatrains. The first quatrain is developed by association, indicated by the repetition of beauties; the second quatrain carries the association further and develops the image of the lady as the garden nymph; and this turn toward more complete development is indicated in the fifth line by the secondary stress upon the opening syllable Sweete. The major transition comes with the ninth line and is indicated by a triple trochaic substitution:

For though full of desire, emptie of wit.

As with number LXXXIV, the sense of the sestet carries over into the final couplet without a break at the twelfth line. The "turn" in the sestet is indicated by the trochaic substitution in the first foot of the twelfth line. The expectancy created by this "turn" is increased by the request "once more graunt me the place," and that expectancy is carried over into the final two lines, increasing their interest.

Thus it is seen that Sidney used the internal (including the metrical) aspects of his dramatic method not only to dramatize partial aspects of the poems but also as keys to the structural movement of the entire poem. He displays a syntactical arrangement and a use of devices of partial dramatization adapted to his large purpose.

Winters' complete criticism of Sidney, however, is that
his rhetorical ability was dominant and was in advance of his sensibility:

...the elaboration of technique may be carried considerably beyond the point at which the elaboration has any immediate usefulness, and that is more or less the service which Sidney and Spenser performed for themselves. They are concerned largely with the pleasures of rhetoric for its own sake, though this is more true of Spenser than of Sidney, and is more true of Sidney's sonnets than of his songs, or at least than of the best of them. As a result, these poets communicate in a remarkable way the joy of purely rhetorical invention, but they spin out small themes to extreme tenuity as a result of their inventiveness, for their sensitivity to language is far in excess of their moral intelligence. Spenser developed the main outlines of a discursive and decorative rhetoric, and so taught much to the dramatists and to Milton, who commonly used the instrument with more discretion than did Spenser. Sidney perfected most of the lyrical graces, and worked out in detail the relationships between elaborate syntax (that is, the forms of logic) and a variety of beautiful stanzaic and linear structures; he thus became the schoolmaster of more than a century of lyric poets. He introduced a mode of perception too complex for his own poetic powers, which were frequently forced to seek matter in the precious and the trivial; a mode of perception too complex, indeed, for any save the greatest lyrical masters of the Renaissance.  

Examples of such rhetorical development at the expense of significant psychological perception or objectification can be found for most of the techniques mentioned. An obviously over-extended metaphor, for example, occurs in number XXIX:

Like some weak Lords neighbours by mighty kings,  
To keepe themselves and their chiefe Citties free  
Doe easily yeelde, that all theyr coast may be  
Readie to serve their Campe of needfull things:  
So Stella's hart finding what power Love brings,  
To keepe it selfe in life and libertie,  
Doth willing graunt that in the Frontire he  
Use all helpe his other conquerings.

29Ibid., pp. 323-324.
And thus her hart escapes, but thus her eyes
Serve him with shot, her lips his Herralds are,
Her breast his Tents, legs his tryumphall Chare,
Herselfe his food, her skin his Armor brave.

But for because my chiefest prospect lyes
Upon the coast, I am given up for a slave.

And with Sidney's numerous examples of word-play, one
would expect to find ineffective uses, as in the following
instances:

Swete glove the swete despyoles of sweteste hande,
Fayer hande the fayreste pledge of fayrer harte
Trew harte whose trewthe doth yeld the treweste bande
Cheif band I saye which tyes my cheifest parte
My cheifeste parte wherein I cheifely stande... 30

Wit learnes in thee perfection to expresse,
Not thou by praise, but praise in thee is raised,
It is a praise, to praise where thou art praysed.
(Astrophal and Stella, sonnet XXXV.)

Sweete kisse, thy sweetes I faine would sweetely indite,
Which even of sweetnes, sweetest sweeter art.
(Number LXXIX.)

Yet we are interested here particularly in Sidney's method of
composition, and his extreme reliance upon these techniques
is indicative of that method, which he revived from Wyatt
and which came thus into the hands of Shakespeare and Donne.

B. Metrics

Consideration of Sidney's metrical practice brings up
immediately the problem of classical measure, with which the
Areopagus group, of which Sidney was a member, experimented.
It is difficult for modern students to make sense out of the

30Sidney, op. cit., p. 239.
experiment with classical measures. The character of the
English metrical system is so well defined for us, most of
all empirically by the existence of some very great poetry
using that metrical system, that we can not readily under­
stand dissatisfaction with it. But in the early Elizabethan
period that empirical test did not exist. Chaucer’s metrics
were not understood; and Wyatt, except for a casual mention
of him by Sidney and a more appreciative comment in Putten­
ham, was largely neglected, despite the popularity of Tottel’s
Miscellany. That left, in the main, only Surrey, the contrib­
utors to the miscellanies, and the ballad-makers, as proving
ground for the accentual system before the 1570’s.

The impetus toward a classical metrics appeared most
persistent, then, in the early Elizabethan period, before the
great achievements of that period had been attained.31 And
the impetus had its origin in a dissatisfaction with the
English verse of the preceding period. Ascham speaks of the
English poetry of the time as “our rude beggarly ryming,”32
and Webbe speaks of the “bald kinde of ryming”33; and both
justify their dislike of it by tracing the advent of rhyme
to the Goths and Huns and the practice of the medieval Latin
poets.

31 The only important survival of the argument for classi­
cal meters at the height of the Elizabethan period was Campion’s
work, and he seems to have largely ignored his own fine work
in the accentual system in criticizing that system.

32 Smith, op. cit., I, 29. “Ryming” seems to have been
the term for the accentual system.

33 Ibid., I, 239.
Feeling dissatisfied with the verse which they had at hand, and having little proof that the accentual system was capable of good verse, the early Elizabethan critics turned to the simple neo-classical argument, natural to them since neo-classicism was the dominant explicit critical mode of both the Continent and of England at the time. In simplest terms, the argument was this: the greatest poetry ever written was the poetry of the ancients; therefore, to write good poetry the English poet must imitate those ancient poets. The attitude of these early critics is put plainly by Ascham thus:

But now, when men know the difference, and have the examples, both of the best and of the worst, surelie to follow rather the Gothes in Ryming than the Greekes in trew versifying were even to eate askornes with swyne, when we may freely eate wheate bread amongst men.  

When it came to the actual practice of a classical system, however, the poets soon found that such imitation would not work. Ascham, for instance, finds that because the English language has many monosyllables, "which commonly be long," the heroic meter, the hexameter, is not well adapted to English because it requires the dactyl; but he believes that the iambic meter will fit English naturally.  

34 The qualification explicit is necessary, for the Elizabethan official criticism did not keep pace with the attitudes implied by the actual poetic practice.

35 Smith, op. cit., I, 30.

36 Ibid.
hurst finds that the Latin rules for determining the length of syllables do not apply to the English words, and that "thee final ends of a verse is to please thee eare, which must needes bee thee vmpyre of thee woord, and according too that weight our syllables must bee poysed." And it never appears in the published correspondence that Harvey ever gave a satisfactory answer to Spenser's request for "Rules and Precepts of Arte, which you obserue in Quantities" for use in quantitative measure. Clearly Harvey found the orthography so much in flux in his day that he couldn't be satisfied with any set of rules; the language must first be stabilized at that level before rules of quantity could be achieved. And he insists also that the basis for such a set of rules must be "common speache and generall receyued Custome"; that the poet must not "alter the Quaatitie" of a vowel or syllable; that "the latine is no rule for vs"; and, most emphatically and clearly of all, that it is neither Heresie nor Paradox to sette down and stand vpon this assertion...that it is not either Position, or Digthong, or Diastole, or anye like Grammer Schoole Deuice that doeth or can indeed either make long or short, or encrease, or diminish the number of Sillables, but onely the common allowed and receuied Prosodye, taken vp by an universal consent of all, and continued by a generall vse and Custome of all.
Thus Harvey, who generally gets credit for being the dogmatist about quantitative prosody, was decidedly a relativist in the matter; and his persistence appears more in his own practice than in his theory. And Campion, the last important upholder of the classical measure, almost brings the two traditions together; for he sets as the chief means of evaluating the quantity of the syllable not quantity at all, but accent: "But above all the accent of our words is diligently to be observed, for chiefly by the accent in any language the true value of the syllables is to be measured."44

The attempt to adapt classical measure to English prosody was a straw in the wind: it accomplished nothing but some confusion among poets and later scholars, but it did point the very great interest of the early Elizabethans in creating a vital, perhaps even experimental, poetic tradition, something which they felt the lack of in the past history of England. During all the discussion, the tendency in favor of the accentual system, even among the critics, was as strong as the tendency towards a classical system; and, confronted with empirical evidence as important poems continued to be written in the accentual pattern -- confronted, say, with a liking for the Shephearde's Calendar and Sidney's sonnets, which did not conform to the a priori rules -- the critics were forced to change their position.

44Ibid., II, 351.
Sidney's experiments with the classical measure may very well be rationalized on the basis of the older English metrical tradition of the broken-back line, a line scanned for its accents without regard for the number of unaccented syllables. The broken-back line was divided in the middle by a heavy caesura, with from two to three accents on each side. These lines of Sidney's do not have such a heavy caesura, but the longer ones usually have approximately three accents on each side of their caesura; if we may allow accent for quantity, the classical meter intended is dactylic hexameter:

Lady reservd by the heav'ns to do pastors company honnor,
Jóyning your sweete voice to the rurall muse of a deserte,
Hére you fully do finde this strange operation of love,
How to the woods love runnes as well as rydes to the
Palace,
Neither he beares reverence to a Prince nor pittie
to begger,
But (like a point in midst of a circle) is still of a
neernesse,
All to a lesson he draw's nether hills nor caves can
avoide him.45

And the shorter lines usually have from four to five main accents, with one half of the line carrying a secondary or a full accent more than the other:

45 Sidney, op. cit., pp. 208-209.
Reason, tell me thy mind, if here be reason
In this strange violence, to make resistance.
Where sweete graces erect the stately banner
Of vertues regiment shining in harness
Of fortunes Diadem's, by beauty mustred.
Say then Reason, I say what is thy counsell? 46

Sidney's metrical experimentation was not by an means limited to the classical measure, however; we have already seen, in discussing the structure of his poems, that he often used metrical variation as an integral part of his rhetoric, and specifically to point up and bring attention to key words and expressions -- words and expressions, for example, which indicate a "turn" in the dramatic situation, a change or development of tone, or a development of the movement of thought and emotion from the initial situation to its conclusion. This is perhaps Sidney's most characteristic and most important use of metrical variation. A few other examples, to illustrate the usage more clearly, follow:

Late tyr'd with woe, even ready for to pine
With rage of love, I call my Love unkinde.
Shee in whose eyes, loves fyres unfelt doe shine,
Sweetlie seide; I true love in her shoulde finde.
(Astrophel and Stella, sonnet LXII.)

Here the problem is to set the dramatic situation and introduce the theme. The first lines follow the normal pattern

46 Ibid., p. 236.
quite closely and set the initial situation without especial attention at any one point. The dramatic tension is built up, however, as the interchange between the lover and the lady occurs, and this dramatic tension is objectified by the metrical usages in the third and fourth lines. The trochaic substitution in the initial foot of the third line immediately gives emphasis to the word she, indicating the turn in the dramatic situation. In the last six syllables of that line, normally taking but three accents, there are four full accents and a secondary accent. This slows up the line and compels attention on each word, and thus compelling a grasp of the meaning, of the state of the lady's mind. This attention is increased somewhat also by the subdued alliteration of fyres and the second syllable of unfelt, throwing more metrical consideration upon the latter word. The next line, though of only ten syllables, has six full accents and one secondary. The movement is again slow, compelling attention word by word. In addition, the initial trochaic substitution stresses sweetlie, pointing up the ironical content of that word (what she said, though spoken sweetly, was bitter to the lover). The word I, because it is the first syllable after a pause, and because it is the fourth syllable of the line and would normally receive full stress, receives that stress, even though surrounded by other stressed syllables. The attention is again for ironical purposes, as though the lover said, Look, she asks that
I find true love in her, I who already love her with all my being! The slowness of the movement through this part of the line, plus the at least secondary stress upon true, compels the reader to consider the type of love which is being mentioned.

When farre spent night persuade each mortall eie
To whom nor Art nor Nature granted light:
To laye his then marke wanting shaftes of sight,
Clos'd with their quivers in Sleepes armorie;
With windowes open then most my heart doth lie
Viewing the shape of darkness and delight,
And takes that sad hue, with which inward might
Of his made powres he keeps just harmony;
But when birds chirpe and aire, sweete aire which is
Hornes messenger with rose enamel skyes
Calls each wight to salute the heaven of blisse;
Intombd of lids then buried are mine eies,
First by their Lord who is ashamed to find
Such light in sense with such a darken'd mind.
(Number XCIX.)

The first two lines are again straightforward and close to the normal metrical pattern, introducing the situation. In the third line the metrical variation stresses the word marke, preparing the way for the extension of the conceit in the following line (the mark, or target, for the "shaftes" or arrows). The metrical variations of the fourth line emphasize the words Clos'd, quivers, Sleeps, and armorie,
the key words in the extension of the conceit, which in turn is a dramatic description of night, in terms associated with the love conventions. The fifth line is straightforward again, preparing for the next progression in movement of the poem. In the next line the trochaic substitution with Viewing throws attention upon that word and thus upon the activities of the "heart." In addition, the alliteration of darkness and delight and the full stress upon the normally unstressed and bind those two nouns together, tending somewhat to identify darkness and delight as one entity. The next development in the movement of the poem comes in the next line with the stress upon sad hue, characterizing not only the night but also the lover's mood. In the next line maze receives stress because it is the first fully stressed word in the line, receiving some of the stress which normally would have been upon the second syllable; and it also receives attention because of its alliteration with might at the end of the preceding, run-on line. Maze, like sad hue, is descriptive not only of night but also of the lover's psychological state, and is connected by its alliteration with the word might, bringing the perception of the two together (the power of night, as of love, is at least partly its power to confuse and amaze). The ninth line introduces another development in the poem, and it is pointed up particularly by the repetition of aire, the second time with
the adjective *sweet*, which thus receives much attention and adds emphasis to the fact that the lover is mentioning another nature, another mood. This "turn" is again emphasized in the tenth line by the stress upon *morning* and the alliteration of that word with *messenger*, emphasizing that the thing spoken about is now not night, but morn, and stressing a possible hope in the lover's state with the word *messenger* and its connotations of news and (perhaps good) message-bringing. This connotation is explicitly defined in the next line, where the double trochaic substitution brings attention not only to *calls* and *night* but also, because two unaccented syllables precede the stress upon *lute*, to *salute*. In the twelfth line no important metrical variation occurs, but the imagery of *intomb* and *buried* immediately brings the mood back to the original one of darkness and sadness. The compulsion of love upon the lover is illustrated in the thirteenth line by the initial trochaic substitution and the consequent attention upon the verb *forst*. And the final statement of the paradoxical condition is made, without the use of metrical variation, in terms of a juxtaposition of the words *light* and *sense* with *darkened mind*. Thus a poem which is basically undramatic in its outside structure has been made dramatic internally by metrical attention, by imagery and conceit, and by alliteration; and the movement of the poem from one position to another has been carried along dramatically by the metrical usages.
Besides this use of metrical variation as a key to the dramatic structure of a poem, and as a means of making that structure more dramatic, Sidney also used variation in somewhat more isolated and less ambitious functions to point up a particular word or idea. Most of his fully dramatic poems start off with a trochaic substitution which stresses the person spoken to and sets off immediately the dramatic situation:

\textit{Love, by sure proofe I may call thee unkinde.}  
(Number LXV.)

\textit{Hope art thou true or doost thou flatter me?}  
(Number LXVII.)

\textit{Stella, the onely Plannet of my light.}  
(Number LXVIII.)

Deere, why make you more of a dogge than me?  
(Number LIX.)

Some examples of stress of particular words are:

\textit{But my heart burnes, I cannot silent be, ...}  
(Number LXXXI.)

In the first line the stress is upon \textit{heart burnes}, an example of sprung rhythm which calls particular attention to the lover's state; and the same function lies behind the trochaic substitution in the second foot of the second line, \textit{stressing mad in immediate conjunction with I}. In one of the songs, for which the metrical pattern is as follows:

\textit{Woe to mee, and doo you sweare,}  
and the next to last line is
Sorne with my deeth Ile please thee, \(^{47}\) 
the full stress does not appear on the third syllable as expected, the attention remaining in flux, so to speak, until it descends upon death, giving that word great stress. Then from that word to the end of the line, every syllable is stressed, making the movement very slow and compelling the attention necessary to grasp the content of each word. And in one of the poems with long lines is the following:

But thou, rich in all joyes, dost rob my goods from mee. \(^{48}\) 
The sprung rhythm with thou, rich brings those two words together in association and stresses the adjective describing the lady.

In the last line of Number XCIX, quoted above, occurs another usage of interest:

Such light in sense with such a darkned mind.

In its first occurrence, the word such is in an unstressed position, and in the second, in a stressed position. This play upon the importance of the word connects the two and aids in the juxtaposition of light with darkned and sense with mind. The function of such a usage is seen by Puttenham in one of the relatively few passages of detailed technical comment in Elizabethan criticism:

Geu Geu me mine owne and when I do desire, 
Geue others theirs, and nothing that is mine,

\(^{47}\text{Ibid.}, p. 290.\)
\(^{48}\text{Ibid.}, p. 291.\)
Nor glue me that wherto all men aspire
Then neither gold, nor faire women, nor wine,
[the accent marks are Puttenham's]

Where in your first verse, these two words, glue and me,
are accented one high, th' other low; in the third
verse the same words are accented contrary; and the
reason of this exchange is manifest, because the maker
plays with these two clauses of sundry relations,
the accent marks are Bxttenham's7

Some other examples of functional use of metrics, with
somewhat greater departures from the normal 'pattern,' are

Oft with true sighes, oft with uncalled teares,
Now with slow words, now with dumble eloquence,...

Thence his desire he learnes, his lives course thence,
Thence his desire he learnes, his lives course thence,

Now since this chaste love, hates this love in me.
(Number LXXI.)

In the first two lines are four examples of trochaic substitu-
tion in a similar pattern, stressing the adverbs oft and
now both by repetition and metrical attention; and by re-
solving suspended stress, the subsequent nouns also receive
considerable attention. Thus the perception of adverb and
noun is joined together, with the result that the broken
rhythm seems to have some such units as these: oft sighs;
oft tears; now words; now eloquence. In the third line the
same usage is repeated at the opening of the line, and this
and the next line place in weak positions two words, course
and love, which are really stressed syllables, giving a slow
movement with sprung rhythm; and this attention results in

a clearer grasp of the connection between desire, learnes, and course in the first line, and between chaste, love, and hates in the other line.

In number XLIV the lover complains to his lady that she is capable of pity on hearing the tale of a forsaken lover, but that she does not pity the actually forsaken one who loves her. The poem turns upon the word pity, which is first suggested by an oblique form in a parenthetical statement and then is afterwards stressed by metrical variation:

a fable who did show,
Of Lovers never knowne, (a pittious case)
Pitty thereof got in her breast such place,...
Than thinke my Deere, that in me you doe reede
Of Lovers ruine some sad Tragedie;
And if not me, pitty the tale of me.

At times Sidney makes the rhetorical movement of the line completely dominant:

Fortunes windes still with me in one sorte blowe.
(Number LXVI.)

The attention is particularly upon Fortunes, windes, and one sorte blowe; thus the two phrases are connected in reading the line, emphasizing the thought-content that the lover's fortune is running all in one channel.

Rockes, woods, hilles, caves, dales, meads, brookes, answer me.50

Thought, reason, sense, time, you, and I, maintaine.50

50 Sidney, op. cit., p. 311.
The succession of stressed syllables, with only one unaccented syllable in the first line and three in the second, requires a slow, deliberate movement which, in conjunction with the meaning of the words, seems to be including a universal and complete catalog of relevant matters. This usage recalls lines in Donne's Holy Sonnets which also attempt this catalog and sense of complete numbering:

All whom the flood did, and fire shall o'erthrow,
All whom warre, dearth, age, agues, tyrannies,
Despaire, law, chance, hath slaine, and you whose eyes...

Sidney used alliteration sparingly, and very infrequently does an individual case carry over more than two or three words. We have already noticed three examples of alliteration above in which the device was used to connect two words or to point up the attention upon some key word. These are the functions found in nearly every case of alliteration in Sidney's mature poetry. A few more examples follow:

Thou blind man's mark, thou fool's self chosen snare,
Fond fancies scum, and dregs of scattered thought,
Band of all evils, cradle of causeless care.
Thou web of will, whose end is never wrought. 51

Grow rich in that which never taketh rust. 52

A blinded Molde, or else a burned flye. 53

Bownd & bownd by so noble bandes, as loth to be unbown. 54

51 Ibid., p. 322.
52 Ibid.
53 Ibid., p. 312.
54 Ibid., p. 213.
In the first quotation the key words marke, snare, fancies, scattered, care, and will are given emphasis by their alliteration with preceding words. In the second example, rich and rust, though quite far apart, are joined together by alliteration, calling attention to their meaningful apposition. The juxtaposition of blinded and burned in the next example is pointed up by their alliteration. In the final example, though the alliteration extends over four words, it gives special emphasis to bandesand unbowned and thus to the paradoxical statement of the line.

In a few cases, Sidney's interest in rhetoric tricked him into usages which are overplayed:

Since will is won, and stopped cares are charmed; Since force doth faint, and sight doth make me blind.

Since loosing long, the faster still I bind; In fine, since strife of thought but marrés the mind,

Whereas if I a grateful gardien have.

False flattering hope that with so faire a face.

(Astrophel and Stella, sonnet CVI.)

In the first example is seen the tendency, pointed out in the miscellanies, to choose the words of a phrase for their alliterative quality, and in the second example appears extended alliteration which seems to have no functional application in the poem.

55 Ibid., pp. 301-302.
In matters of metrical flexibility, as well as in the structure of the poem, Sidney revived the dramatic, inductive method of Wyatt, together with an attitude that the individual technical usages should function within the whole dramatic context; and though he at times let the rhetorical possibilities of the method get beyond his perception, he used the instrument in many cases with precision and success and helped prepare that instrument for the hands of Shakespeare, Jonson, Donne, Marvell, Milton and many other poets who wrote at the height of the Renaissance.
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DNB: Dictionary of National Biography
EETS: Early English Text Society
ES: Englische Studien
JEGP: Journal of English and Germanic Philology
MLN: Modern Language Notes
MLR: Modern Language Review
MP: Modern Philology
NQ: Notes and Queries
PMLA: Publications of the Modern Language Association
PQ: Philological Quarterly
RES: Review of English Studies
RLC: Revue de Littérature Comparée
SP: Studies in Philology
TLS: Times Literary Supplement (London)

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BIOGRAPHY

(Edgar) Alan Swallow was born February, 1915, at Powell, Wyoming. He attended the Powell Public Schools, January, 1921, to May, 1932; and the University of Wyoming, September, 1932, to June, 1937. He received the degree of Bachelor of Arts from the University of Wyoming, June, 1937. He attended the Graduate School of Louisiana State University, June, 1937, to May, 1938, and September, 1938, to May, 1940, and received the degree of Master of Arts from Louisiana State University, May, 1939. He was married to Miss Mae Elder of Powell, Wyoming, June, 1936. During the year 1940-1941, he has been teaching in the Department of English of the University of New Mexico. He is at present a candidate for the degree of Doctor of Philosophy.
EXAMINATION AND THESIS REPORT

Candidate: Alan Swallow

Major Field: English

Title of Thesis: PRINCIPLES OF POETIC COMPOSITION FROM SKELETON TO SIDNEY

Approved:

Date: May 9, 1941

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

May 9, 1941